

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



FONDÉE EN 1881

2017 – 2020 CODE OF POINTS



Rhythmic Gymnastics

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GENERALITIES

Norms Applicable to Individual and Group Exercises

1. COMPETITIONS AND PROGRAMS

1.1. OFFICIAL CHAMPIONSHIPS OF RHYTHMIC GYMNASTICS AND COMPETITIONS PROGRAMS

There are two competitions in the Rhythmic Gymnastics program: the Individual Competitions and the Group Exercises Competitions.

Individual Competitions:

- Qualification Competition with Team ranking
- All-Around qualification Competition - 4 Apparatus
- All around Apparatus Finals - 4 Apparatus

Group Exercises competitions:

- Group All Around Qualification - 2 Exercises (5 / 3+2)
- Group All Around Finals (5 / 3+2)

The FIG Apparatus Program for the current year determines the apparatus required for each exercise (See Annex)

For more details concerning FIG official competitions refer to the Technical Regulations (Sec.1 and Sec.3).

1.2. PROGRAM FOR INDIVIDUAL GYMNASTS

1.2.1. The program for Senior and Junior individual gymnasts usually consists of 4 exercises (see the FIG Apparatus Program for Seniors and Juniors in Annex)

Rope (except Individual Seniors)
Hoop
Ball
Clubs
Ribbon

1.2.2. The length of each exercise is from 1'15" to 1'30"

1.3. PROGRAM FOR GROUPS

1.3.1. The General Program for Senior Groups consists of 2 exercises (see the FIG Apparatus Program for Senior Groups in Annex):

Exercise with one type of apparatus (5)
Exercise with two types of apparatus (3+2)

1.3.2. The Program for Junior Groups usually consists of 2 exercises, each with a single type of apparatus (see the FIG Apparatus Program for Junior Groups in Annex)

1.3.3. The length of each Groups exercise for Senior and Junior is 2'15" to 2'30."

1.4. **TIMING**

The stopwatch will start as soon as the gymnast or the first gymnast in the group begins to move (a short musical introduction not longer than 4 seconds without movement is tolerated) and will be stopped as soon as the gymnast or the last gymnast in the group is totally motionless

- **Penalty** by the **Time Judge**: 0.05 point for each additional or missing second
- **Penalty** by the Artistic Judge: 0.30 point for musical introduction without movement longer than 4 seconds.

1.5. **MUSIC**

1.5.1. A sound signal may start before the music.

1.5.2. All the exercises have to be performed in their totality with a musical accompaniment. Short and voluntary stops, motivated by the composition, may be tolerated.

1.5.3. The music must be unified and complete (modification of already existing musical arrangement is allowed). A disconnected juxtaposition of various musical fragments is not allowed.

1.5.4. Non typical music of Rhythmic gymnastics character is totally forbidden (ex.: sirens, car engines, etc.)

- **Penalty** by the Coordinator Judge: 0.50 point for music not conforming to regulations.

1.5.5. The music can be interpreted by one or several instruments, **including the voice used as an instrument**. All instruments are authorized provided that they express music with the characteristics necessary to accompany an RG exercise: clear and well-defined in its structure.

1.5.6. Musical accompaniment of voice with words may be used for one Group exercise and two Individual exercises **in respect to ethics**.

Each National Federation must declare which exercise(s) uses a musical accompaniment of voice with words on the **Music Release Form** submitted for all registrations made through the FIG online system. The Technical Delegate(s) will review the Music Release Forms.

- **Penalty** by the Coordinator Judge (**D1**): 1.00 point for each exercise over the limit.

1.5.7. A gymnast/Group may repeat an exercise only in the case of a “force major” fault from the organizing country and approved by Superior Jury (example: electricity shut down, sound system error, etc.).

1.5.7.1. In case the incorrect music is played, it is the responsibility of the gymnast/group to stop the exercise as soon as the gymnast/group realizes the music is incorrect; she/they will exit the competition floor and will re-enter and re-start the routine with her/their own music when called to the competition floor.

1.5.7.2. A protest after the completion of the routine will not be accepted.

1.5.8 Each piece of music must be recorded on a single, high-quality CD or uploaded on the internet according to the Directives and Work Plan of the official championships and FIG competitions. If the LOC requests the music uploaded, the participating nations retain the right to use a CD for competition.

The following information must be written on each CD:

- Name of the gymnast
- Country (the 3 capital letters used by the FIG to designate the gymnast's country)
- Apparatus symbol
- Name(s) of the composer(s) and of the music
- Length of music

2. JURIES

2.1. JURY COMPOSITION – Official Championships and Other Competitions

2.1.1. Superior Jury

(Refer to Technical Regulations Sect.1 and Sect.3)

2.1.2. Judges' Panels for Individual and Group

For official FIG Competitions, World Championships and Olympic Games, each Jury (Individual and Groups) will consist of 2 groups of judges: **D- Panel (*Difficulty*)**, and **E- Panel (*Execution*)**.

The Difficulty and Execution Judges are drawn and appointed by the FIG Technical Committee in accordance with the current FIG Technical Regulations and Judges' Rules.

Reference Judges for official FIG Championships: Execution (Technical Faults): 2 judges will sit separately and independently evaluate technical faults and enter deductions separately.

2.1.2.1. Composition of the Panels

Difficulty Judges` Panel (D) for Individual and Group: 4 judges, divided into 2 subgroups

- The first (**D**) subgroup - 2 judges (**D1 and D2**)
- The second (**D**) subgroup - 2 judges (**D3 and D4**)

Execution Judges` Panel (E) for Individual and Group: 6 judges, divided into 2 subgroups

- The first (**E**) subgroup -2 judges (**E1, E2**): Evaluate Artistic faults
- The second (**E**) subgroup - 4 judges (**E3, E4, E5, E6**): Evaluate Technical faults

Modifications to the Judges' Panels are possible for other international competitions and for national and local competitions (4 Difficulty Judges and 4 Execution Judges).

2.1.2.2. Functions of the D- Panel

a) **The first subgroup of D- Panel Judges (D1 and D2)** records the content of the exercise in symbol notation

- **For Individual:** evaluates the number and technical value of Body Difficulties (**BD**), number and value of Dance Steps Combinations (**S**)
- **For Group:** evaluates the number and technical value of Body Difficulties (**BD**), Exchanges (**ED**), number and value of Dance Steps Combinations (**S**)

D1 and D2 judges evaluate the entire exercise independently and then jointly determine the partial D–score content (One Single common score). The D1 and D2- judges enter the partial D- score into the computer.

b) **The second subgroup of D- Panel Judges (D3 and D4)** records the content of the exercise in symbol notation:

- **For Individual:** evaluates the number and technical value of Dynamic elements with Rotation (**R**) and the number and technical value of the Apparatus Difficulty (**AD**)
- **For Group:** evaluates the number and technical value of Dynamic elements with Rotation (**R**) and the number and technical value Collaborations (**C**)

D3 and D4 judges evaluate the entire exercise independently and then jointly determine the partial D-score content (One Single common score). The D3 and D4- judges enter the partial D- score into the computer.

Brief discussion in each subgroup is allowed if needed; in case of disagreement between the judges, the counsel of the Technical Delegate/Supervisor must be solicited.

c) The Final D- score will be the sum of the two partial D-scores

d) The D1 judge of the D- Panel Jury is the Coordinator Judge. This judge will apply the penalties for leaving the floor area, timing of the exercises, and all the other penalties indicated in the table of penalties for Coordinator Judge.

The Superior Jury must confirm the penalties given by the Coordinator Judge

Functions of the D- Panel judges after the Competition (for individual and Group):

- If necessary, submit judging records of exercises using symbols, to the apparatus Superior Jury at the end of the competition
- At the request of the President of Superior Jury, provide a complete list of ambiguities and questionable decisions with the number, name of the gymnast, NF and apparatus

2.1.2.3. Functions of the E- Panel (for Individual and Group): E- Panel judges must evaluate the faults and apply the corresponding deductions correctly.

- The first (E) subgroup - 2 judges (E1, E2)** evaluates the Artistic component independently and then jointly determines the Artistic penalties (one single common score). Discussion in subgroup is allowed if needed; in case of disagreement between E1 and E2, the counsel of the Technical Delegate/Supervisor must be solicited.
- The second (E) subgroup - 4 judges (E3, E4, E5, E6)** evaluates the Technical faults by deduction, determining the total deduction independently and without consulting the other judges (Average of the 2 middle scores)
- Artistic and Technical deductions are entered separately for the final Execution score. The **E-** score deductions will be the sum of the two partial **E-** score deductions.
- The Final E- Score:** Sum of the Artistic and Technical deductions are subtracted from 10.00 points.

2.1.3. Functions of the Time, Line Judges & Secretaries (for Individual and Group)

The Time and Line Judges are drawn from among the Brevet judges; their function must be recorded in the judges' log book to serve as:

Time judges (1 or 2) are required to:

- Control timing of the duration of the exercise (see 1.2, 1.3)
- Sign and submit the appropriate written record with any violation or deduction and pass it to the Coordinator Judge (**D1**).
- Control time violations and record the exact amount of time over the time limit or less if there is no computer input

Line judges (2) are required to:

- Determine crossing of the boundary of the floor area by the apparatus or one or two feet or by any part of the body or any apparatus leaving the floor area (see 3 and 4)
- Raise a flag for the apparatus or body crossing the boundary
- Raise a flag if the Individual gymnast or Group gymnast changes floor areas or leaves the floor area during the exercise
- Sign and submit the appropriate written record and pass it to the Coordinator Judge (**D1**).

The line judges must sit at opposite corners and be responsible for the 2 lines and the corner at her right-hand side.

Functions of the Secretaries

The Secretaries need to have knowledge of the Code of Points and a computer; they are usually appointed by the Organizing Committee. Under the supervision of the President of Superior Jury they are responsible for the accuracy of all entries into the computers, adherence to the correct order of the teams and gymnasts, operating the green and red lights, correct flashing of the Final Score.

2.1.4. For any other details concerning the Juries, their structure or functions, see Technical Regulations, Section 1, Reg. 7 and Judges' Rules

2.2. FINAL SCORE CALCULATION

The rules governing the determination of the Final Score are identical for all sessions of competitions (*Individual Qualification Competitions with Team ranking, All-Around, Apparatus Finals, General Competitions for Groups, Finals for Groups*)

The final score of an exercise will be established by the addition of the D score and E score.

Final score calculation for Junior gymnasts (Individual and Group): see Annex.

2.3. INQUIRIES on the SCORE (See Technical Regulations, Sect. 1)

2.4. INTERNATIONAL TOURNAMENTS

2.4.1. Each judging panel will be assisted by a Coordinator Judge (see 2.1.2.2).

2.4.2. A tournament with 50% or more of the judges representing the host organizing country will not count for the judges' evaluation.

2.4.3. Judges composition: 4 Difficulty Judges and a minimum 4 Execution Judges.

2.5. JUDGES' MEETING

- Before every official FIG Championships, the Technical Committee will organize a meeting to inform the participating judges about the judging organization
- Before all other championships or tournaments, the Organizing Committee will hold a similar meeting
- All judges are required to attend the judges' meeting, the whole duration of the competition, and the award ceremonies at the end of each competition

For more details concerning Judges and judging of competitions, refer to the Technical Regulations (Sec.1, Reg.7, Sec.3, General Judges' Rules and Specific Judges' Rules).

3. FLOOR AREA (Individual and Group Exercises)

3.1. Floor area 13 x 13 m (**exterior of the line**) is compulsory. The working surface must correspond to FIG standards (see Technical Regulations Sec.1)

3.2. **Any part of the body or apparatus touching outside the boundary of the floor area** or any apparatus leaving the floor area and returning by itself will be penalized.

- **Penalty** by the **Line Judge**: 0.30 point each time for an individual gymnast or for each group gymnast at fault or for the apparatus each time (**two clubs together, which touch outside the boundary at the same time, is penalized one time as one apparatus**)
- **No Penalty**:
 - if the apparatus leaves the floor area after the end of the exercise and the end of the music
 - if the apparatus is lost at the end of last movement of the exercise.
 - if the apparatus passes the boundary of the floor area without touching the ground.
 - if the apparatus and/or gymnast touches the line.
 - **If the broken or unusable apparatus is removed outside the floor area**

3.3. Each exercise will have to be performed entirely on the official floor area:

- If the gymnast finishes the exercise outside the floor area, the penalty will be applied according to 3.2.
- **Any Difficulty initiated outside the floor area will not be evaluated (during or at the end of the exercise).**
- **If the Difficulty is started inside the floor area and finished outside the floor area, the Difficulty will be evaluated.**

4. APPARATUS (Individual and Group Exercises)

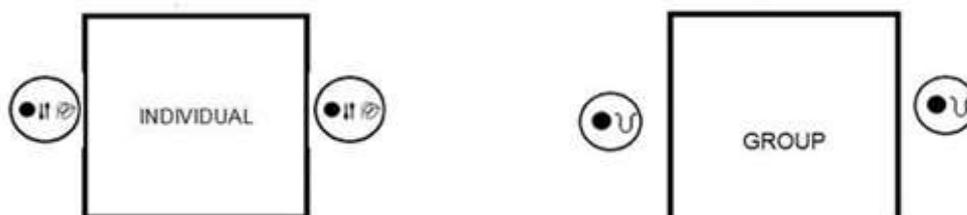
4.1. NORMS – CHECKING

- 4.1.1. Each apparatus used by an Individual gymnast or by each gymnast in the Group must have the manufacturer's logo and "FIG approved logo" in specified places for each apparatus (rope, hoop, ball, clubs, ribbon).
- 4.1.2. Norms and characteristics of each apparatus are specified in the *FIG Apparatus Norms*.
- 4.1.3. Apparatus used by a Group must all be identical (weight, dimension and shape); only their color may be different.
- 4.1.4. At the request of the Superior Jury, every apparatus can be checked prior to the entrance of the gymnast in the competition hall or at the end of an exercise.
- 4.1.5. For any use of non-conforming apparatus:
 - **Penalty** by the Coordinator Judge: 0.50 point

4.2. APPARATUS PLACEMENT AROUND THE FLOOR AREA – REPLACEMENT APPARATUS

- 4.2.1. Replacement apparatus around the floor area is authorized (*according to the apparatus program for Individual and Group each year*).
- 4.2.2. The Organizing Committee must place a set of identical apparatus (the complete set of apparatus used by the individuals or group for the competition) along two of the four lines of the floor area (not including the entry and exit point) for the use by any gymnast. For Rope replacement apparatus, the length of the rope should be a minimum 2m.

Example:



- 4.2.3. The gymnast may only use a replacement apparatus which has been placed prior to the start of the exercise.
 - **Penalty** by the Coordinator Judge: 0.50 point for using any apparatus not previously placed.
- 4.2.4. A gymnast may use the maximum number of replacement apparatus placed around the floor area with all applicable penalties (example: two hoops are placed by the Organizing Committee according to the picture above: the gymnast may use both if needed in one exercise).
- 4.2.5. **Unusable apparatus (example: knots in the ribbon)**
 - 4.2.5.1. Prior to the start of her exercise, if a gymnast determines her apparatus is unusable (example: knots in the ribbon), she may take a replacement apparatus.
 - **Penalty** by the Coordinator Judge: 0.50 point for excessive delays in routine preparation which delay the competition
 - 4.2.5.2. If during the exercise the apparatus becomes unusable, the use of a replacement apparatus is allowed
- 4.2.6. If the apparatus falls and **leaves** the floor area, the use of a replacement apparatus is allowed, **with applicable penalties (see #3.2)**

- 4.2.7. If the apparatus falls and leaves the floor area and is returned to the gymnast by her coach or another delegation member:
- **Penalty** by the Coordinator Judge: 0.50 point for unauthorized retrieval
- 4.2.8. If the apparatus falls but **does not leave** the floor area, the use of a replacement apparatus is not authorized:
- **Penalty by the Coordinator Judge: 0.50 point for unauthorized use of a replacement apparatus**
- 4.3. **BROKEN APPARATUS OR APPARATUS CAUGHT IN THE CEILING**
- 4.3.1. If the apparatus breaks during an exercise or gets caught in the ceiling, the gymnast or Group will not be authorized to start the exercise over.
- 4.3.2. The gymnast or the Group will not be penalized for the broken apparatus or the apparatus caught in the ceiling but will only be penalized for the consequences of various technical errors.
- 4.3.3. In such a case, the gymnast or the Group may:
- Stop the exercise
 - Remove the broken apparatus outside the floor area (no penalty) and continue the exercise with a replacement apparatus
- 4.3.4. **No gymnast or Group is allowed to continue an exercise with a broken apparatus.**
- If the gymnast or the Group stops the exercise, the exercise is not evaluated.
 - If the gymnast or the Group continues an exercise with a broken apparatus, the exercise will not be evaluated.
- 4.3.5. If the apparatus breaks at the end of the exercise (last movement) and the gymnast or the Group ends the exercise with the broken apparatus or without the apparatus, the penalty is the same as for "loss of apparatus (no contact) at the end of the exercise:"
- **Penalty** by the Execution (E) Judge: **1.00 point**

5. DRESS OF GYMNASTS (INDIVIDUAL AND GROUP)

5.1. REQUIREMENTS for GYMNASTICS LEOTARDS

- A correct gymnastics leotard must be in non-transparent material; therefore, leotards that have some parts in lace will have to be lined (from the trunk to the chest).
- The neckline of the front and back of the leotard must be no further down than half of the sternum and the lower line of the shoulder blades.
- Leotards may be with or without sleeves, but dance leotards with narrow straps are not allowed.
- The cut of the leotard at the top of the legs must not go beyond the fold of the crotch (maximum); undergarments worn beneath the leotard should not be visible beyond the seams of the leotard itself.
- The leotard must be tight-fitting to enable the judges to evaluate the correct position of every part of the body; however, decorative applications or details are allowed as long as the applications do not jeopardize the safety of the gymnast.
- The leotards of Group gymnasts must be identical (of the same material, style, design and color). However, if the leotard is made of a patterned material, some slight differences due to the cut may be tolerated.

5.1.1. It is allowed to wear:

- Long tights over or under the leotard.
- A full-length one-piece leotard (unitard) provided that it is tight-fitting.
- The length and colors(s) of the fabric covering the legs must be identical on both legs (the “harlequin” look is forbidden), only the style (cut or decorations) may be different.
- A skirt that does not fall further than the pelvic area over the leotard, tights or the unitard.
- The style of the skirt (cut or decorations) is free, **but the look of a ballet “tutu” is forbidden.**
- Gymnasts may perform their exercises with bare feet or gymnastics slippers.
- The hair style must be neat and trim and the make-up clear and light.

5.1.2. It is not allowed to wear jewellery or piercings which jeopardize the safety of the gymnast.

5.1.3. Every leotard will be checked prior to the entrance of the gymnast in the competition hall.

If the dress of the Individual or Group gymnast does not conform to the regulations, a penalty is applied by the Coordinator Judge:

- **Penalty** by the Coordinator Judge 0.30 point for individual gymnast and one time for the Group at fault

5.1.4. Missing emblems will be submitted for a penalty by the Coordinator judge.

- **Penalty** by the Coordinator Judge 0.30 point if emblem or publicity not conforming to official norms

5.1.5. Bandages or support pieces cannot be in colors and must be of skin color.

- **Penalty** by the Coordinator Judge 0.30 point if this rule is not met.

6. DISCIPLINE

6.1. DISCIPLINE OF THE GYMNASTS

6.1.1 Individual gymnasts or Groups should be present in the competition area only once they have been called either by the microphone or by the Coordinator Judge or when the green light is showing.

- **Penalty** by the Coordinator Judge: 0.50 point for early presentation (before being called) or late presentation (30 seconds after being called) by the gymnast or by the Group

6.1.2. It is forbidden to warm up in the competition hall

- **Penalty** by the Coordinator Judge 0.50 point if this rule is not met.

6.1.3. For the wrong apparatus chosen according to the start order, the exercise will be evaluated at the end of the rotation. The gymnast will be penalized.

- **Penalty** by the Coordinator Judge: 0.50 point

6.1.4. During a Group exercise, the gymnasts are not allowed to communicate verbally with each other

- **Penalty** by the Coordinator Judge 0.50 point if this rule is not met.

6.1.5. Individual gymnasts and Groups must enter the floor area with rapid marching without musical accompaniment and establish the start position immediately

- **Penalty** by the Coordinator Judge: 0.50 point if this requirement is not met

DISCIPLINE OF THE COACHES

6.2.1. During the actual performance of the exercise, the coach of the gymnast or Group (or any other member of the delegation) may not communicate with their individual gymnast/s, group gymnasts, the musician, or the judges in any manner.

- **Penalty** by the Coordinator Judge: 0.50 point

7. PENALTIES TAKEN BY THE **TIME, LINE** and **COORDINATOR JUDGE** FOR **INDIVIDUAL AND GROUP EXERCISES**

The total of these penalties will be deducted from the Final score

1	For each additional or missing second on the time of the exercise	0.05
2	For music not conforming to regulations	0.50
3	For each additional music with words	1.00
4	For each crossing of the boundary of the floor area by the apparatus or one or two feet or by any part of the body touching the ground outside the specified area or any apparatus leaving the floor area and returning by itself	0.30
5	For any use of non-conforming apparatus (Individual and Group exercises)	0.50
6	For using any apparatus not previously placed	0.50
7	For excessive delays in routine preparation which delay the competition	0.50
8	For unauthorized retrieval of the apparatus	0.50
9	For an unauthorized use of replacement apparatus (original apparatus still in the floor area)	0.50
10	Dress of the Individual and Group gymnast not confirming to the regulations (one time per exercise)	0.30
11	For emblem or publicity not conforming to official norms	0.30
12	Bandages or support pieces not confirming to the regulations	0.30
13	For early or late presentation by the gymnast(s)	0.50
14	For gymnast(s) warming up in the competition hall	0.50
15	For Group gymnasts communicating verbally with each other during the exercise	0.50
16	Entry of the group to the floor area is not confirming to the rules	0.50
17	For coach communication with the gymnast(s), musician, or judges during the exercise	0.50
18	Wrong apparatus chosen according to start order; penalty deducted one time from the final score of the exercise performed in the wrong order	0.50
19	For Group gymnast leaving the Group during the exercise	0.30
20	For "use of a new gymnast" if a gymnast leaves a group for valid reason	0.50

INDIVIDUAL EXERCISES DIFFICULTY (D)

1. DIFFICULTY OVERVIEW

- 1.1. A gymnast must include only elements that she can perform safely and with a high degree of aesthetic and technical proficiency.
- 1.2. An element that is not recognized by the D-jury will receive no value.
- 1.3. Very poorly performed elements will not be recognized by the D-jury and will be deducted by the E-jury.
- 1.4. There are four **Difficulties components**: Body Difficulty (**BD**), Dance Steps Combinations (**S**), Dynamic Elements with Rotation (**R**), and Apparatus Difficulty (**AD**).
- 1.5. The performance order of Difficulties is free; however, the Difficulties should be arranged logically and smoothly with intermediate movements and elements which create a composition with an idea that is more than a series or list of Difficulties.
- 1.6. The Difficulty judges identify and record Difficulties in order of their performance
 - D1, D2 judges: **evaluate the number and value of the BD, number and value S and record them in symbol notation**
 - D3, D4 judges: evaluate the number and value of the R and number and value AD and record them in symbol notation
- 1.7. **Requirements for Difficulty**

Difficulty Components connected with apparatus technical elements	Body Difficulty	Dance Steps Combination	Dynamic Elements with Rotation	Apparatus Difficulty
Symbol	BD Minimum 3 Highest 9 counted	S Minimum1	R Minimum1 Maximum 5	AD Minimum1
Body Difficulty Groups	Jump/Leaps-Min.1 Balances-Min.1 Rotations-Min.1			

2. BODY DIFFICULTY (BD)

2.1. Definition

- 2.1.1. **BD** elements are elements from the Difficulty Tables in the Code of Points (\wedge , \top , \circ).
 - In case there is a difference between the textual description of the Body Difficulty and the drawing in the table of Body Difficulties, the text prevails
 - It is possible for approved New Body Difficulties to be added to these tables following each World Championships.
- 2.1.2. Body Difficulty Groups:
 - Jumps/Leaps \wedge
 - Balances \top
 - Rotations \circ

2.1.3. **The 9 highest correctly performed Difficulties will be counted.**

2.1.4. Each **BD** is counted only once; if the **BD** is repeated, the Difficulty is not valid (**no penalty**).

2.1.5. It is possible to perform jump/leaps or pivots in series.

Series:

- an identical repetition of 2 or more jump/leaps or pivots
- **each** jump/leap or pivot in the series counts as 1 jump/leap or pivot Difficulty
- **each jump/leap or pivot in the series is evaluated separately**

2.1.6. New Body Difficulties

- Coaches are encouraged to submit new Body Difficulties that have not yet been performed and/ or do not yet appear in the Tables of Body Difficulties.
- New Body Difficulties should be submitted to the FIG RG Technical Committee (TC) by electronic mail or post at any time during the year.
- The new **BD** must be presented no later than 2 months before an official FIG competition.
- The request for evaluation of the element must be accompanied with the descriptive text in English and French with drawings of the element **and an uploaded video.**
- The new **BD** must be performed during the official podium training before the competition in order for the TC to assign a provisional value to the new Body Difficulty.
- In order to be recognized as a new **BD** in the Code of Points, the element must be successfully performed *without a fault* for the first time at an official FIG competition
 - World Championships
 - Olympic Games
 - Youth Olympic Games
- The decision will then be communicated as soon as possible in writing to the concerned Federation concerned and the judges at the judges' instruction or judges' briefing before the respective competition.

2.2. **Requirements: BD are valid when performed:**

2.2.1. According to the technical requirements listed in the Table of Difficulties.

2.2.2. With a minimum of 1 Fundamental Apparatus Technical element specific to each apparatus and/ or Non-Fundamental Apparatus Technical element.

- **Note:** If an Apparatus Technical element is performed identically during **BD**, the Difficulty is not valid (**no penalty**).
- **Note:** During Fouetté Rotations and Illusion Rotations: one different Fundamental Apparatus Technical element or element from the Non-Fundamental Apparatus Technical groups is required for every two Fouettés/ Illusions.

2.2.3. Without one or more of the following technical faults:

- A major alteration of the basic characteristics specific to each group of Body Difficulties
- **Loss of balance with support on one or both hands or on the apparatus**
- **Total loss of balance with fall**
- A technical fault with the apparatus (technical fault of 0.30 or more)

Explanations	
A BD is in connection with a throw or roll on the floor of the apparatus:	if the apparatus is thrown or rolled on the floor at the beginning, during, or towards the end of the Difficulty
A BD is in connection with a catch of the apparatus	if the apparatus is caught at the beginning, during, or towards the end of the Difficulty
Note regarding a Series of Jumps:	it is possible to perform the throw of the apparatus on the first leap and catch of the apparatus on the 3 rd Leap. The second Leap which is performed under the flight of the apparatus (without a Technical element of the apparatus) is counted as a Difficulty

2.2.4. Repetition of the same shape is not valid except in the case of a series (2.1.5)

Explanations	
Same shapes	Elements are considered the <u>same</u> if they are listed in the same box in the Difficulty Table in the Code of Points
Different shapes	Elements are considered <u>different</u> if they are listed in different boxes in the Difficulty Table in the Code of Points, including elements in the same family but in separate boxes
Note	It is possible to perform body waves or pre-acrobatic elements connected to Body Difficulties in order to enhance body expression and amplitude of the movement; these waves/ pre-acrobatic elements have no additional value for the Body Difficulty

2.3. Evaluation of BD:

2.3.1. Determined by the body shape presented:

To be valid all **BD** must be performed with a fixed and defined shape; this means the trunk, legs and all corresponding body segments are in the correct positions to identify a valid **BD** shape:
example: 180° split position, a closed back bend, ring, stag position, etc.

- When the shape is recognizable with a small deviation of 10° or less of one or more of the body segments, the **BD** is valid with a Technical Execution penalty of 0.10 for each incorrect body position
- When the shape is recognizable with a medium deviation of 11-20° of one or more of the body segments, the **BD** is valid with a Technical Execution penalty of 0.30 for each incorrect body position
- When the shape is not sufficiently recognizable with a major deviation of more than 20° of one or more of the body segments, the **BD** is not valid with a Technical Execution penalty of 0.50 for each incorrect body position

See Technical Directives: ANNEX

2.3.2. If a **BD** is performed with greater amplitude than mentioned in the Table of difficulties, the **BD** value does not change.

3. FUNDAMENTAL AND NON-FUNDAMENTAL APPARATUS TECHNICAL GROUPS

3.1. Definition

3.1.1. Every apparatus (, , , , ) has 4 Fundamental Apparatus Technical Groups. Each Group is listed in its own box in Table 3.3.

3.1.2. Every apparatus (, , , , ) has Non-Fundamental Apparatus Technical Groups. Each Group is listed in its own box in Tables 3.3, 3.4.

3.1.3. Fundamental Apparatus Technical Groups may be performed during Body Difficulties, Dance Steps Combinations, Dynamic Elements with Rotation criteria, Apparatus Difficulties or connecting elements.

3.2. **Requirements**

3.2.1. Apparatus Technical elements are not limited but cannot be performed identically during **BD** except during the series of jumps/ leaps and pivots.

Explanations	
<i>Different apparatus elements are performed:</i>	<i>On different planes</i>
	<i>In different directions</i>
	<i>On different levels</i>
	<i>With different amplitude</i>
	<i>On different parts of the body</i>
<i>Note: identical apparatus elements performed on two different Body Difficulties (from the same or different Body Groups) are not considered "different" apparatus elements.</i>	

3.2.2. Identical apparatus elements during **BD** will not be valid (see #2.2.2), **except in the case of series:**

- it is possible to repeat identical apparatus handling during a series of jump/leaps and pivots, and **each jump/leap or pivot in the series is evaluated separately.**
- **in case one or more jumps/leaps in the series is performed at a lower value, the value of the performed shape(s) will be valid even with the identical handling.**

Examples:

		
All elements valid		
		
All elements valid		

3.3. Summary Tables of Fundamental and Non-Fundamental Technical Groups specific to each apparatus

3.3.1. Rope

Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 <p>Passing with the whole or part of the body through the open Rope or folded in 2 or more, turning forward, backward, or to the side; also with double rotation of the rope</p>	 <ul style="list-style-type: none"> • Rotation (min. 1), Rope folded in two (in one or two hands) • Rotations (min.3), Rope folded in three or four • Free rotation (min. 1) around a part of the body • Rotation (min. 1) of the stretched, open Rope, held by the middle or by the end • Mills (Rope open, held by the middle, folded in two or more) See Clubs 3.3.4
 <p>Passing through the Rope with skips/hops</p> <ul style="list-style-type: none"> • Series (min. 3): Rope turning forward, backward, or to the side. • Double rotation of the rope or folded rope (min 1 hop) 	
 <p>Catch of the Rope with one end in each hand without support on another part of the body</p>	 <ul style="list-style-type: none"> • Wrapping or unwrapping around a part of the body • Spirals with the rope folded in two
 <ul style="list-style-type: none"> • Release and catch of one end of the rope, with or without rotation (ex: echappé) • Rotations of the free end of the Rope, Rope held by one end (ex: spirals) 	

Explanations	
<p>Note: the rope can be held open, folded in 2, 3 or 4 times (by 1 or 2 hands), but the basic technique is when the unfolded rope is held by two hands at the ends during Jumps/ Leaps and skips/ hops which must be performed in all directions: forward, backward, with turns, etc.</p>	
<p>Elements such as wrapping, rebounding and mills movements, as well as the movements with the folded or knotted Rope, are not typical of this apparatus; therefore, they must not overwhelm the composition.</p>	
<p>Note: </p>	<ul style="list-style-type: none"> • A minimum of two large segments of the body (example: head+trunk; arms+trunk; trunk+legs, etc.) must pass through. • The passing may be: the whole body in and out, or passing in without passing out, or vice versa.
<p>Note: Echappé is a movement with 2 actions</p>	<ul style="list-style-type: none"> • release of one end of the rope • catch the end of the rope by the hand or the other part of the body after half-rotation of the rope • BD is valid if either release or catch (not both) performed during the BD
<p>Note: Spiral has different variations: </p>	<ul style="list-style-type: none"> • release like “Echappé” followed by multiple (2 or more) spiral rotations of one end of the rope and catch of the end by the hand or another part of the body • open and stretched rope held by one end, from the previous movement (movement of open rope, catch, from the floor, etc.) passed into spiral rotations (2 or more) of one end of the rope, catch with hand or the other part of the body. • BD is valid if either the release or catch or multiple spiral rotations (2 or more) are performed during the BD
<p>Note: Wrapping </p>	<ul style="list-style-type: none"> • It is possible to “wrap” or “unwrap” during BD; these actions are considered different apparatus handlings

3.3.2. Hoop

Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 Passing through the Hoop with the whole or part of the body	 Rotation (min.1) around the axis on the floor
 Roll of the Hoop over minimum 2 large body segments	
 <ul style="list-style-type: none"> Rotation (min. 1) of the Hoop around the hand Free rotation (min. 1) of the Hoop around a part of the body 	 Roll of the Hoop on the floor
 Rotations of the Hoop around its axis: <ul style="list-style-type: none"> One free rotation between the fingers One free rotation on the part of the body 	

Explanations	
<i>The Technical movements with Hoop (without and with throw) must be performed in various planes, directions and axes</i>	
Note: 	<ul style="list-style-type: none"> A minimum of two large segments of the body (example: head+trunk; arms+trunk; trunk+legs, etc.) must pass through. The passing may be: the whole body in and out, or passing in without passing out, or vice versa.

3.3.3. Ball

Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 Bounces: <ul style="list-style-type: none"> Series (min.3) of small bounces (below knee level) One high bounce (knee level and higher) Visible rebound from the floor or a part of the body 	 <ul style="list-style-type: none"> "Flip-over" movement of the Ball Rotations of the hand(s) around the Ball Series (min.3) of assisted small rolls Free rotation(s) of the ball on a part of the body
 Roll of the Ball over min. 2 large body segments	
 Figures eight of the Ball with circle movements of the arm(s)	 <ul style="list-style-type: none"> Roll of the Ball on the floor Roll of the body on the ball on the floor
 Catch of the Ball with one hand	

Explanations	
<i>Handling of the ball held with 2 hands is not typical for this apparatus; therefore, it must not overwhelm the composition.</i>	
<i>The execution of all Technical Groups with Ball supported on the hand is correct only when fingers are joined in a natural manner and the Ball does not touch the forearm.</i>	
Note: 	<ul style="list-style-type: none"> The action of bounce or the catch of bounce must take place during BD
Note: 	<ul style="list-style-type: none"> Must be from a medium or large throw (<u>not</u> from a small throw or thrust).
Note: 	<ul style="list-style-type: none"> These Rolls may be small, medium or large

3.3.4. Clubs

Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 Mills: at least 4 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time	 Series (min.3) of small circles with one Club
 The asymmetric movements of 2 Clubs	 <ul style="list-style-type: none"> Free rotations of 1 or 2 Clubs (unlocked or locked) on or around a part of the body or around the other club Tapping (min.1) Small circles of both clubs held in one hand (min. 1)
 Small throws of 2 Clubs together simultaneously (unlocked) or alternating with 360° rotation and catch	
 Small circles with both Clubs, simultaneously or alternating, one club in each hand (min. 1)	 Rolls of 1 or 2 Clubs on the part of the body or on the floor

Explanations	
<i>The typical technical characteristic is handling both Clubs together: therefore, this technical work should be predominant in the composition; any other forms of holding the Clubs – example: by Club's body or neck or two clubs joined together - must not predominate.</i>	
<i>Tapping, rolling, rotating, rebounding, or sliding movements also must not overwhelm the composition</i>	
Note: 	<ul style="list-style-type: none"> Must be performed with different movements of each club with shape or amplitude and work planes or direction. Small rotations with time delay or performed in different directions are not considered asymmetric movements because they have the same shape and the same amplitude
Note: 	<ul style="list-style-type: none"> BD is valid if either throw or catch (both actions not required) is performed during the BD

3.3.5. Ribbon

Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 Passing through or over the pattern of the Ribbon	 <ul style="list-style-type: none"> Rotational movement of the Ribbon stick around the hand Wrapping (unwrapping) Movement of the Ribbon around a 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") Medium circle of the ribbon
 Spirals (4-5 loops), tight and the same height in the air or on the floor	
 Snakes (4-5 waves), tight and the same height in the air or on the floor	 Roll of the Ribbon stick on the part of the body
 "Echappé": rotation of the stick during its flight, small and medium height	 "Boomerang": release of the ribbon (the end of the ribbon is held) in the air or on the floor and catch

Explanations	
<i>All elements not specific to the technique of the Ribbon (wrapping (unwrapping), sliding of the stick, thrust/ push) must not overwhelm the composition</i>	
Note: 	<ul style="list-style-type: none"> A throw of the stick in air/floor, the end of the ribbon is held by hand(s) or other part of the body, and push back with or without rebound of the stick from the floor (for the "Boomerang" in air), and catch BD is valid if either throw or catch (both actions not required) is performed during the BD The ribbon generally must be caught by the end of the stick. However, it is permitted to intentionally catch the Ribbon by its material within a zone of approximately 50 cm. from the attachment, provided that this catch is justified for the next movement or the final pose

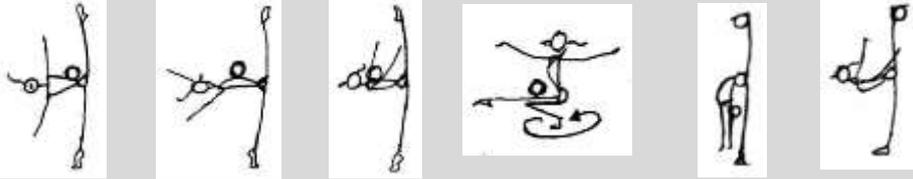
	<ul style="list-style-type: none"> The value of AD given for boomerang is 0.30 one time, regardless of the number of criteria on the release and/or the catch
	<ul style="list-style-type: none"> BD is valid if either throw or catch (both actions not required) is performed during the BD

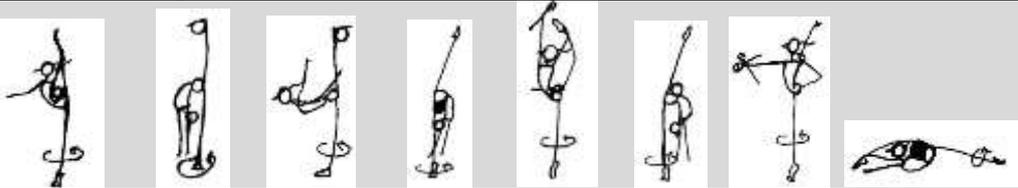
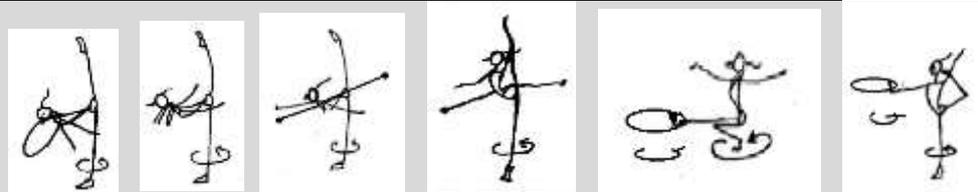
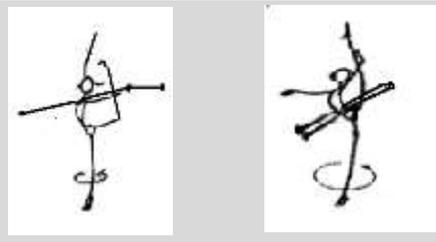
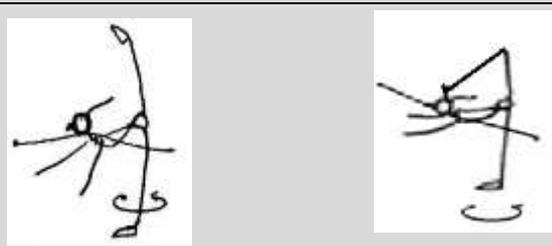
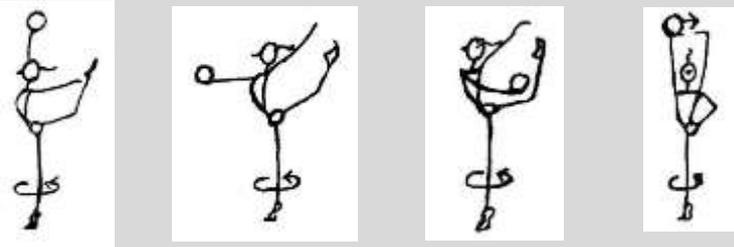
3.4. Summary Tables of Non-Fundamental Apparatus Technical Groups Valid For All Apparatus

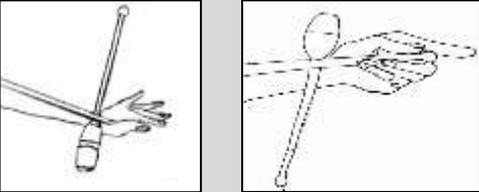
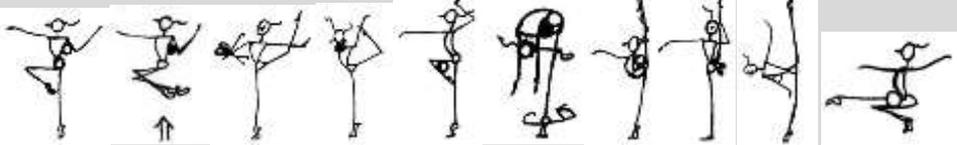
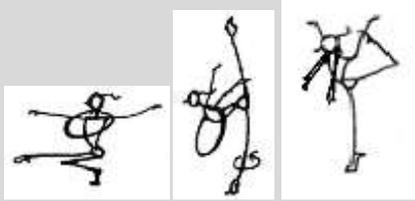
	<p>Apparatus handling (apparatus in motion):</p> <ul style="list-style-type: none"> Large circles of the apparatus Figure eight (not for Ball) Rebounds (not for Ball) of the apparatus from different parts of the body or from the floor “Thrust”/ push of the apparatus from different parts of the body Sliding of the apparatus on any part of the body Transmission of the apparatus around any part of the body or under the leg(s) Passing over the apparatus with the whole or part of the body without a transmission of the apparatus from the hand or a part of the body to another hand or a part of the body
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Explanations	
<p>Note: </p> <p>Rebound and Thrust/push of the apparatus from different parts of the body</p>	<p>The action of release or of catch (<u>not</u> both release + catch) must take place during BD in order to be valid</p>

	Unstable balance of apparatus on a part of the body
---	---

Explanations	
Note: Clubs	If one club is held in a position of “unstable balance”, and a second club is doing a technical movement, is considered as an “unstable balance”.
	<p>Apparatus held without the help of the hand(s) either:</p> <p>1) on a small surface of a body segment or (only during rotation) on a second club</p> <p>Exceptions:</p> <ul style="list-style-type: none"> The open palm is considered a small surface only during a Rotation on one leg (on relevé – Pivot or flat foot – Examples: Penché; Illusion) One club balanced on the other club is considered unstable during a BD with rotation <p>2) with risk of loss of the apparatus with or without body rotation</p>
1) Examples	
2) Examples	

	<p>Apparatus squeezed in a difficult body-apparatus relationship with risk of loss of the apparatus during body rotation</p>
	
	<p>Apparatus "hanging/suspended" (hanging with free suspension of the apparatus in the air) in a difficult body-apparatus relationship with risk of loss of the apparatus during body rotation</p>
	
<p>Notes:</p>	<p>The same and different unstable balance position</p>
	<p>Open or folded in half balanced behind the back or suspended/hanging on a part of the body during BD with rotation are considered different unstable balance positions</p>
<p>Different </p>	
<p>Same</p>	
	<p>Different unstable positions for the Ball held on the open hand during a Rotation Difficulty: the arm must be clearly front, side, above, etc. or must visibly change the unstable position from one hand to another during a rotation</p>
<p>Different </p>	 <p>Visible change from one hand to another</p>
<p>Same </p>	<p>During Rotation Difficulties, a Ball held in front in the left hand and later held in front in the right hand is considered the <u>same</u> position.</p>
	<p>Different unstable positions for one club held by the other on the inner/ outer side of the hand during Rotation Difficulty: it is necessary to change the arm position (up, down, side, etc.)</p>
<p>Different </p>	

<p>Same </p>	<p>During Rotation Difficulties, the clubs held in an unstable position on the outer or inner side of the hand is considered the <u>same</u> position</p> 
<p></p>	<p>a. Invalid unstable balance positions: the apparatus may not be squeezed</p> <ul style="list-style-type: none"> ○ <u>by the arms/hands</u> ○ squeezed without risk of loss to be considered a position of “unstable balance”  <p>b. A “suspended” (hanging) position of the apparatus on a large surface of the body without risk of loss is not considered as an element of “unstable balance”</p> 

→	Small throws/catches (for clubs with or without 360 ⁰ rotation)
	Small throw of 2 clubs locked together (with or without 360 ⁰ rotation)

Explanations	
Note: →	<ul style="list-style-type: none"> • Small throw must be close to the body • Throw or the catch must take place on the BD

	Large or medium throw (for 2 Clubs )
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Explanations	
Note: 	<ul style="list-style-type: none"> • Medium throw – one to two heights of the gymnast. • Large throw – more than two heights of the gymnast.

↓	Catch of the apparatus (for 2 Clubs )
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Note: An apparatus element can only validate one BD even if there are 2 actions of the apparatus element

3.5. Static Apparatus

3.5.1. The apparatus must be in motion or in an unstable balance position, not simply held/squeezed for a long time.

3.5.2. Static apparatus is apparatus held/squeezed:

- "Apparatus held" means that the apparatus is held firmly with one or two hands and/ or by one part or more than one part of the body (not in unstable position).
- Apparatus held "for a long time" means held for **more than 4 seconds**

4. Dance Steps Combination (S)

4.1. **Requirements: Each S must be performed:**

- 4.1.1. With a minimum 1 Fundamental Apparatus Technical elements.
- 4.1.2. A minimum 8 seconds starting from the first dance movement; all steps must be clear and visible for the full duration.
- 4.1.3. According to the **tempo, rhythm, musical character and accents.**

With a minimum 2 different varieties of movements:

- Modalities of steps (step, hop, skip, run, etc.)
- rhythm
- directions: body facing different directions, body moving in different pathways
- levels

4.2. The following are possible during S:

- **BD** with a value of 0.10 (except illusion)
Example: “cabriole” jump, “passé” balance, etc.
- **AD** (Max.1) without a pre-acrobatic element(s) or illusion(s)
- Throws (small, medium, large) if they support the idea of the dance or helps increase amplitude and variety in the movement

4.3. It is not possible to perform:

- **R** during **S**
- Pre-acrobatic element(s), illusion(s)
- More than 1 **AD**
- Completely on the floor

Explanations
Guide for creating Dance Steps Combinations
<i>Continuous, connected dance steps, namely:</i> <ul style="list-style-type: none"> • Any classical dance steps • Any ballroom dance steps • Any folkloric dance steps • Any modern dance steps
<i>Logically and smoothly connected without unnecessary stops or prolonged preparatory movements</i>
<i>Variety in the levels, directions, speed and modalities of movement (including the possible passing onto the floor), and <u>not</u> simple movements across the floor (like walking, stepping, running) with apparatus handling.</i>
<i>Created with different rhythmical patterns with the apparatus in motion during the entire combination (different planes /axis, directions and levels)</i>
<i>With partial or complete traveling</i>

4.4. Dance Steps Combinations will not be valid in the following cases:

- Less than 8 seconds of dance
- Major alteration of the basic technique of the apparatus handling
(technical faults of 0.30 or more)
- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with fall
- No relation between the rhythm and character of the music and the body and apparatus movements
- Without a minimum 2 different varieties of movement: modalities, rhythm, directions or levels in each Dance Steps Combinations
- Missing a minimum 1 Fundamental Apparatus Technical elements
- The entire combination performed on the floor
- With pre-acrobatic element(s) and/or illusion(s)
- More than 1 **AD**

4.5. **Value:** 0.30 for each **S**

5. Dynamic Elements with Rotation (R)

5.1. Requirements:

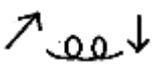
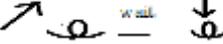
5.1.1. **R: minimum 1, maximum 5 (chronological)**

5.1.2. Basic requirements for **R**: the **R** will be valid only when all three of the basic requirements (below) are met:

Symbol	Base value	Actions	Description of the base
R	0.20	Throw of the apparatus	Large or medium throw.
		Min.2 base rotations of the body	2 base complete rotations of the body performed: <ul style="list-style-type: none"> • 360° each rotation • without interruption • round any axis • With or without passing to the floor • With or without change of the axis of body rotation <p>The first base rotation may be performed during the throw or under the flight of the apparatus</p>
		Catch of the apparatus	Catch at the end of the base rotations or according to the criteria

5.1.3. The base value of **R** can be increased by using additional criteria. Additional criteria may be performed during the throw of the apparatus, during the body rotation under the throw and during catch of the apparatus.

5.1.4. **R** value is determined by the number of rotations and executed criteria: if the final rotation is executed after the catch, this rotation and the criteria belonging to this rotation (possibly level or axis) are not valid. **Other criteria which is correctly executed on the catch is valid, even if the final rotation is not.**

Explanations:	Valid
Catch at the end of the rotations 	Yes (R)
	No (interruption between 2 base rotations)
 Catch after the music	No

5.1.5. **All R must be different**, regardless of the number of rotations

5.1.6. Each rotation (pre-acrobatic elements, chaîné, **illusion**, etc.) may be performed either isolated or in a series, maximum 1 time. Repetition of any of these rotations (isolated or in a series) in another **R** is not valid.

5.2. Summary Table of Additional Criteria for R

During the flight of apparatus	
Symbol	Additional Criteria R + 0.10 each time
R₃, R₄ etc.	Additional rotation of the body around any axis during the flight of the apparatus
	Change of body rotation axis or change of level during rotations (in each R only one criteria is valid: the change of axis or the change of level - not both).

During throw of apparatus		During catch of apparatus	
Symbol	General Criteria for All Apparatus + 0.10 each time		
	Outside of visual control		
	Without the help of the hands: (not valid for direct catch in rotation with the arm); mixed catch (,)		
	Catch during a rotation: only valid when performed together with		
	Under the leg/legs		

Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
	Passing through the apparatus during throw (,)		Passing through the apparatus during catch (,)
	Throw after bounces on the floor/ throw after rolling on the floor		Direct re-throw/ re-bounce without any stops from different parts of the body or floor – all apparatus
			Catch of the Rope with one end in each hand without support on another part of the body
	Throw of the open and stretched (held by one end or the middle)		Catch of the open and stretched Rope held by one end with continuous movement of the Rope after the catch
	Throw with rotation around its axis (Hoop) or rotation in the horizontal plane (Club(s))		Direct catch with rolling of apparatus over the body
	Throws of 2 unlocked Clubs (): simultaneously, asymmetric, “Cascade” (double or triple)*		Catch of the Ball () with one hand
	Throw on oblique plane		Direct catch of the in rotation (see)
			Mixed catch of , (see)

Clubs ()

- **Asymmetric throws** may be performed with one or 2 hands at the same time. The movements of the two clubs during flight must be of different shape or amplitude (one throw higher than the other), and of different plane or direction
- **“Cascade” throws (double or triple)**. Two clubs must be both in the air during the part of cascade throw

*Note: Direct re-throw/ re-bounce without any stops () – all apparatus

- The re-throw/ re-bounce is the main part of R (part of the initial throw for R); in this case, it is necessary to catch the re-throw/ re-bounce for R to be valid.
- Criteria performed during the re-throw/ re-bounce are valid.
- Criteria during catch of the apparatus after the re-throw/ re-bounce is not evaluated as part of R because in most cases, the height of the re-throw/ re-bounce is not the same height as the initial throw. The catch of the re-throw may be used as part of an Apparatus Difficulty (AD).

Explanation and Example: recording R elements
= 0.40 <i>Throw and two rotations (0.20), catch during the second rotation (0.10) outside the visual field (0.10)</i>
= 0.50 <i>Throw without the hands (0.10) and three rotations (0.20 base + 0.10 additional rotation), catch the ball with one hand (0.10)</i>

5.3. Choice of body movements in R

5.3.1. Body Difficulties may be used:

- With rotation with a value of 0.10 during any phase of **R** as rotations
 - **Example:** A single “Illusion” forward can be used as an element with body rotation around the horizontal axis. If a gymnast performs 2 or 3 successive “Illusions” during **R**, she must perform these “Illusions” with 1 step between each rotation.
- With rotation with a value of more than 0.10 (Example: Jumps/Leaps and Rotations of 180° and more during the throw **or** catch): these rotations count for the number of rotations in **R** and as **BD**
- With a **BD** during the throw as long as the 2 base rotations begin immediately after the **BD** without intermediate steps.
- With a **BD** during the catch as long as it is performed according to the definition of **R** (#5.1).
Note: a series of 2-3 jumps/leaps with rotation with throw during the first jump and catch during a second or third jump is not considered R.

5.4. Pre-acrobatic elements

5.4.1. Only the following groups of pre-acrobatic elements are authorized:

- forward and backward rolls without fixed position and without flight (incorrect technique: penalty by Execution judge)
- walkovers forward, backward, cartwheels without fixed position and without flight (incorrect technique: penalty by Execution judge)
- «Chest roll/Fish- flop»: walkover on the floor on one shoulder with passing through the vertical of the stretched body



- **“Dive Leap”**: leap with trunk bent forward followed directly by one roll
 - **Dive Leap** may be performed for **R** when followed directly by another rotation.
 - “Change of level” \geq is valid for the **Dive Leap** during **R**: “Dive Leap” followed directly by another roll/rotation = **R2** \geq .

5.4.2. Walkovers and cartwheels are considered different:

- forward or backward or sideways
- on the forearms, on the chest or the back
- with and without switch of the legs
- starting and landing positions: on the floor or standing

5.4.3. The following elements are authorized but not considered as pre-acrobatic elements:

- Dorsal support on the shoulders;
- Side or front splits on the floor, without any stop in the position;
- Support on one or two hands or on the forearms without any other contact with the floor; without walkover/cartwheels and without stopping in the vertical position

5.4.4. All groups of authorized pre-acrobatic elements and elements not considered as acrobatic may be included in the exercise on the condition that they are performed in passing without stopping in the position except for a short pause in order to catch the apparatus during the element.

5.4.5. The same rotational element (pre-acrobatic, chaîné, illusion, etc.) may be used one time in **R** and one time in **AD**.

6. APPARATUS DIFFICULTY (AD)

6.1. Definition:

- A particularly technically difficult synchronization between apparatus and body consisting of a minimum 1 Base + a minimum 2 criteria or 2 Bases+ 1 criteria

-or-

- An interesting or innovative use of the apparatus (not performed on a regular basis as standard apparatus movements for RG) consisting of a minimum 1 Base + a minimum 2 criteria or 2 Bases + 1 criteria

6.1.1. May be performed:

- Isolated
- During **BD**: the apparatus base will validate the **BD**
- During **S** - **maximum 1 AD (without pre-acrobatic element(s) or illusion(s))**

6.1.2. Each AD must be different; an identical repetition is not valid (no penalty)

6.2. Requirements

6.2.1. Each Individual exercise must have minimum **1 AD**.

6.2.2. **AD** elements will be valid when the defined requirements for the Base and Criteria are met.

6.2.3. **AD** elements will not be valid with:

- A Base or criteria not performed according to its definition
- Total loss of balance with Fall
- Major alteration of the basic technique of the apparatus (technical fault of 0.30 or more)
- Repetition of Pre-acrobatic elements

6.3. Value:

6.3.1. Each Base is a Fundamental or Non-Fundamental Apparatus Technical element (#3.3; #3.4) and has a value of 0.00. The Base and Criteria must be performed according to the definitions listed in the technical explanations.

6.3.2. The Base coordinated with a minimum 2 Criteria listed below (#6.4) has a value of **0.20, 0.30, or 0.40**

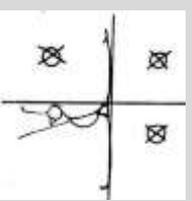
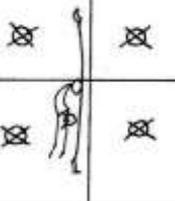
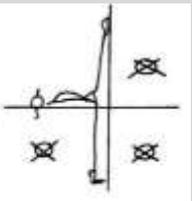
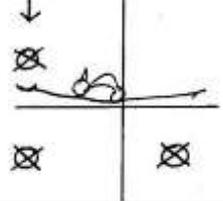
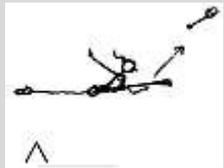
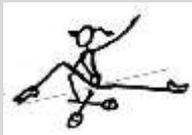
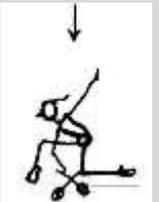
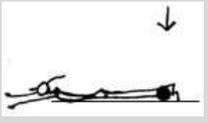
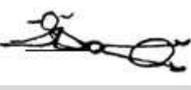
Apparatus Base (Fundamental or Non-Fundamental Apparatus Group)	0.20
Specific Apparatus Bases:	
<ul style="list-style-type: none"> • Roll over a minimum of 2 large body segments • Small throw and catch of 2 unlocked clubs • Large throw • Transmission without the help of the hands with at least 2 different body parts (not the hands) 	0.30
Catch or rebound from the floor or a part of the body from a Large Throw ↓	0.40

6.4. Criteria:

Symbol	Criteria
	Without the help of the hands: (not valid for direct catch in rotation with the arm (O); mixed catch (U, II))
	Outside of visual control
	With a rotation of (180° and more)
BD	Jump, Balance or Rotation Body Difficulty
	Rope and Hoop turning backward (open or folded) during jump(s)/leap(s) Rope - arms crossed during jump(s)/leap(s) or skip(s)/hop(s)
	Under the leg/ legs

	Performed in a series of three without interruption: large rolls of ○ and ● ; small throws of †† (unlocked)
	Double (or more) rotation of the apparatus during jump(s)/leap(s) or skip(s)/hop(s)
	Position on the floor (also valid with support on the knee)
	Direct re-throw/re-bound from different parts of the body or the floor
	Throw of the open and stretched U (held by one end or middle of the Rope) Catch of the open and stretched Rope held by one end with continuous movement of the Rope after the catch
	Throw with rotation around its axis (Hoop) or rotation in the horizontal plane (Club(s))
	Small/medium asymmetric throw of 2 Clubs
	Direct catch with rolling of apparatus over the body
	Direct catch of the ○ in rotation (see ≠)
	Mixed catch of U, †† (see ≠)

6.4.1. Explanation and Examples

Symbol	Criteria
	<p>Without the help of the hands Apparatus must have an autonomous technical movement which can be initiated:</p> <ul style="list-style-type: none"> • with an impulse from another part of the body • with an initial impulse from the hand(s), but thereafter the apparatus must be able to have a complete autonomous movement without the hand(s)
	<p>Outside of the visual field: Examples</p> <div style="display: flex; justify-content: space-around;">      </div> <p style="text-align: right;"><i>Jump</i></p>
	<p>Throw, catch and apparatus handling in a difficult body-apparatus relationship performed under the leg/legs. Example:</p> <div style="display: flex; justify-content: space-around;">     </div> <p>Examples, cont.: rotation of the ball on top of the finger under the leg, or mills of the clubs in rotational body movement under the leg, etc.</p>
	<p>Throw, catch, large rolls of the apparatus over the body or in a difficult body-apparatus relationship with the risk of loss while in a position on the floor (also valid with support on the knee). Example:</p> <div style="display: flex; justify-content: space-around;">     </div>

6.5. New Original Apparatus Elements: ○

- Coaches are encouraged to submit new Original Apparatus Difficulties elements that have not yet been performed. Original elements have the highest value among **AD** elements – **0.40**.
- All Original Apparatus Elements must be submitted to the FIG RG Technical Committee
- The concerned National Federation will be required to **upload a video** of the Original Apparatus Elements **for the FIG** (the element by itself and another video of the entire composition in which

the element is present during a competition) and the descriptive text in 2 languages (English and French) with drawings of the Element.

- The approved Originality will be valid for the specified apparatus submitted by the concerned gymnast for the duration of the Olympic cycle; it is possible for any gymnast to perform the same element without the value for Originality.
- For an Original Apparatus Element awarded to Collaboration in Group: if the Original element is performed with a small execution fault, the value of the Collaboration is valid but the Originality bonus is not.

7. Difficulty score (D): The D-Judges evaluate the Difficulties, apply the partial score and deduct possible penalties, respectively:

7.1. Subgroup 1 (D1 and D2)

Difficulty	Minimum/Maximum	Penalty 0.30
Body Difficulties	Minimum 3 9 BD highest count	Less than 1 Difficulty of each Body Group (\wedge , \top , \circ): penalty for each missing Difficulty Less than 3 Body Difficulties performed
If the BD is repeated or the Apparatus Technical element is performed identically during BD , the Difficulty repeated is not valid (no penalty).		
“Slow turn” balance	Maximum 1	More than 1
Dance Steps Combinations	Minimum 1	Missing minimum 1

7.2. Subgroup 2 (D3 and D4)

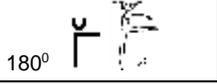
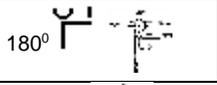
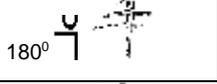
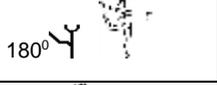
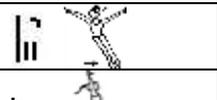
Difficulty	Minimum/Maximum	Penalty 0.30
Dynamic Elements with Rotation	Minimum 1	Missing minimum 1
Apparatus Difficulty	Minimum 1	Missing minimum 1

8. JUMPS/ LEAPS

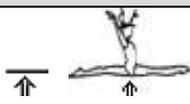
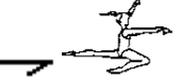
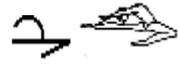
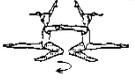
8.1. Generalities

- 8.1.1. All the Difficulties of Jumps/Leaps must have **the following basic characteristics**:
- **Defined** and **fixed shape** during the flight
 - **Height** (elevation) of the jumps or leaps sufficient to show the corresponding shape
- 8.1.2. A jump or leap **without sufficient height to show the fixed and well-defined shape** will not be valid as a Difficulty and will be penalized for Execution.
- 8.1.3. Jumps/Leaps not coordinated **with a minimum of 1** Fundamental Technical element specific to each apparatus and/ or an element from the Non-Fundamental Technical apparatus groups will not be valid as a Jump Difficulty.
- 8.1.4. The repetition of Jump/Leaps with the same shape is not valid except in the case of a series (#8.1.5). Same shape: take-off from one or two feet (unless otherwise mentioned in the table), number of rotations during flight
- 8.1.5. A series of jumps/leaps consists of 2 or more **successive identical jumps/leaps**, performed with or without an intermediary step (depending on the type of jump). Each Jump in the series counts as one Difficulty (see Table 8.2). **Each jump/leap is evaluated separately: see page 16, #3.2.2.**
- 8.1.6. The „**Dive Leap**“ - Leap with trunk bent forward, ending directly in a roll - is not considered as a **Leap** Difficulty, but as a pre-acrobatic element.
- 8.1.7. In all Jump Difficulties with ring, the foot or another segment of the leg should be close to the head (closed ring position, touching **required**).
- 8.1.8. In all Jump Difficulties with back bend of the trunk, the head must be close to some part of the leg (touching **required**).
- 8.1.9. The rotation of the whole body **during the flight** is evaluated after the take-off foot/feet has/have left the floor and before the landing of the foot/feet on the floor.
- 8.1.10. Jumps or Leaps combined with more than one main action (Example: stag leap with ring), take-off from one or both feet, must be performed in such a way that they create during the flight a single and clearly visible image of a fixed and well-defined shape, rather than 2 different images and shapes (**position valid without a large kip movement**).

8.2. Table Jumps/Leaps Difficulty (^)

Types of Jumps	Value					
	0,10	0,20	0,30	0,40	0,50	0,60
1. Tuck Jump						
2. «Scissors» with bent legs						
3. Jump with stretched legs						
4. Passé jump (free leg bent forward or sideways)						
5. Jump with free leg stretched in front horizontal position						
6. Jump with free leg stretched in a side horizontal position						
7. Jump with free leg stretched in horizontal position of Arabesque						
8. Jump with free leg in horizontal position of Attitude						
9. «Cabriole» forward						
10. «Cabriole» sideways						
11. «Cabriole» backwards or with turn (180° or more)						
12. Jump with arch or with turn (180° or more)						

	0.10	0.20	0.30	0.40	0.50	0.60
13. "Scissors" leaps with switch of legs forward at horizontal; also above horizontal, take-off leg high up, whole foot higher than head, or with switch of legs backward (at horizontal), or with ring		 (whole foot higher than head)				
14. Pike jump						
15. Cossack, straight leg forward, at horizontal, or with turn (180° or more), or with turn and trunk forward	4	180°	180°			
16. Cossack, straight leg forward, high up, whole foot higher than head, or with turn (180° or more)		4	180°			
17. Cossack, straight leg to the side high up, whole foot higher than head, or with support (Zhukova) and/or with turn (180° or more)		4'	180°			
			180°			
18. Ring with one leg, take off with 1 or 2 feet, or with turn (180° or more)		180°				
19. Ring with both legs						
20. Split leap, or with ring or with back bend of the trunk, or take-off and landing on the same leg (Zaripova)						

	0.10	0.20	0.30	0.40	0.50	0.60
21. Split leap, take-off from 2 feet, or with ring or with back bend of the trunk						
22. 2 or more successive split leaps with change of take-off foot					 2 ——— One Difficulty  3 ——— (0.70) One Difficulty	
23. Split leap with turn				180° 	180° 	180° 
24. Switch split leap (passing with stretched legs)						
25. Switch split leap with (passing with bent leg)						
26. Side split leap, take-off from 1 foot						
27. Side split leap, take-off from 2 feet						
28. Switch side split leap (passing with bent leg), (passing with stretched legs)						
29. Stag leap, take off from 1-2 feet, with ring or with turn, or with back bend of the trunk				 180°		
		180° 	180° 			

	0.10	0.20	0.30	0.40	0.50	0.60
30. Switch Stag leap (passing with bent or straight leg)						
31. Fouetté (landing on a take-off foot), or with ring with one or both legs						
32. Fouetté split leap, with ring or with back bend of the trunk						
33. Fouetté stag leap, or with ring or back bend of the trunk						
34. « Revoltade » passing one leg stretched over the other						
35. "Entrelacé"						
36. "Entrelacé" in split						
37. Turning Stag leap (Jeté en tournant)						
38. Turning split leap (Jeté en tournant)						
39. Turning whit Switch split leap (Jeté en tournant)						
40. Butterfly (free leg passing through the position close to horizontal, take-off leg passing through horizontal. During the flight, trunk position close to horizontal or below horizontal)						

9. BALANCES

9.1. Generalities

9.1.1. There are 3 types of Balance Difficulties

- A. Balances on the foot: relevé or flat foot
- B. Balances on other parts of the body
- C. Dynamic Balances

9.1.2. Basic characteristics:

A. Balances on the foot

- a. Executed on the toes (relevé) or flat foot
- b. Defined and clearly fixed shape **with a stop position**:
 - a **minimum of 1 second** fixed in the shape
 - a minimum of 1 Apparatus Technical element executed according to its definition in Tables #3.3, #3.4.
 - if the shape is well-defined and the apparatus element is executed correctly but the stop position is insufficient, the balance is valid with a technical execution penalty

B. Balances on other parts of the body

- a. Executed on different parts of the body
- b. Defined and clearly fixed shape **with a stop position**

C. Dynamic Balances

- a. Executed with smooth and continuous movements from one form to another
- b. Clearly defined shape: All relevant parts of the body are in the correct position in the same moment of time

9.1.3. All Balance Difficulties must be performed with **1 Fundamental or Non-Fundamental Apparatus Technical element**. Balances not coordinated **with a minimum of 1** Fundamental Technical element specific to each apparatus and/or an element from the Non-Fundamental Technical apparatus groups will **not be valid** as a Difficulty.

9.1.4. The Technical Apparatus elements (Fundamental or Non-Fundamental) must be counted **from the moment when the shape of Balance has been fixed with a stop position of a minimum of 1 second**.

9.1.5. The support leg **whether stretched or bent** does not change the value of the Balance Difficulty.

9.1.6 In all Balance Difficulties with ring, the foot or another segment of the leg should be close to the head (closed ring position, touching **required**).

9.1.7. In all Balance Difficulties with back bend of the trunk, the head must be close to some part of the leg (touching **required**).

9.1.8. In an exercise a gymnast may perform only **one** Difficulty with "Slow Turn" of 180° or more in relevé or on flat foot. Value: 0.10 point for flat foot / 0.20 point for relevé + Difficulty element value.

9.1.9. A «Slow Turn» must be performed only after the initial position of the Difficulty has been fixed, and **with no more than a ¼ rotation at every impulse**. A rotation that results from a single impulse cancels the value of the Difficulty (the “Slow Turn” is not considered as a body rotation). During the Difficulties with “Slow Turn” the body must not “bounce” (with an up and down movement of the trunk and the shoulders). This incorrect technique cancels the value of the “Slow Turn” (+ execution fault).

9.1.10. It is not authorized to perform a “Slow Turn” on the knee, on the arms, or in the “Cossack” position.

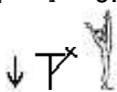
9.1.11. Repetitions of Balances with the same shape with or without “Slow Turn” are not valid.

9.1.12. Fouetté Balance is one Balance Difficulty consisting of a minimum 3 same or different shapes performed in relevé with heel support between each shape, with or without the help of the hands, with a minimum of 1 turn of 90° or 180°. Each Balance shape must be shown with a clear accent (clear position). 1 Fundamental or Non-Fundamental apparatus technical element is required at any phase during this difficulty.

9.1.13. It is possible to repeat the same shape within one Fouetté Balance but it is not possible to repeat any of these shapes isolated or in another Fouetté Balance.

9.1.14. Balances on the foot may be performed in relevé or on flat foot. For flat foot, the value is reduced by 0.10 and the symbol will include an arrow (↓).

Examples: in relevé:  = 0.30

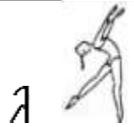
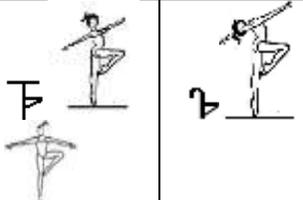
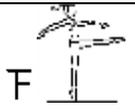
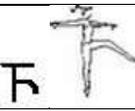
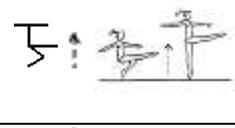
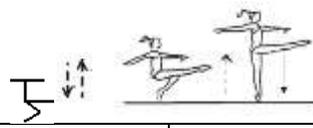
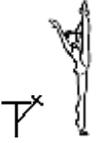
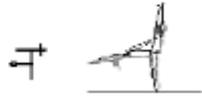
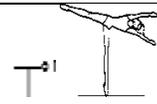
on flat foot: ↓  = 0.20

9.1.15. Dynamic Balances (**except Fouette Balance**) may be performed either in relevé or flat foot without changing the value or the symbol.

9.1.16. Balance with change of gymnast`s level (support leg bending progressively or/and return to stretch position):

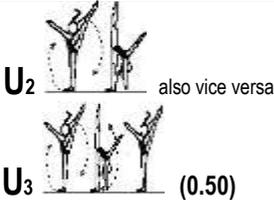
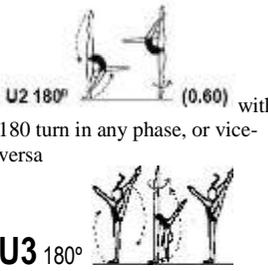
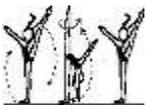
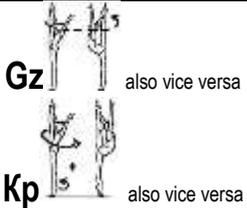
- It is necessary to maintain vertical position of the trunk and horizontal position of the free leg.
- The transition from one shape - “support leg straight” to another shape - “support leg bent” (or/and vice versa) must be slow and obviously gradual, during which the gymnast from the beginning to the end must maintain a relevé position.

9.2. Table of Balances Difficulty (T)

Types of Balances	Balances on the foot		Value				
	0,10	0,20	0,30	0,40	0,50		
1. Free leg backward, below horizontal, trunk bent backward							
2. Passé front or side (horizontal position) or with bend of the upper back and shoulders							
3. Forward: free leg horizontal (straight or bent), or with the trunk back at the horizontal position							
							
4. With change of gymnast level, support leg bending progressively or/and return to stretch position							
							
5. Split with and without hand support or trunk backward at horizontal or below							
6. Side: Free leg horizontal or trunk side at horizontal							

	0.10	0.20	0.30	0.40		0.50
7. Split with or without hand support or trunk side at horizontal						
8. Arabesque: free leg horizontal or with trunk forward or backward at horizontal or below split with or without hand support						
9. Ring with or without hand support or split with horizontal trunk						
10. Attitude, also with trunk bent backward						
11. Cossack, free leg at horizontal: all directions						
12. Cossack, free leg: front or side (foot higher than head), with or without support						
Balances on other parts of the body						
13. Free leg front (foot higher than head), with or without support						
14. Free leg to the side (foot higher than head), with or without support						

	0.10	0.20	0.30	0.40	0.50
15. Free leg back split (foot higher than head), with or without support.					
16. Ring; with or without support					
17. Balance lying on the floor with trunk lifted (legs maybe be separated to shoulder width)					
18. Balance with support on the chest; with (Kabaeva) or without help of hands	Kb				
Dynamic Balances					
19. Passing from the stomach to the chest					
20. Dynamic balances with full body wave in all directions in the standing position (front, side, back) or passing to or from the floor					
21. Fouetté: min. 3 same or different shapes with the leg at the horizontal for min. 2 shapes; Leg above horizontal for min.2 shapes			Leg at the horizontal for min 2 shapes + min 1 turn		Leg above horizontal for min 2 shapes + min 1 turn
22. Dynamic balances with support on the forearms with or without the movements of legs (Difficulties are considered the same)	 movement backward into elbow stand				

	0.10	0.20	0.30	0.40	0.50
23. Dynamic Balance with 2 or 3 shapes (Utyacsheva); also with turn				 <p>U₂  also vice versa U₃  (0.50)</p>	 <p>U₂ 180°  (0.60) with 180 turn in any phase, or vice-versa U₃ 180°  (0.60)</p>
24. Dynamic Balance: front split with support passing the free leg into back split balance with support (Gizikova), or; front split with support, half turn of the trunk into back split with hand support (Kapranova)				 <p>Gz  also vice versa Kp  also vice versa</p>	

10. ROTATIONS

10.1. Generalities

10.1.1. There are 2 types of Rotations:

- A. Rotations on the foot: relevé (Pivot) or flat foot
- B. Rotations on other parts of the body

All the Rotation Difficulties must have the **following basic characteristics**:

- Minimum basic rotation of 360° **with a fixed and well-defined shape** (except Rotation Difficulties # 6, #9, #17: base 180°)

Note: well-defined shape means that the correct shape taken by the gymnast is held fixed during a minimum basic rotation; slight deviations in the shape = Execution faults. If the shape is not recognizable or held at all, the Difficulty is not valid

10.1.2. Rotation will be evaluated according to the number of rotations performed. In case of an interruption (hop), only the value of the rotations already performed prior to the interruption will be valid.

10.1.3. Rotations must be coordinated **with a minimum of 1** Fundamental Apparatus Technical element specific to each apparatus and/ or an element from the Non-Fundamental Apparatus Technical groups in any part of the Rotation to be valid.

10.1.4. In the series of identical Pivots (2 or more), each Pivot is performed one after the other without interruption and with heel support. Each Pivot in the series counts as one Difficulty. **Each Pivot is evaluated separately** (except for the combination of identical "Fouettés," which counts as one Difficulty).

Examples:

 360°	 360°	 360°
Valid	Valid	Valid
 360°	 less than 360°	 360°
Valid	Not valid	Valid

- 10.1.5. Different Rotations are Rotations with a different shape regardless of the number of rotations (valid also for “Fouettés” pivots).
- 10.1.6. The support leg whether **stretched or bent** does not change the value of the Difficulty.
- 10.1.7. **The shape must be achieved before the end of the minimum basic rotation**
- 10.1.8. **In all Rotation Difficulties with ring, or back bend of the trunk, the head must be close to some part of the leg (closed position, touching required).**
- 10.1.9. **Pivots with change of shape**
- Counts as 1 Difficulty
 - **Each shape performed on relevé**
 - Each shape included in the Pivot must have a minimum basic rotation.
 - Passing from one shape to another must be performed without **heel support** and as directly as possible
 - With a minimum of 1 Fundamental Technical element specific to each apparatus and/or an element from the Non-Fundamental apparatus groups during **any** component of Pivot Difficulty
- 10.1.10. **Fouetté**
- Counts as 1 Difficulty
 - 2 or more identical or different shapes connected with heel support
 - Various shapes may be performed:
 - a) isolated
 - b) combined (consecutively or alternating) within the same “Fouetté” but none of those shapes may be repeated in another Fouetté Rotation.
 - During every two “Fouettés,” one different Fundamental technical element or Non-Fundamental apparatus element is required.
- 10.1.11. **Illusion**
- Counts as 1 Difficulty
 - For 2 or more identical shapes connected with or without heel support: +0.10 for each additional rotation above the base 360°)
 - During every two Illusions, one different Fundamental technical element or Non-Fundamental apparatus element is required.
- 10.1.12. **Pivots with change of gymnast`s level** (support leg bending progressively or/and return to stretch position):
- The first shape determines the base value
 - It is necessary to maintain vertical position of the trunk and horizontal position of the free leg.
 - The transition from one shape - “support leg straight” to another shape - “support leg bent” (or/and vice versa) must be slow and obviously gradual, during which the gymnast from the beginning to the end must maintain a relevé position.
 - It is necessary to add an arrow (arrows) specifying a direction of change of gymnast’s level to the right of a symbol.
 - ↓ support leg bending progressively **+0.10**

↑ support leg return to stretch position +0.10

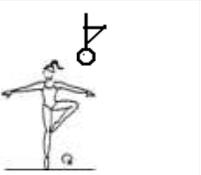
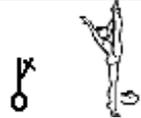
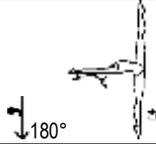
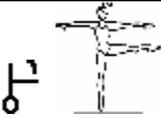
↑↓ support leg bending progressively and return to stretch position +0.10, +0.10

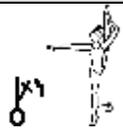
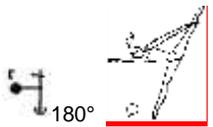
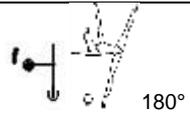
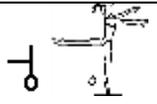
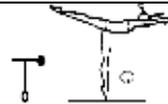
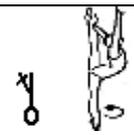
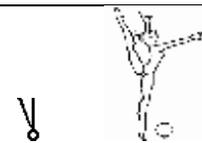
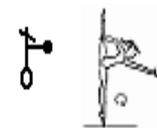
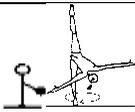
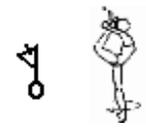
10.2. Criteria for development of Rotations value

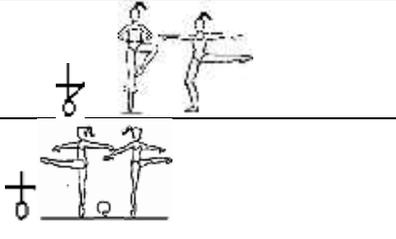
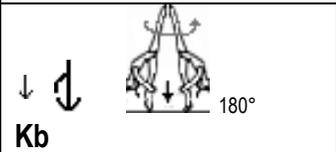
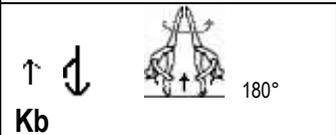
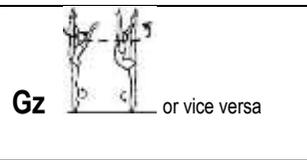
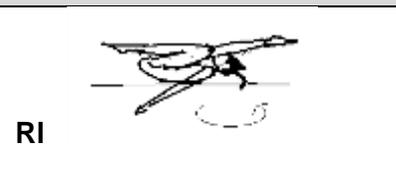
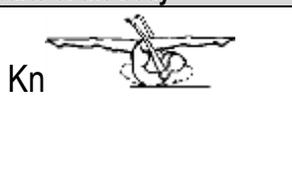
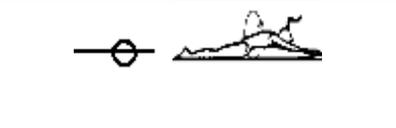
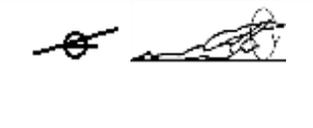
10.2.1. **For additional rotations for Pivots with a base value 0.10, or on flat foot or another part of the body:** +0.10 for each additional rotation above the base 360°

10.2.2. **For additional rotations in relevé:** +0.20 for each additional rotation above the base 360°
(180° base for #6, #9, #17)

10.3. Table of Rotations Difficulty (δ)

Types of Rotations	Value				
	0.10	0.20	0.30	0.40	0.50
	Rotations on the foot				
1. Free leg forward, trunk bent forward					
2. Free leg backward, trunk bent backward					
3. "Passé" (forward or side); or with bend of the upper back and shoulders					
4. Spiral turn ("tonneau") partial wave on 1 leg					
5. Forward: free leg horizontal (straight or bent)					
					
6. Split forward with or without support or trunk horizontal					
7. Side: Free leg or trunk horizontal					

Types of Rotations	0.10	0.20	0.30	0.40	0.50
8. Split side with or without support					
9. Split side with or without support, trunk horizontal					
10. Arabesque: free leg horizontal or trunk horizontal or backward					
11. Split with or without support					
12. Split with or without support, trunk horizontal or ring					 
13. Penché: body bent at the horizontal or below, leg in back split or ring, rotation on flat foot				 	
14. Attitude or ring with support or backward				 	

Types of Rotations	0.10	0.20	0.30	0.40	0.50
15. Fouetté: Passé or with leg stretched at the horizontal then the horizontal in front, side, "arabesque", or "attitude"					
16. Cossack					
17. Front split; trunk bent back below horizontal from standing position or from the position on the floor					
					
18. Front split with support passing the free leg into back split balance with support (Gizikova)					
19. Illusion: trunk bent forward / side; also backward					
Rotations on other parts of the body					
20. Rotation on the stomach, legs close to ring or legs in split, without support of the hand (Kanaeva) or on the back (Ralenkova)					
21. Rotation in a split with help of the hand, without interruption bent forward or backward					

INDIVIDUAL EXERCISES

EXECUTION (E)

1. Evaluation by the Execution Jury

- 1.1. The Execution Jury demands that elements be performed with aesthetic and technical perfection.
- 1.2. The gymnast is expected to include in her exercise only elements that she can perform with complete safety and with a high degree of artistic and technical mastery. All deviations from that expectation will be deducted by the E-jury.
- 1.3. The E-jury is not concerned with the difficulty of an exercise. The jury is obligated to deduct equally for any error of the same magnitude regardless of the difficulty of the element or the connection.
- 1.4. Judges of the E-Jury (and the D-jury) must remain up-to-date with contemporary rhythmic gymnastics, must know at all times what the most current performance expectation for an element should be, and must know how standards are changing as the sport evolves. In this context they must also know what is possible, what is reasonable to expect, what is an exception, and what is special.
- 1.5. All deviations from correct performance are considered artistic or technical errors and must be evaluated accordingly by the judges. The amount of the deduction for small, medium, or large errors is determined by the degree of deviation from the correct performance. The following deductions will apply for each and every discernible artistic or technical deviation from the expected perfect performance. These deductions must be taken regardless of the difficulty of the element or exercise.
 - **Small Error 0.10:** any minor or slight deviation from the perfect artistic or technical execution
 - **Medium Error 0.20-0.30:** any distinct or significant deviation from the perfect artistic or technical execution
 - **Large Error 0.50+:** any major or severe deviation from the perfect artistic or technical execution

2. Execution (E) Score: 10.00 points

The E- Score includes deductions for:

- Artistic faults
- Technical faults

3. E- Panel

The Execution 6 judges are divided into 2 subgroups:

- The first (E) subgroup - 2 judges evaluate the Artistic faults of the exercise
- The second (E) subgroup - 4 judges evaluate the Technical faults

Penalties for Artistic and Technical faults are added together and then deducted from 10.00 points to determine the final E- score.

4. ARTISTIC COMPONENTS

4.1. UNITY OF COMPOSITION

4.1.1. Guiding Idea: Character

- a) A composition should be developed to create a unified artistic image or guiding idea from the beginning to the end, expressed through the body and apparatus movements.
- b) The character of the music should be chosen in respect to the age, technical level, and artistic qualities of the gymnast, and ethical norms
- c) The composition should not be a series of Body Difficulties or apparatus elements without connection to the character of the music.
- d) Style of the movements that express the character of the music and guiding idea:
 - i. The style and type of the movements should reflect the character or idea of composition, for example but not limited to:
 - a. Arm movements
 - b. Stylized connecting steps
 - c. Body waves
 - d. Apparatus connecting elements emphasizing the rhythm and character
 - ii. This character of movement should be expressed:
 - a. During the Dance Steps Combinations: steps which have a style specifically related to the music and are not simply walking, skipping or running to the beat
 - b. In the connecting elements between or during the Difficulties, for example but not limited to:
 - Preparations for BD or throws
 - During Body Difficulties
 - Transitions between Difficulties
 - Under the throws
 - During the catches
 - During rotational elements
 - Changes of levels
 - Style of the apparatus elements
- e) Changes in the character in the music should be reflected by changes in the character of the movements; these changes should be harmoniously combined
- f) Parts of the composition or an entire composition which is a series without any character in the movements or connecting elements lacks unity and is penalized.

Explanations and suggestions <i>Creating a guiding idea or a "story"</i>
1. Development of the idea (theme, story)
<i>A story has a clear beginning, middle and end</i>
<ul style="list-style-type: none"> • <i>In the first phase: introduce the idea or character, the opening of the story</i> • <i>Middle phase: main development of the exercise, including changes in rhythm</i> • <i>Final part: music should grow in intensity and end with a clear, marked final to emphasize the closing of the exercise, whether slow or fast</i>
2. Structure of the elements for greatest effect, maximum impact
<ul style="list-style-type: none"> • <i>Place the BD, R and AD on the musical accents which are strong, clear and can best match the energy and intensity of the element (example: a crescendo)</i> • <i>Place the most original/unique elements on the most interesting accents or phrases of the music or the dynamic changes</i>

4.1.2. Connections

- a) The composition should be developed by technical, aesthetic and connecting elements, where one movement passes logically and smoothly into the next without unnecessary stops or prolonged preparatory movements.
- b) The use of different levels and directions of the body movements and directions and planes of the apparatus should be linked together with a clear purpose.
- c) Connections between movements which disrupt the unity of the composition are penalized each time, **for example but not limited to:**
 - Transitions between movements which are illogical or abrupt, **including changes in directions or levels between Difficulties**
 - Prolonged preparatory movements before Difficulties (i.e. “walking” preparation steps which **do not support the idea or character of the composition**)
 - Unnecessary stops between movements **which are not related to the rhythm or character**

4.2. **MUSIC AND MOVEMENT**

4.2.1. Rhythm

- a) The movements of the body as well as the apparatus must correlate precisely with the musical accents, and the musical phrases; both the body and apparatus movements should emphasize the tempo/pace of the music.
- b) Movements which are performed separate from the accents or disconnected to the tempo established by the music are penalized each time.

Examples:

- **When movements are visibly emphasized before or after the accents**
- **When a clear accent in the music is “passed through” and not emphasized by movement**
- **When movements are unintentionally behind the musical phrase**
- **When the tempo changes and the gymnast is in the middle of slower movements and cannot reflect the change in speed (off the rhythm)**

Explanations
Objectives for music and movement:
<ul style="list-style-type: none"> ❖ <i>create a variety of movements to avoid monotony and repetition</i> ❖ <i>use the music in different ways even when the tempo and the beat are the same</i>
<i>Coaches and judges are encouraged to study and understand basic musical structure and rhythmical patterns to guide the creation and evaluation of the movements according to the music.</i>
<p><i>The following are important concepts for understanding how to fit the movements with the musical/rhythmic structures and how to consider positioning specific movements on specific accents or beats to create specific artistic ‘effects:’</i></p> <ul style="list-style-type: none"> • <i>Musical phrase: a melodic part, a succession of notes forming a distinctive sequence</i> • <i>Melody: A rhythmically organized sequence of single tones so related to one another as to make up a particular phrase or idea</i> • <i>Ground rhythm</i> • <i>Metronomic speed</i>
<p><i>Possibilities/examples of different rhythmical patterns:</i></p> <ul style="list-style-type: none"> • <i>syncopation: a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat (intentionally « using » the weak beat). <i>Example: The gymnast goes into a balance on the weak beat in the bar and uses the strong beat to stand there without using her body to mark the accent, creating an intentional effect.</i></i> • <i>Contratempo</i> • <i>Triolas</i>

4.2.2. **Dynamic Changes**

- a) The energy, power, speed and intensity of the movements must correspond to the dynamic shifts and changes in the metronomic speed.
- b) The gymnast **shows** dynamic change(s) by contrasts in the energy, power, speed and intensity of both her body and apparatus movements according to changes in the music.

Dynamic change in music	→	Dynamic change in movement
Change in volume, tempo and/or style		Change in speed, style or intensity

- c) For music lacking identifiable Dynamic Changes, the gymnast creates her own change by visibly changing the speed, style or intensity of her body and/or apparatus movements
- d) An exercise where the energy, power, speed and intensity are monotonous (without any contrast or change in **speed, style or intensity in respect to musical changes**) lacks dynamism and is penalized.

4.3. **BODY EXPRESSION**

- a) **Should be** union of strength, beauty and elegance of movements
- b) Ample participation of the body segments (head, shoulders, trunk, hands, arms, legs, **including the face**) which:
 - supple, plastic movements which convey character
 - communicate feeling or a response to the music with facial expression
 - emphasize the accents
 - create subtlety and finesse through body movements of different segments
 - create amplitude
- c) The absence of the aspects of Body Expression described in “b” (above) are penalized as insufficient participation of the body segments, including the face
- d) **A minimum of 2 different body waves, partial (arms or half body) or full body waves should be part of the composition** to increase the expressivity and create elegant movements.
- e) The absence of the 2 different body waves (partial or full) are penalized as insufficient participation of the body segments

4.4. **VARIETY**

- a) **Directions and trajectories** (forward, backwards, arcs, etc.): creating different patterns to use the entire floor area in a varied and complete manner
- b) **Levels and modalities of traveling:** gymnast in flight, standing, on the floor, running, skipping, stepping, etc.
- c) **Apparatus Elements:**
 - **Required:** the apparatus technical elements should be performed with different techniques:
 - on various planes
 - in different directions
 - on different parts of the body

Penalty: 0.20 for lack of variety

Examples:

- if all throws of the Hoop with the hand on the oblique plane
- if all bounces of the Ball on the floor by the hand
- if all catches of the clubs: one club stops the other on the floor
- **Required: a minimum 1 element from each Fundamental Apparatus Technical Group in each exercise**
- **Penalty: 0.30 for each missing element**

5 Artistic Faults	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1,00
GUIDING IDEA: CHARACTER <i>A defined character of body and apparatus movement should guide all elements in the composition</i>	A defined character is present between or during the majority (but not all) of the connecting elements/movements and Dance Steps		A defined character or style is not fully developed in the Dance Steps; they are mainly walking, running or skipping to the accents without regard to the specific musical style. A defined character is present between or during some of the connecting elements and movements		There is no defined character of movement between the Difficulties, which are presented as only a series of Difficulties without a style of movement connected to the music. A defined character is only present during the Dance Steps Combination		The Dance Steps and connecting movements have no defined character			
CONNECTIONS <i>Logical and smooth transitions from one movement to the next</i>	Isolated interruption, each time up to 1.00									
			For lack of contact with the apparatus in the beginning and end (composition fault) Unjustified start position							
RHYTHM Harmony between movements and: <i>Musical accents, phrases, and tempo</i>	Isolated interruption, each time up to 1.00									Entire exercise is disconnected from the rhythm (background music)
			A musical introduction longer than 4 seconds without movement		Absence of harmony between music-movement at the end of the exercise					
DYNAMIC CHANGES <i>Energy, power, speed and intensity of movement corresponds to dynamic changes in music</i>			The gymnast's movements do not respect dynamic changes in the music OR the gymnast's movements do not create dynamic changes when the music lacks dynamic changes							

BODY EXPRESSION	Insufficient participation of both the body segments or the face		Segmentary, rigid movement in the entire exercise							
		Absence of a minimum 2 different body waves (partial or full)								
VARIETY										
DIRECTIONS and TRAJECTORIES		Insufficient variety in the use of directions and trajectories								
		Movements performed in one place on the floor area for a long time								
		Entire floor area is not used								
LEVELS		Insufficient variety in the use of levels and modalities of traveling								
APPARATUS VARIETY		Lack of variety in the planes, directions, techniques of apparatus elements	For each missing Fundamental Apparatus element							

6. Technical Faults: penalized for each element at fault			
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Body movements			
Generalities	Incomplete movement or lack of amplitude in the shape of jumps, balances and rotations		
	Travelling without throw: adjusting the body position		
Basic technique	Body segment incorrectly held during a body movement (each time), including the incorrect foot and/or knee position, bent elbow, raised shoulders, etc.	Asymmetrical position of the shoulders and/or trunk during a body difficulty	
	Loss of balance: additional movement without travelling	Loss of balance: additional movement with travelling	Loss of balance with support on one or both hands or on the apparatus
			Total loss of balance with fall: 0.70
Leaps/Jumps (also see Annexables with angles)	Heavy landing	Incorrect landing: visible arched back during the final phase of landing	
	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with major deviation
	Shape with small kip movement	Shape with medium kip movement	Shape with large kip movement
Balances (also see Annexables with angles)	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with major deviation
		Shape not held for a minimum 1 second	
Rotations (also see Annexables with angles)	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with major deviation
		Shape neither fixed nor held during the base rotation	
	Support on the heel during a part of the rotation when performed in "relevé"	Axis of the body not at the vertical and ending with one step	
	Hop(s) without travelling	Hop(s) with travelling	
Pre-acrobatic Elements	Heavy landing	Unauthorized technique pre-acrobatic/ non-pre-acrobatic element	
		Walking in the handstand position	

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Apparatus			
Loss of the apparatus (for the loss of 2 Clubs in succession: the judge will penalize one time based on the total number of steps taken to retrieve the farthest clubs)			Loss and retrieval without travelling
			Loss and retrieval after 1-2 steps – 0.70
			Loss and retrieval after 3 or more steps: 1.00
			Loss outside the floor area (regardless of distance): 1.00
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: 1.00
			Loss of the apparatus (no contact) at the end of the exercise: 1.00
Technique		Imprecise trajectory and catch in flight with 1 step	Imprecise trajectory and catch in flight with 2 or more steps / "Chasse" steps in R
			Unusable apparatus – 0.70
	Catch with the involuntary help of the other hand (Exception for ball: catches outside the visual field)	Incorrect catch with involuntary contact with the body	
		Static apparatus **	
Rope			
Basic technique	Incorrect handling or catch : amplitude, shape, work plane, the rope not held at both ends (each time)		
		Loss of one end of the rope without interruption in the exercise	Loss of one end of the rope with interruption in the exercise
		Passing through the rope: feet caught in the rope	
			Involuntary wrappings around the body or part of it with interruption in the exercise
		Knot without interruption in the exercise	Knot with interruption in the exercise
Hoop			
Basic technique	Incorrect handling or catch : alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time)		
	Catch after throw: contact with the forearm	Catch after throw: contact with the arm	
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Sliding on the arm during rotations		

		Passing through the hoop: feet caught in the hoop	
Ball			
Basic technique	Incorrect handling: ball held against the forearm ("grasped") or visibly squeezed by the fingers (each time)		
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Catch with the involuntary help of the other hand (Exception: catches outside the visual field)		
Clubs			
Basic technique	Incorrect handling (irregular movement, arms too far apart during mills, etc. (each time))		
	Alteration of synchronization in the rotation of the 2 clubs during throws and catches		
	Lack of precision in the work planes of the clubs during asymmetric movements		
Ribbon			
Basic technique	Alteration of the pattern formed by the ribbon: snakes, spirals insufficiently tight, not the same height, amplitude, etc. (each time)		
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon (each time)		Involuntary wrappings around the body or part of it with interruption in the exercise
		Knot without interruption in the exercise	Knot with interruption in the exercise
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (up to 1 meter.)	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (more than 1 meter)	

**** Static Apparatus** (see Difficulty #3.5)

GROUP EXERCISES

GENERALITES

1. NUMBER OF GYMNASTS

- 1.1. Each group consists of 6 gymnasts: 5 gymnasts participate in each exercise and the remaining gymnast is allowed to be in the competition area during the performance of the exercise (in case of an incident with one of her partners).
- 1.2. If during an exercise a gymnast leaves the group for valid reason:
 - the gymnast may be replaced with another gymnast (Coordinator Judge penalty)
 - if the gymnast is not replaced, the exercise is not evaluated

2. ENTRY

- 2.1. The placing of the group on the floor area must be done with rapid marching and without musical accompaniment (Coordinator Judge penalty)

GROUP EXERCISES

DIFFICULTY (D)

1. DIFFICULTY OVERVIEW

- 1.1. Gymnasts must include only elements that they can perform safely and with a high degree of aesthetic and technical proficiency
- 1.2. There are five **Difficulties components**: Body Difficulty (**BD**), Exchange Difficulty (**ED**) Dance Steps Combinations (**S**), Dynamic Elements with Rotation (**R**), and Collaborations (**C**).
- 1.3. The components of Difficulty which are specific to Group exercise:
 - **Exchanges (ED)**: difficulties with exchanges of the apparatus between the gymnasts
 - **Collaborations (C)**: among the gymnasts and the apparatus
- 1.4. The performance order of Difficulties is free; however, the Difficulties should be arranged logically and smoothly with intermediate movements and elements which create a composition with an idea that is more than a series or list of Difficulties.
- 1.5. The Difficulty judges identify and record Difficulties in order of their performance
 - **D1, D2** judges: evaluate the number and value of the **BD**, number and the value of **ED**, number and value **S** and record them in symbol notation
 - **D3, D4** judges: evaluate the number and value of the **R** and number and value **C** and record them in symbol notation
- 1.6. **Final score of an exercise will be established by the addition of the D score and E score.**

1.7. Requirements for Difficulty:

Difficulty components connected with apparatus Technical elements	Difficulty without Exchanges: Body Difficulty	Difficulty with Exchange: Exchange Difficulty	Dance Steps Combination	Dynamic Element with Rotation	Collaboration
Symbols	BD Minimum 4	ED Minimum 4	S Minimum 1	R Maximum 1	C Minimum 4
	Max 9 (1 by choice)				
Body Difficulty Groups	Jump/Leaps-Min.1 Balances- Min.1 Rotations- Min.1				

2. DIFFICULTY WITHOUT AND WITH EXCHANGE: BD and ED

2.1. **BD Definition**

2.1.1. All the **BD** elements listed for the individual exercises are also valid for Group exercises (see Difficulty Tables 8 -10 of Individual Exercises) (\wedge , \top , \downarrow).

2.1.2. Body Difficulty Group:

- Jumps/ Leaps \wedge
- Balances \top
- Rotations \downarrow

2.1.3. Minimum 1 Difficulty from each Body Group should be present and executed simultaneously **(or in very rapid succession; not in subgroups)** by all 5 gymnasts.

In case if the **BD** is not executed simultaneously or in very rapid succession:

- the **BD** can be valid if executed according to its definition
- Penalty by D1-D2 judges: 0.30

2.1.4. Each **BD** is counted only once; if the BD is repeated, the Difficulty is not valid (**no penalty**).

2.1.5. **BD** must be executed by all 5 gymnasts to be valid. Difficulties will not be valid if they are not performed by all 5 gymnasts, either due to a composition fault or any of the technical faults of one or several gymnasts

<i>Explanations</i>
<p><i>The Difficulties may be performed:</i></p> <ul style="list-style-type: none"> ● <i>simultaneously or in very rapid succession</i> ● <i>by the 5 gymnasts together or by subgroups</i> ● <i>with the same or different types and values for all 5 gymnasts</i> ● <i>1-2 gymnasts can perform one or more BD during S and C for the purposes of enhancing the choreography or supporting the guiding idea of the composition. The Difficulty is not registered and it is not evaluated.</i>

2.1.6. The lowest value **BD** performed by one of the gymnasts will determine the value of the **BD**.

2.1.7. The simultaneous performance of 3 or more different Body Difficulties by all 5 gymnasts is not authorized. In such a case, the **BD** will not be valid.

<i>Explanations/Examples</i>
<p><i>Not authorized: 3 BD performed at the same time:</i></p> <ul style="list-style-type: none"> ● <i>3 gymnasts: «jeté with a turn»</i> ● <i>1 gymnast «Cossack jump»</i> ● <i>1 gymnast total body wave with spiral (“Tonneau”)</i>

- 2.1.8. Series: an identical repetition of 2 or more jumps/leaps or Pivots:
- each jump/leap or Pivot in the series counts as 1 jump/leap or Pivot Difficulty
 - each jump/ leap or Pivot is evaluated separately
 - in case one or more jumps/leaps in the series is performed at a lower value, the value of the performed shape(s) will be valid even with the identical handling.

See Individual exercises page 16, #3.2.2 and page 41, #10.1.4

2.1.9. New Body Difficulties: see #2.1.6 (Individual)

2.1.10. **Requirements for BD:** (See Individual #2.2)

2.1.11. **Evaluation of BD:** (See Individual #2.3)

2.2. **ED Definition**

2.2.1. An Exchange of apparatus where all 5 gymnasts must participate in two actions (**base: 0.20**):

- **Throwing** her own apparatus to a partner
- **Receiving** the apparatus from a partner

<i>Explanations</i>
<p><i>Exchanges may be performed:</i></p> <ul style="list-style-type: none"> • <i>simultaneously or in very rapid succession</i> • <i>with the gymnasts in place or traveling</i> • <i>by the 5 gymnasts together or by subgroups</i> • <i>between 1 type or 2 types of apparatus</i> • <i>with the same, different or mixed levels of the trajectory of the throws</i>
<p><i>Note for Ribbons: When exchanging the Ribbons, the gymnasts must generally catch the apparatus by the end of the stick. However, it is permitted to intentionally catch the Ribbon by its material within a zone of approximately 50 cm. from the attachment, provided that this catch is justified for the next movement or the final pose</i></p>
<p><i>Note for Clubs: An ED is valid with the throw of 1 Club as well as with the throw of 2 Clubs.</i></p>

2.2.2. Only Exchanges by large throws (**no boomerang**) of the apparatus between the gymnasts are valid as **ED**. **Large throws are determined by the required height or a distance of 6m between the gymnasts.**

2.2.3. The Exchanges may be of the same value for all 5 gymnasts or of different values; the lowest value **ED** performed by one of the gymnasts will determine the value of the **ED**.

2.2.4. Body Difficulty with a value of 0.10 may be performed **either on the throw or on the catch of the ED** (as criteria in the value of the **ED**) but will not count as a **BD**.

A **BD** with a value of more than 0.10 performed during an **ED** will not be evaluated as a **BD** not counted as criteria for the **ED**.

2.2.5. **Requirements:**

In order to be valid, the **ED** must be performed by all 5 gymnasts without any of the following serious technical faults:

- a) Loss of apparatus, including 1 or 2 clubs
- b) Loss of balance with support on the hand or apparatus or fall of the gymnast
- c) Collision of the gymnasts or apparatus

2.2.6. **Value:**

2.2.6.1. Base value for throw and catch by all 5 gymnasts: 0.20

2.2.6.2. The value of the **ED** may be increased by additional criteria

2.2.6.3. Additional criteria (same or different) are valid only when executed by all 5 gymnasts

<i>Explanations/ Examples</i>	
Criteria: 0.10 for each throw and/or catch	
<i>NB: Criteria performed immediately before the throw or immediately after the catch are not considered for the value of the exchanges</i>	
	<i>Distance: 6 meters between each and every gymnast performing an exchange in the throw and/or during the catch (when it is intended as part of the choreography) valid one time per ED</i>
	<i>Throw and/or catch on the floor:</i> <ul style="list-style-type: none"> • gymnasts must already be on the floor and not moving towards the floor during the throw and/or catch (when it is intended as part of the choreography) • gymnasts must change the position on the floor for the criteria to be valid on both the throw and catch • if an ED is caught on the floor and another ED begins immediately, the gymnasts must change the position on the floor to receive the criteria on the floor for the throw
	<i>One element of rotation during the throw, and/or during the flight, and/or during the catch of the exchange (each rotation must be different)</i>
BD	<i>With BD with value of 0.10 performed either on the throw or the catch (for BD with value 0.10 with rotation: 0.10+0.10)</i>
	<i>Throw and/or catch outside the visual field</i>
	<i>Throw and/or catch without the help of the hands (not valid for direct catch in rotation on the arm for hoop, or mixed catch rope and clubs)</i>
	<i>2 Clubs thrown together (unlocked) simultaneously or asymmetric or in cascade</i>
	<i>Throw and/or catch under the leg/ legs</i>
	<i>Oblique throw of the Hoop </i>
	<i>Passing through the apparatus during throw and/or catch ( , )</i>
	<i>Throw after bounces on the floor/ throw after rolling on the floor. Direct re-throw/ re-bounce from different parts of the body/ floor – all apparatus</i>
	<i>Throw of the open and stretched  (held by one end or the middle) Catch of the open and stretched  (held by one end) with continuous movement of  after the catch</i>
	<i>Catch of the Rope with one end in each hand without support on other part of the body</i>
	<i>Throw with rotation around the axis (Hoop) or rotation in the horizontal plane (Club(s))</i>
	<i>Direct catch with rolling of apparatus over the body</i>
	<i>Catch of the Ball () with one hand or catch of a club in one hand which holds the second club </i>
	<i>Direct catch of the  in rotation (see )</i>
	<i>Mixed catch of  ,  (see )</i>

3. FUNDAMENTAL AND NON-FUNDAMENTAL APPARATUS TECHNICAL GROUPS

3.1. **Definition:**

3.1.1. See Individual #3.1.1 and #3.1.2.

3.1.2. Fundamental Apparatus Technical Groups may be performed during Body Difficulties, Dance Steps Combinations, Dynamic Elements with Rotation criteria, Collaborations, Exchanges or connecting elements.

3.2. **Requirements:**

3.2.1. **Fundamental Apparatus Elements:** All Fundamental Apparatus Technical groups are not required for group exercise. Exception: minimum one Fundamental Apparatus Technical element is required for **S**. Variety of choice from Fundamental Apparatus Technical group and Non-Fundamental Apparatus Technical group is required, lack of variety is penalized in the Artistic component.

3.2.2 Apparatus Technical elements are not limited but cannot be performed identically during **BD** except during the series of jumps/ leaps and Pivots.

Explanations	
<i>Different apparatus elements are performed:</i>	<i>On different planes</i>
	<i>In different directions</i>
	<i>On different levels</i>
	<i>With different amplitude</i>
	<i>On different parts of the body</i>
Note: identical apparatus elements performed on two different Body Difficulties (from the same or different Body Groups) are not considered “different” apparatus elements.	

3.3. **Summary Tables of Fundamental and Non-Fundamental Technical Groups:** See Individual Difficulty #3.3 and #3.4

3.4. **Static Apparatus:** See Individual Difficulty #3.5

4. Dance Steps Combination (S)

4.1. See Individual #4.1.1-4.1.5, #4.5

Explanations
<i>The Dance Steps Combination may be performed:</i>
<ul style="list-style-type: none"> • <i>Same or different by all 5 gymnasts</i> • <i>Same or different by subgroups</i>

4.2. The following are possible during **S**:

- **BD** with a value of 0.10 point max (Example: “cabriole” jump, “passé” balance).
- Throws (small, medium, large) if they support the idea of the dance or helps increase amplitude and variety in the movement; part of the dance steps may be performed under the flight as long as there is a minimum 1 Fundamental Apparatus Technical element
- Collaborations **CC** which do not interrupt the continuity of the **S**

4.2.1. It is not possible to perform:

- **R** during **S**
- Completely on the floor

Explanations
Guide for creating Dance Steps Combinations
<i>Continuous, connected dance steps, namely:</i>
<ul style="list-style-type: none"> • <i>Any classical dance steps</i> • <i>Any ballroom dance steps</i> • <i>Any folkloric dance steps</i> • <i>Any modern dance steps</i>
<i>Logically and smoothly connected without unnecessary stops or prolonged preparatory movements</i>
<i>Variety in the levels, directions, speed and modalities of movement and <u>not</u> simple movements across the floor (like walking, stepping, running) with apparatus handling.</i>
<i>Created with different rhythmical patterns with the apparatus in motion during the entire combination (planes, directions, levels and axis).</i>
<i>With partial or complete traveling</i>

- 4.2.2. Dance Steps Combinations will not be valid in the following cases:
- Less than 8 seconds of dance.
 - Major alteration of the basic technique of the apparatus handling (Faults of 0.30 penalty or more by Execution judges).
 - **Loss of balance with support on one or both hands or on the apparatus**
 - **Total loss of balance with fall**
 - No relation between the rhythm and character of the music and the body and apparatus movements
 - Without a minimum 2 different varieties of movement: modalities, rhythm, directions, or levels in each Dance Steps Combinations
 - Missing a minimum 1 Fundamental Apparatus Technical elements
 - The entire combination performed on the floor
 - **With pre-acrobatic element(s) and/or illusion(s)**

5. Dynamic Elements with Rotation:

- 5.1. See Individual; the basic definition must be met by all 5 gymnasts to be valid

<i>Explanation</i>
<p><i>The R may be performed::</i></p> <ul style="list-style-type: none"> • <i>simultaneously</i> • <i>in succession by subgroups</i>

- 5.2. The base value of **R** can be increased by using additional criteria. Additional criteria may be performed during the throw of the apparatus, during the body rotation under the throw and during catch of the apparatus
- 5.3. The **R** value is determined by the number of rotations and executed criteria: if the final rotation is executed after the catch, this rotation and the criteria belonging to this rotation (possibly level **or** axis) are not valid. **Other criteria which is correctly executed on the catch is valid, even if the final rotation is not.**
- 5.4. The value is determined by the lowest number of rotations executed and number of criteria by all 5 gymnasts
- 5.5. See Individual (#5.1. Requirements, #5.2. Summary Table of Additional Criteria for **R**, #5.3. Choice of body movements in R, #5.4. Pre-acrobatic elements).
- 5.6. **The same rotational element (pre-acrobatic, chainée, illusion, etc.) may be used one time in ED and one time in R or Collaboration. A Difficulty with a repetition of the same rotational element (pre-acrobatic, chainée, illusion, etc.) is not valid (no penalty).**

6. Collaborations (C)

6.1. Definition:

A Group exercise is defined by **cooperative work** where each gymnast enters into a relationship with one or more apparatus and one or more partners

<i>Explanation</i>
<p><i>The successful Collaboration depends on a perfect coordination between the gymnasts, performed:</i></p> <ul style="list-style-type: none"> • <i>With or without direct contact</i> • <i>All 5 gymnasts together or in subgroups</i> • <i>With a variety of traveling, directions and formations</i> • <i>With or without rotation</i> • <i>With possible lifting of one or several gymnasts and/or with support on the apparatus or gymnasts</i>

6.2. Requirements:

6.2.1. All 5 gymnasts must participate in the Collaboration action(s), even if with different roles, otherwise the Collaboration is not valid.

6.2.2. All 5 gymnasts must be in a relationship either directly and/or by means of the apparatus.

Example: *If 3 gymnasts are performing CRR, and the other 2 gymnasts are performing a different collaboration with each other independent from the CRR, this total Collaboration is not valid since not all 5 participate in one Collaboration, even though they are in subgroups*

6.2.3. For Collaborations with rotation: the apparatus must be thrown to a partner during the rotation and not thrown after she completes her rotation

6.3. Tables of Collaborations

Value			Types of Collaboration
0.10	0.20	0.30	
			<p>Minimum 2 transmissions during the Collaboration with a minimum of 2 types of passing (listed below) by one or more apparatus:</p> <ul style="list-style-type: none"> • throw: small or medium • rolls • bounces • sliding • rebound • etc.
			<p>With a simultaneous medium or large throw of two or more apparatus by the same gymnast to the partner</p>
	c↗		<p>While two gymnasts may hold the apparatus together, the main action – throw--must be done by one gymnast.</p> <p>The value of this type of throw is given one time per Collaboration. If two different gymnats throw 2 or more apparatus simultaneous or in rapid succession, this is one Collaboration.</p> <p>Note: a minimum of 3 clubs must be thrown or a minimum 1 club (2 clubs locked) + 1 additional apparatus must be thrown</p>
			<p>With catch of two or more apparatus by the same gymnast after simultaneous medium or large throw</p>
	c⇓		<p>If the catch by one gymnast is in very rapid (1 sec.) succession, this c⇓ is also valid</p> <p>The two apparatus must arrive from two different partners or from one other partner and herself.</p> <p>It is not possible for the <u>same</u> apparatus thrown together for c↗ to also be caught for c⇓ . The value of this Collaboration is given one time per Collaboration</p> <p>Note: not valid when two or more apparatus are connected together in a tight (“locked”) position but valid when two or more apparatus are connected together in a tight (“locked”) position + additional apparatus.</p>

6.4. Table of Collaborations with **dynamic elements of** body rotation

Value				Types of Collaboration
0.20	0.30	0.40	0.50	
CR 1 gym	CR2 2-3 gym			Throw of own apparatus by one/two or several gymnasts and immediate catch of own or a partner apparatus after: <ul style="list-style-type: none"> A dynamic element of body rotation under the flight of the apparatus with loss of visual control of the apparatus It is possible to perform the dynamic element with the help of the partner(s) (lifting)
	CRR 1 gym	CRR2 2-3 gym		Throw of own apparatus by one/two or several gymnasts and immediate catch of own or a partner apparatus after: <ul style="list-style-type: none"> A dynamic element with body rotation under the flight of the apparatus with loss of visual control of the apparatus With passing above, below or through one or several apparatus and/or partners Possible passing above, below or through with the help of one or more partners and/or apparatus of one or more partners: active support on the gymnast(s) or on apparatus or lifting by one or more partners and/or the apparatus
			CRRR	Medium or large throw own apparatus by one or several gymnasts and immediate catch of own or a partner apparatus after: <ul style="list-style-type: none"> Passing through a partner's apparatus during the flight (apparatus held neither by the partner nor by the gymnast passing through) with dynamic element of body rotation with loss of visual control
<p><u>CR, CRR, CRRR</u></p> <ul style="list-style-type: none"> In the Collaboration with dynamic element of body rotation, one or more gymnasts, engaged in the main body rotation action, can throw or catch their own apparatus in Collaboration with their partners. Collaboration is valid. When passing over the apparatus, the apparatus may not be simply lying on the floor but must be raised at least to the knee level. Collaborations with dynamic element of body rotation can be combined with the Collaboration with simultaneous throw  or simultaneous catch . In such a case, the value of the Collaboration is given by addition of the values of the two components. Collaborations with dynamic element of body rotation cannot be combined with CC. 				
<p>Additional Criteria for , , CR, CRR, CRRR:</p> <p>+ without help of the hand(s): +0.10</p> <p> outside the visual field: +0.10</p> <p>For CR, CRR, CRRR: when executed by a minimum 1 gymnast performing the main action of body rotation with loss of visual control, valid one time per Collaboration with dynamic element of body rotation: on the throw and/or the catch. The value of the criteria is given once for the throw and/or for the catch regardless of the number of gymnasts</p>				

6.5. Collaborations are valid if performed by all 5 gymnasts without any of the following serious faults:

- All 5 gymnasts do not participate in the collaboration action(s)
- Loss of apparatus, including 1 or 2 clubs
- Loss of balance with support on the hand or apparatus or fall of the gymnast
- Collision of the gymnasts or apparatus
- Immobile gymnast or apparatus/gymnast without apparatus, each for more than 4 seconds
- Prohibited element
- Pre-acrobatic elements with unauthorized technique (Example: roll with flight)**
- The apparatus is thrown to her partner after she completes her rotation (the apparatus must be in flight during the rotation)

6.6. Prohibited elements with Collaboration

- Actions or positions by leaning on one or several partners without contact with the floor, maintained for longer than 4 seconds
- Carrying or dragging a gymnast over the floor for more than 2 steps
- Walking - with more than one support - over one or several gymnasts grouped together
- Side or front splits on the floor, with a stop in the position; or
- Support on one or two hands or on the forearms without any other contact with the floor, without walkover/cartwheels and with stopping in the vertical position.
- Forming pyramids

6.7. New Original Apparatus Elements: See Individual #6.5

7. Difficulty score (D): The D-Judges evaluate the Difficulties, apply the partial score and deduct possible penalties, respectively:

7.1. Subgroup 1 (D1 and D2)

Difficulty	Minimum/Maximum	Penalty 0.30
Body Difficulties, in their performance order	Minimum 4	<ul style="list-style-type: none"> • Less than 1 Difficulty from each Body Group (\wedge, \top, \circ): penalty for each missing Body Group • 1 Difficulty from each Body Group not performed simultaneously or in very rapid succession (not in subgroups) by all 5 gymnasts • Less than 4 BD performed
Exchange Difficulties, in their performance order	Minimum 4	Less than 4 ED performed
Dance Steps Combinations	Minimum 1	Missing minimum 1

7.2. Subgroup 2 (D3 and D4)

Difficulty	Minimum/Maximum	Penalty 0.30
Dynamic Elements with Rotation	Maximum 1	More than 1
Collaborations	Minimum 4	Missing minimum 4

GROUP EXERCISES

EXECUTION (E)

1. Evaluation by the Execution Jury

- 1.1. The Execution Jury is to demand that elements be performed with aesthetic and technical perfection.
- 1.2. The gymnast is expected to include in her exercise only elements that she can perform with complete safety and with a high degree of artistic and technical mastery. All deviations from that expectation will be deducted by the E-jury.
- 1.3. The E-jury is not concerned with the difficulty of an exercise. The jury is obligated to deduct equally for any error of the same magnitude regardless of the difficulty of the element or the connection.
- 1.4. Judges of the E-Jury (and the D-jury) must remain up-to-date with current rhythmic gymnastics, must know at all times what the most current performance expectation for an element should be, and must know how standards are changing as the sport evolves. In this context they must also know what is possible, what is reasonable to expect, what an exception is, and what is special.
- 1.5. All deviations from correct performance are considered artistic or technical errors and must be evaluated accordingly by the judges. The amount of the deduction for small, medium, or large errors is determined by the degree of deviation from the correct performance. The following deductions will apply for each and every discernible artistic or technical deviation from the expected perfect performance. These deductions must be taken regardless of the difficulty of the element or exercise.
 - **Small Error 0.10:** any minor or slight deviation from the perfect artistic or technical execution.
 - **Medium Error 0.20-0.30:** any distinct or significant deviation from the perfect artistic or technical execution.
 - **Large Error 0.50+:** any major or severe deviation from the perfect artistic or technical execution.

2. Execution (E) Score 10.00 points

The E- Score includes deductions for:

- Artistic faults
- Technical faults

3. Evaluation by E- Panel

The Execution 6 judges are divided into 2 subgroups:

- The first (E) subgroup - 2 judges evaluate the Artistic faults of the exercise: 1 common score
- The second (E) subgroup - 4 judges evaluate the Technical faults: give penalties independently (average of the two middle scores)

The **E-** score deductions will be the sum of the two partial **E-** score deductions (Artistic and Technical).

4. Artistic Component

4.1. Contact with the apparatus and gymnasts

- 4.1.1. At the beginning or during the exercise, one or several gymnasts cannot remain without apparatus for longer than **4 seconds**
- 4.1.2. If the apparatus and the gymnasts do not start moving simultaneously, the various moves must follow each other rapidly within a **maximum of 4 seconds** to avoid one or several static gymnasts/apparatus.
- 4.1.3. During the Collaborations, it is possible for one or several gymnasts to be in possession of two or more apparatus and their partners having none, under the condition that such a situation is **4 seconds or less**.
- 4.1.4. At the end of the exercise, each gymnast may hold or be in contact with one or several apparatus. In this case, one or several gymnasts may be without apparatus in the final position.
- 4.1.5. It is possible to begin or end an exercise “lifting” one gymnast or several gymnasts with support on the apparatus and/or the gymnasts; for the start position, the gymnasts must transition out from the lift not more than **4 seconds** after the exercise begins.

- 4.2. **Unity of Composition – Music and Movement:** all the norms mentioned in **Individual Exercises #4.1.1. page 48; 4.1.2. - 4.2.1. page 49 and 4.2.2. page 50** are also valid for Group exercises, **so that the composition is created with harmony and structure around a guiding idea based on the character of the music and not a series of unrelated elements**

Explanations and suggestions
<i>Creating a guiding idea or a “story”</i>
1. Development of the idea (theme, story)
<i>A story has a clear beginning, middle and end</i>
<ul style="list-style-type: none"> • <i>In the first phase: introduce the idea or character, the opening of the story</i> • <i>Middle phase: main development of the exercise, including changes in rhythm</i> • <i>Final part: music should grow in intensity and end with a clear, marked final to emphasize the closing of the exercise, whether slow or fast</i>
2. Structure of the elements for greatest effect, maximum impact
<ul style="list-style-type: none"> • <i>Place the ED and most interesting Collaborations on the musical accents which are strong, clear and can best match the energy and intensity of the element</i> • <i>Place the most original/unique elements, most interesting relationships on the most interesting accents or phrases of the music or the dynamic changes</i>
3. Transitions between formations or between Difficulties
<ul style="list-style-type: none"> • <i>Transitions should be fast, logical and fluid in respect to modality (running, skipping, hopping, jumping, dancing) and organization of the movement (simultaneous, succession, etc)</i>

- 4.3. **Body Expression:** The collective work of the Group should include the same beauty, elegance and intensity of movements by all gymnasts
- 4.4. **Variety**
- 4.4.1. **Formations:** minimum 6

Explanations
<i>Formations should be created with a variety in the following:</i>
<ul style="list-style-type: none"> • <i>Placements in different areas of the floor area: center, corners, diagonals, lines,</i> • <i>Distribution of the positions within the formations (facing forward, back, one another, etc.)</i> • <i>Design: circles, lines in all directions, triangles, etc.</i> • <i>Amplitude: size/depth of the design (wide, closed, etc.).</i>

4.4.2. **Exchanges:** Various types of throws and/ or catches should be used.

Explanations
<ul style="list-style-type: none"> • <i>Various heights of the throws, including mixed heights where some fly very high and others medium at the same time</i> • <i>Various techniques of the throws</i> • <i>Various techniques for the catches</i> • <i>Various combinations of the same or different criteria</i>

4.4.3. **Organization of the Collective Work**

- The typical character of the Group Exercise is the participation of each gymnast in the homogeneous work of the group in a spirit of cooperation.
- Each composition should have various types of organization in the collective work with a minimum 1 of each of the following types of collective work (see Explanations: Guide for collective work). There should be a balance between the different types of organization in the collective work, so that one type does not overwhelm the composition (Example: majority of the exercise in synchronization)
- Each composition should have various types of Collaborations. There should be a balance between the different types of Collaborations, so that one type does not overwhelm the composition (Example: majority of the exercise with Collaborations )

Explanations Guide for collective work
<ol style="list-style-type: none"> 1. <i><u>Synchronization</u>: simultaneous execution of the same movement with the same amplitude, speed, dynamism, etc.</i> 2. <i><u>“Choral” execution</u>: simultaneous execution of different movement (by the 5 gymnasts or in subgroups) with different amplitude or speed or direction</i> 3. <i><u>Rapid succession or “cannon”</u>: execution by the 5 gymnasts (or subgroups) one after the other. The movement begins immediately after or during the same movement by the previous gymnast or the subgroup.</i> 4. <i><u>Contrast</u>: execution by the 5 gymnasts (or subgroups) in contrast by speed (slow-fast) or intensity (with force-softly) or level (standing-floor) or direction or movement (pause-continue)</i>

4.4.4. **Directions and Travelling:** creating different patterns to use the entire floor area in a varied and complete manner, gymnast in flight, standing, on the floor, running, skipping, stepping, etc.

4.4.5. **Apparatus Elements:** the apparatus elements should be performed on various planes, in different directions, on different parts of the body, with different techniques, etc. When the apparatus elements are repeated or the all performed on the same plane without any changes, this lack of variety is penalized.

5. Artistic Faults	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
CONTACT WITH APPARATUS/GYMNASTS			At the beginning or during the exercise, one or several gymnasts are without apparatus for more than 4 seconds None of the 5 gymnasts are in contact with any apparatus in the final position. At the start of the exercise, one gymnast remains in a lift position for longer than 4 seconds							
GUIDING IDEA: CHARACTER The style and character of the movements reflect the character of the music; this character forms a should guide all elements in the composition guiding idea developed through a beginning, middle and end	A defined character is present between or during majority (but not all) of the connecting elements/ movements and Dance Steps		A defined character or style is not fully developed in the Dance Steps; they are mainly walking, running or skipping to the accents without regard to the specific musical style. A defined character is present between or during some of the connecting elements and movements		There is no defined character of movement between the Difficulties, which are presented as only a series of Difficulties without a style of movement connected to the music. A defined character is only present during the Dance Steps		The Dance Steps and connecting movements have no defined character			
GUIDING IDEA: Connections between formations		Transitions from one formation to another, few logical, not well connected. Gymnasts walk or run between (at least half) of the formations, lacking logical relationship or harmony with the unity/ guiding idea								

RHYTHM	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
Harmony between movements and: <i>Musical accents, phrases, and tempo</i>	Isolated interruption, each time up to 1.00									Entire exercise is disconnected from the rhythm (background music)
			A musical introduction longer than 4 seconds without movement		Absence of harmony between music-movement at the end of the exercise					

DYNAMIC CHANGES <i>Energy, power, speed and intensity of movement corresponds to dynamic changes in music</i>			The gymnast's movements do not respect dynamic changes in the music OR the gymnast's movements do not create dynamic changes when the music lacks dynamic changes							
BODY EXPRESSION			Insufficient participation of the body segments, including the face by all the gymnasts.							
VARIETY • Formations		Lack of variety between amplitude /design in formations. Long stop in a formation.	Less than 6 formations (penalty one time)							
• Exchanges		Lack of variety in the throws								
• Organization of the collective work		One type of collective work overwhelms the composition								
• Collaborations		One type of Collaboration overwhelms the composition	Prohibited elements with collaboration							

• Directions / Trajectories and Travelling		Insufficient variety in the use of directions / trajectories								
		Entire floor area is not used								
		Insufficient variety in the use of levels and modalities of travelling								
• Apparatus Elements		Lack of variety in the planes, directions, techniques of Apparatus elements								

6. Technical Faults			
All penalties listed are given each time, regardless of the number of gymnasts at fault (overall penalties), unless otherwise specified in bold letters (these faults are given for each gymnast)			
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Body movements			
Basic technique	Body segment incorrectly held during a movement, including the incorrect foot and/or knee position, bent elbow, raised shoulders during a body element	Asymmetrical position of the shoulders and/or trunk during a body difficulty	
Leaps/Jumps (also see Annexables with angles)	Heavy landing	Incorrect landing: visible arched back during the final phase of landing	
	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with major deviation
	Shape with small kip movement	Shape with medium kip movement	Shape with large kip movement
Balances (also see Annexables with angles)	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with major deviation
		Shape not held for a minimum 1 second	
Rotations (also see Annexables with angles)	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with major deviation
		Shape neither fixed nor held during the base rotation	
	Support on the heel during a part of the rotation when performed in "relevé"	Axis of the body not at the vertical and ending with one step	
	Hop(s) without travelling	Hop(s) with travelling	
Pre-acrobatic Elements	Heavy landing	Unauthorized technique pre-acrobatic/non-pre-acrobatic element	
		Walking in the handstand position	
Synchronization	Lack of synchronization between individual movement and that of the group		
Formations	Imprecise line(s) within the formation		
Apparatus			
Collision	Collision between the gymnasts/apparatus (+ all the consequences)		Loss and retrieval without travelling
Loss of apparatus <i>For loss of apparatus: the judge will penalize one time, regardless of the number of gymnasts, based on the total number of steps taken to retrieve the farthest apparatus</i>			Loss and retrieval after 1-2 steps – 0.70
			Loss and retrieval after 3 or more steps: 1.00
			Loss outside the floor area (regardless of distance): 1.00
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: 1.00
			Loss of the apparatus (no contact) at the end of the exercise: 1.00
Technique		Imprecise trajectory and catch in flight with 1 step	Imprecise trajectory and catch in flight with 2 or more steps / "Chasse" steps in R
			Unusable apparatus (0.70)

	Catch with the involuntary help of the other hand (Exception for ball: catches outside the visual field)	Incorrect catch with involuntary contact with the body	
		Static apparatus ** (regardless the number of the gymnasts)	
		During the Collaboration visible immobility of one or several apparatus for more than 4 seconds (regardless the number of the gymnasts)	
Rope			
Basic technique	Incorrect handling or catch: amplitude, shape, work plane, the rope not held at both ends		
		Loss of one end of the rope without interruption in the exercise (each gymnast)	Loss of one end of the rope with interruption in the exercise (each gymnast)
		Passing through the rope: feet caught in the rope (each gymnast)	
			Involuntary wrappings around the body or part of it with interruption in the exercise (each gymnast)
		Knot in the rope without interruption in the exercise (each gymnast)	Knot in the rope with interruption in the exercise (each gymnast)
Hoop			
Basic technique	Incorrect handling or catch: alteration in the work plane, vibrations, irregular rotation on the vertical axis		
	Catch after throw: contact with the forearm	Catch after throw: contact with the arm	
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Sliding on the arm during rotations		
		Passing through the hoop: feet caught in the hoop (each gymnast)	
Ball			
Basic technique	Incorrect handling: ball held against the forearm ("grasped") or visibly squeezed by the fingers		
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Catch with the involuntary help of the other hand (Exception: catches outside the visual field)		
Clubs			
Basic technique	Incorrect handling (irregular movement, arms too far apart during mills, interruption of the movement during small circles)		
	Alteration of synchronization in the rotation of the 2 clubs during throws and catches		

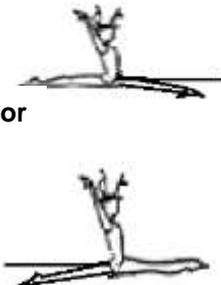
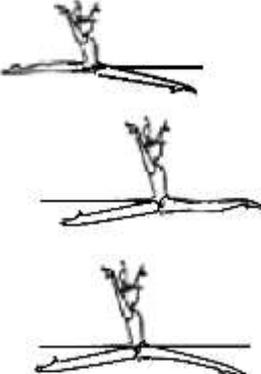
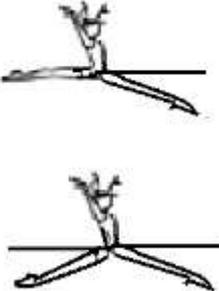
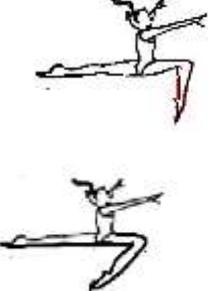
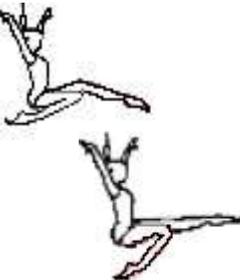
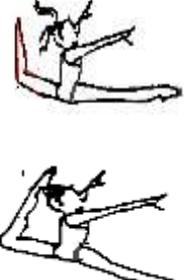
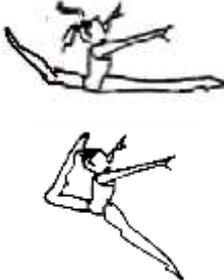
	Lack of precision in the work planes of the clubs during asymmetric movements		
Ribbon			
Basic technique	Alteration of the pattern formed by the ribbon: snakes, spirals insufficiently tight, not the same height, amplitude, etc.		
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon		Involuntary wrappings around the body or part of it with interruption in the exercise (each gymnast)
		Knot without interruption in the exercise (each gymnast)	Knot with interruption in the exercise (each gymnast)
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (up to 1 meter.)	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (more than 1 meter)	

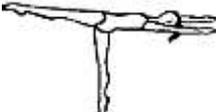
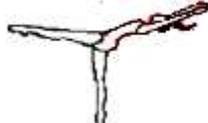
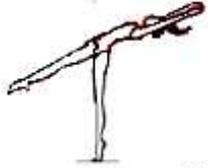
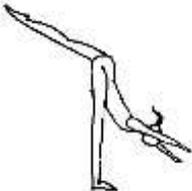
** Static apparatus: See Individual Exercise [page 22](#), # 3.5 and Group [page 61](#), # 34

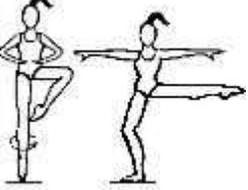
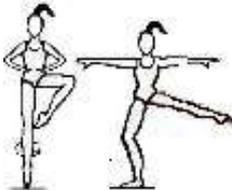
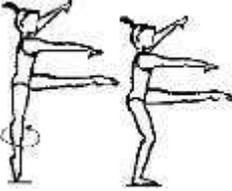
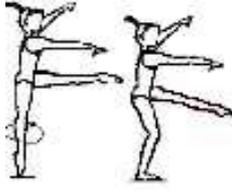
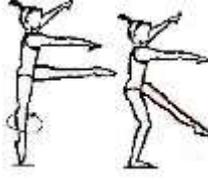
ANNEX

- Technical Directives (Explanations / Example)
- Apparatus Program: Senior, Junior
- Technical Program for Junior Individual Exercise
- Technical Program for Junior Group Exercise

Technical Directives

Explanation/ Examples			
BD valid	BD valid Penalty ET -0.10	BD valid Penalty ET -0.30	BD NOT valid Penalty ET -0.50
Split Leap (180° required) 	Incorrect shape within the tolerance (up to 10°) or 	Incorrect shape within the tolerance (up to 20°) 	Incorrect shape outside of the tolerance (20° and more) 
Stag Leap 			
Cossack 			
Split Leap with ring 			

<p>Split Leap with back band of the trunk (touching required)</p> 			<p>Valid 0.30</p>   <p>0.00</p>
<p>Attitude</p> 			 
<p>Free leg horizontal, trunk backward at horizontal</p> 			
<p>Front split with trunk bent backward below horizontal</p> 			
<p>Panche: body bent at horizontal or below, leg in back split</p> 			

<p>Back Split with ring, trunk forward at horizontal</p> 			
<p>Front Split</p> 			<p>Valid 0.20</p> 
<p>Side Split.</p> 			<p>Valid 0.20</p> 
<p>Fouette Passe</p> 			
<p>Fouette with leg at horizontal</p> 			

APPARATUS PROGRAM

SENIOR PROGRAM

1. AGE OF GYMNASTS

- 2017:** 2001 and older
- 2018:** 2002 and older
- 2019:** 2003 and older
- 2020:** 2004 and older

2. Individual Gymnasts: 4 exercises

2017-2018				
2019-2020				
2021-2022				
2023-2024				

3. Groups: 2 exercises

2017-2018	5 	3  2 
2019-2020	5 	3  2 pairs 
2021-2022	5 pairs 	3  2 
2023-2024	5 	3  2 pairs 

JUNIOR PROGRAM

1. AGE OF GYMNASTS

2017: 2004 - 2003 - 2002

2018: 2005 - 2004 - 2003

2019: 2006 - 2005 - 2004

2020: 2007 - 2006 – 2005

2. Individual Gymnasts: 4 exercises

2017-2018					
2019-2020					
2021-2022					
2023-2024					

3. Groups: 2 exercises

2017-2018	5 	5 pairs 
2019-2020	5 	5 
2021-2022	5 	5 
2023-2024	5 pairs 	5 

Technical Program for Junior Individual Exercises

1. Requirements for Difficulty:

Difficulty components connected with Apparatus Technical elements	Body Difficulty	Dance Steps Combination	Dynamic Elements with Rotation	Apparatus Difficulty
Symbol	BD Minimum 3 7 BD highest count	S Minimum 2	R Minimum 1 Maximum 4	AD No Min/Max
Body Difficulty Groups	Jump/Leaps- <i>Min. 1</i> Balances- <i>Min. 1</i> Rotations- <i>Min. 1</i>			

2. The Technical Committee does not recommend BD on the knee for Junior gymnasts
3. All general norms for Senior Individual Difficulty are also valid for Junior individual.
4. The non-dominant hand must be used to perform a Fundamental or Non-Fundamental Apparatus Technical element during 2 **BD** (Ball and Ribbon).
5. **Difficulty score (D)**: The **D**-Judges evaluate the Difficulties, applies the partial score and deducts possible penalties, respectively:

5.1. Penalties by D-judges (D1 and D2)

Difficulty	Minimum/Maximum	Penalty 0.30
Body Difficulties	Minimum 3 7 BD highest count	Less than 1 Difficulty of each Body Group (\wedge , T, ϕ): penalty for each missing Difficulty Less than 3 BD performed Less than 2 BD with handling using the non-dominant hand
"Slow turn" balance	Maximum 1	More than 1
Dance Steps Combinations	Minimum 2	Less than 2

5.2. Penalties by D-judges (D3 and D4)

Difficulty	Minimum/Maximum	Penalty 0.30
Dynamic Elements with Rotation	Minimum 1	Missing minimum 1

Technical Program for Junior Group

1. Requirements for Junior Group Difficulty:

Difficulty components connected with Apparatus Technical elements	Difficulty without Exchanges: Body Difficulty	Difficulty with Exchange: Exchange Difficulty	Dance Steps Combination	Dynamic Element with Rotation	Collaboration
Symbols	BD Minimum 3	ED Minimum 3	S Minimum 2	R Maximum 1	C Minimum 4
	Maximum 7 (1 by choice)				
Body Difficulty Groups	Jump/Leaps-Min.1 Balances- Min.1 Rotations- Min.1				

2. The Technical Committee does not recommend **BD** on the knee for Junior gymnasts.
3. All general norms for Senior Group difficulty are also valid for Junior Group exercise (except for Junior Individual #4).
4. **Difficulty score (D):** The D-Judges evaluate the Difficulties, apply the partial score and deduct possible penalties, respectively:

4.1. Penalties by D-judges (D1 and D2)

Difficulty	Minimum/Maximum	Penalty 0.30
Body Difficulties	Minimum 3	<ul style="list-style-type: none"> • Less than 1 Difficulties of each Body Group (\wedge, T, ϕ): penalty for each missing Body Group • 1 Difficulty from each Body Group not performed simultaneously (or in very rapid succession; not in subgroups) • Less than 3 BD performed
Exchange Difficulties	Minimum 3	Less than 3 Exchange Difficulties performed
Dance Steps Combinations	Minimum 2	Less than 2

4.2. Penalties by D-judges (D3 and D4)

Difficulty	Minimum/Maximum	Penalty 0.30
Dynamic Elements with Rotation	Maximum 1	More than 1
Collaborations	Minimum 4	Missing minimum 4

5. **Individual and Group Execution:** All general norms for Execution for Senior individual and Senior Group exercise are also valid for Junior individual and Junior Group exercise.