

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



FONDÉE EN 1881

# 2017 – 2020 CODE OF POINTS



## Rhythmic Gymnastics

Approved by the FIG Executive Committee

The English version is the official text

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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 | Competition I   |
| ➤ All-Around Competition - 4 Apparatus:       | Competition II  |
| ➤ Apparatus Finals - 4 Apparatus:             | Competition III |

###### Group Exercises competitions:

- |   |                 |
|---|-----------------|
| ➤ General Competition and Qualification - 2 Exercises (5 / 3+2) | Competition I   |
| ➤ Finals (5 / 3+2)  | Competition III |

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 Coordinator Judge: 0.05 point for each additional or missing second
- **Penalty** by the Coordinator 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**) and the number of specific Fundamental apparatus technical elements
- **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 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: 10.00 points maximum.

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 and pass these records 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.

a) **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.

b) **The second (E) subgroup - 4 judges (E3, E4, E5, E6)** evaluates the Technical faults by deduction (Average of the 2 middle scores, independently and without consulting the other judges)

c) 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.

d) **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*)

<p style="text-align: center;"><b>Final Score: 20.00 points</b></p>
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<p style="text-align: center;">By addition: <b>D</b> score of 10.00 points maximum + <b>E</b> score of 10.00 points maximum</p>
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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% 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. Crossing of the boundary of the floor area by the apparatus or one or two feet, as well as any part of the body touching the ground outside the specified floor area or any apparatus leaving the floor area and returning by itself will be penalized.

- **Penalty** by the Coordinator Judge: 0.30 point each time for an individual gymnast or for each group gymnast at fault or for the apparatus each time.
- **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.

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.

## **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. 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

4.2.6. If the apparatus falls and **leaves** the floor area or is unusable (large knot), the use of a replacement apparatus is allowed:

- **Penalty** by the Execution (E) Judge: 0.70 point for loss of apparatus outside the floor area (regardless of distance)/unusable apparatus
- **Penalty** by the Coordinator Judge: 0.30 point for apparatus leaving the floor area

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 Execution (E) Judge: 0.70 point for loss of apparatus
- **Penalty** by the Coordinator Judge: 0.50 point for 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: 0.70 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 skirt must always fall back on the hips of the gymnast
- 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

## 6.2. 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 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 music	<b>0.05</b>
2	For musical introduction without movement longer than 4 seconds	<b>0.30</b>
3	For music not conforming to regulations	<b>0.50</b>
4	More than 2 Individual exercises/ 1 Group exercises with words	<b>1.00</b>
5	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	<b>0.30</b>
6	For any use of non-conforming apparatus (Individual and Group exercises)	<b>0.50</b>
7	For using any apparatus not previously placed	<b>0.50</b>
8	For excessive delays in routine preparation which delay the competition	<b>0.50</b>
9	For unauthorized retrieval of the apparatus	<b>0.50</b>
10	For an unauthorized use of replacement apparatus (original apparatus still in the floor area)	<b>0.50</b>
11	Dress of the Individual and Group gymnast not confirming to the regulations (one time per Group)	<b>0.30</b>
12	For emblem or publicity not conforming to official norms	<b>0.30</b>
13	Bandages or support pieces not confirming to the regulations	<b>0.30</b>
14	For early or late presentation by the gymnast(s)	<b>0.50</b>
15	For gymnast(s) warming up in the competition hall	<b>0.50</b>
16	For Group gymnasts communicating verbally with each other during the exercise	<b>0.50</b>
17	Entry of the group to the floor area is not confirming to the rules	<b>0.50</b>
18	For coach communication with the gymnast(s), musician, or judges during the exercise	<b>0.50</b>
19	Wrong apparatus chosen according to start order	<b>0.50</b>
20	For Group gymnast leaving the Group during the exercise	<b>0.30</b>
21	For "use of a new gymnast" if a gymnast leaves a group for valid reason	<b>0.50</b>

## 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 number of Fundamental Apparatus elements 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. The Difficulty score is 10.00 point maximum.

### 1.8. Requirements for Difficulty

Difficulty Components connected with apparatus technical elements	Body Difficulty	Dance Steps Combination	Dynamic Elements with Rotation	Apparatus Difficulty
Symbol	<b>BD</b> Min.3; Max.9	<b>S</b> Min.1	<b>R</b> Min.1	<b>AD</b> Min. 1
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. It is not possible to perform more than 9 **BD** with a value above 0.10; the 9 highest 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

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 a DVD or electronic link.
- 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 serious technical faults:

- A major alteration of the basic characteristics specific to each group of Body Difficulties
- A major technical fault with the apparatus (technical fault of 0.30 or more)




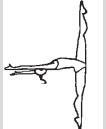
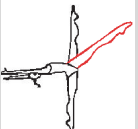

Explanations	
A BD is in connection with a <b>throw or roll on the floor</b> of the apparatus:	if the apparatus is thrown or rolled on the floor at the beginning, during, or towards the end of the Difficulty
A BD is in connection with a <b>catch</b> of the apparatus	if the apparatus is caught at the 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 <sup>rd</sup> 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 its their box
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 regardless of the intended shape.

Explanation/Examples		
Intended	Performed	Valid
		
Intended	Performed	Valid
		

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 (  $\cup$ ,  $\circ$ ,  $\bullet$ ,  $\parallel$ ,  $\textcircled{\circ}$  ) has 4 Fundamental Apparatus Technical Groups. Each Group is listed in its own box in Table 3.3.

3.1.2. Every apparatus (  $\cup$ ,  $\circ$ ,  $\bullet$ ,  $\parallel$ ,  $\textcircled{\circ}$  ) has Non-Fundamental Apparatus Technical Groups. Each Group is listed in its own box in Table 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. A minimum 1 element from each Fundamental Apparatus Technical Group in each exercise.

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.






<b>Explanations</b>	
<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 are not considered "different" apparatus elements.</i>	




3.2.3. Identical apparatus elements during **BD** will not be valid (see 2.2.1), except in the case of series: it is possible to repeat identical apparatus handling during a series of jump/ leaps and pivots.









### 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
 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	 <ul style="list-style-type: none"> <li>• Rotation (min. 1), Rope folded in two (in one or two hands)</li> <li>• Rotations (min.3), Rope folded in three or four</li> <li>• Free rotation (min. 1) around a part of the body</li> <li>• Rotation (min. 1) of the stretched, open Rope, held by the middle or by the end</li> <li>• Mills (Rope open, held by the middle, folded in two or more) See Clubs 3.3.4</li> </ul>
 Passing through the Rope with skips/hops <ul style="list-style-type: none"> <li>• Series (min. 3): Rope turning forward, backward, or to the side.</li> <li>• Double rotation of the rope or folded rope (min 1 hop)</li> </ul>	
 Catch of the Rope with one end in each hand	
 <ul style="list-style-type: none"> <li>• Release and catch of one end of the rope, with or without rotation (ex: echappé)</li> <li>• Rotations of the free end of the Rope (ex: spirals)</li> </ul>	







Explanations	
<p><i>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.</i></p>	
<p><i>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.</i></p>	
<p><i>Note:</i> </p>	<ul style="list-style-type: none"> <li>• A minimum of two large segments of the body (example: head+trunk; arms+trunk; trunk+legs, etc.) must pass through.</li> <li>• The passing may be: the whole body in and out, or passing in without passing out, or vice versa.</li> </ul>
<p><i>Note: Echappé is a movement with 2 actions</i></p>	<ul style="list-style-type: none"> <li>• release of one end of the rope</li> <li>• catch the end of the rope by the hand or the other part of the body after half-rotation of the rope</li> <li>• BD is valid if either release or catch (not both) performed during the BD</li> </ul>
<p><i>Note: Spiral has different variations:</i> </p>	<ul style="list-style-type: none"> <li>• 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</li> <li>• 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.</li> <li>• BD is valid if either the release or catch or multiple spiral rotations (2 or more) are performed during the BD</li> </ul>
<p><i>Note: Wrapping</i> </p>	<ul style="list-style-type: none"> <li>• It is possible to “wrap” or “unwrap” during BD; these actions are considered different apparatus handlings</li> </ul>




### 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"> <li>Rotation (min. 1) of the Hoop around the hand</li> <li>Free rotation (min. 1) of the Hoop around a part of the body</li> </ul>	 Roll of the Hoop on the floor
 Rotations of the Hoop around its axis: <ul style="list-style-type: none"> <li>One free rotation between the fingers</li> <li>One free rotation on the part of the body</li> </ul>	








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"> <li>A minimum of two large segments of the body (example: head+trunk; arms+trunk; trunk+legs, etc.) must pass through.</li> <li>The passing may be: the whole body in and out, or passing in without passing out, or vice versa.</li> </ul>


### 3.3.3. Ball

Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 Bounces: <ul style="list-style-type: none"> <li>Series (min.3) of small bounces (below knee level)</li> <li>One high bounce (knee level and higher)</li> <li>Visible rebound from a part of the body</li> </ul>	 <ul style="list-style-type: none"> <li>"Flip-over" movement of the Ball</li> <li>Rotations of the hand(s) around the Ball</li> <li>Series (min.3) of assisted small rolls</li> <li>Free rotation(s) of the ball on a part of the body</li> </ul>
 Roll of the Ball over min. 2 large body segments	
 Figures eight of the Ball with circle movements of the arms	 <ul style="list-style-type: none"> <li>Roll of the Ball on the floor</li> <li>Roll of the body on the ball on the floor</li> </ul>
 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"> <li>The action of bounce or the catch of bounce must take place during BD</li> </ul>
Note: 	<ul style="list-style-type: none"> <li>Must be from a medium or large throw (<u>not</u> from a small throw or thrust).</li> </ul>
Note: 	<ul style="list-style-type: none"> <li>These Rolls may be small, medium or large</li> </ul>


### 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"> <li>• Free rotations of 1 or 2 Clubs on the part of the body</li> <li>• Tapping (min.1)</li> <li>• Small circles of both clubs held in one hand (min. 1)</li> </ul>
 Small throws of 2 Clubs together simultaneously or alternating with 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"> <li>• Must be performed with different movements of each club with shape or amplitude or work planes or direction.</li> <li>• 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</li> </ul>


### 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"> <li>• Rotational movement of the Ribbon stick around the hand</li> <li>• Wrapping (unwrapping)</li> <li>• 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")</li> </ul>
 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


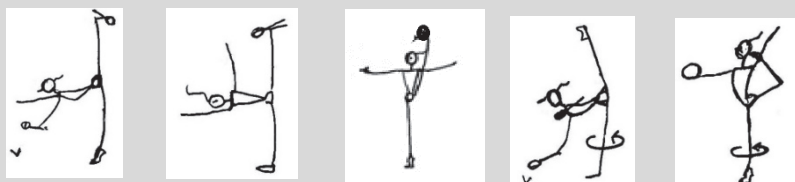
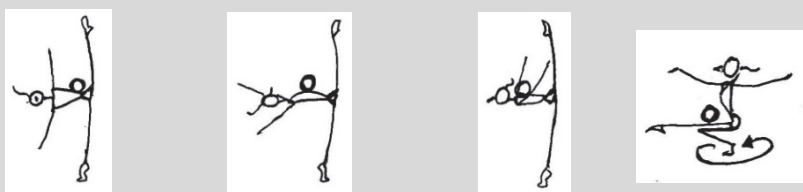

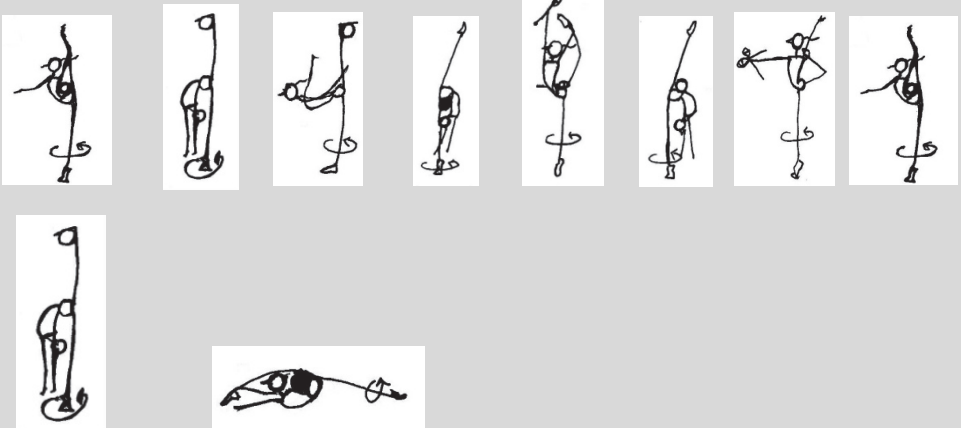
Explanations	
<i>All elements not specific to the technique of the Ribbon (wrapping (unwrapping), sliding of the stick, thrust/ push) must not overwhelm the composition</i>	
Note: 	<ul style="list-style-type: none"> <li>• A throw of the stick in air/floor, the end of the ribbon is held by hand(s) or 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</li> <li>• BD is valid if either throw or catch (not both) is performed during the BD</li> </ul>


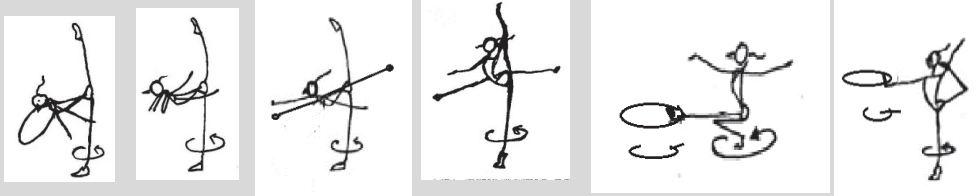


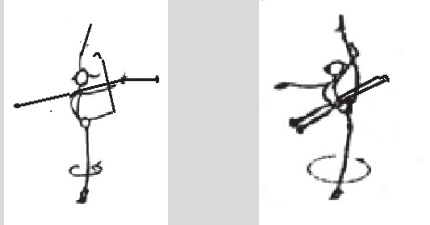
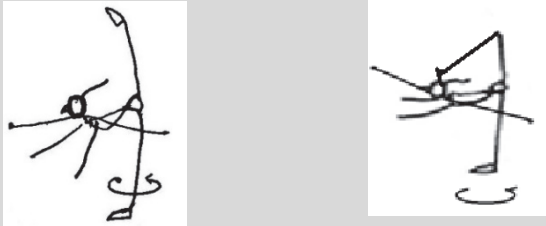


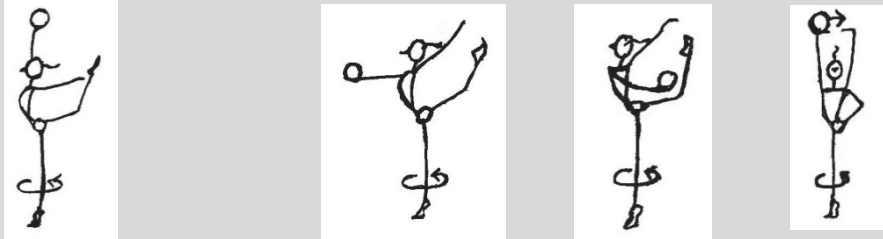



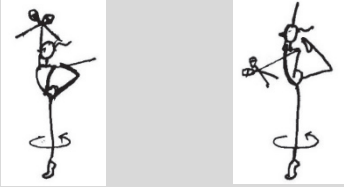

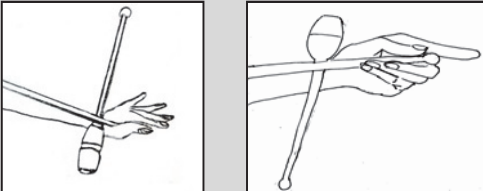
### 3.4. Summary Tables of Non-Fundamental Apparatus Technical Groups Valid For All Apparatus


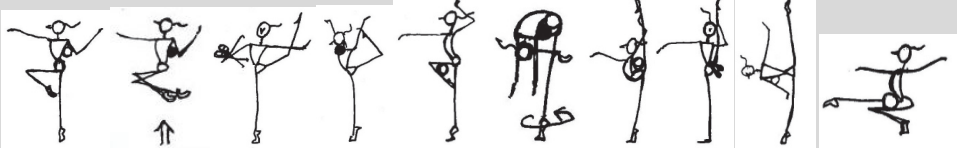
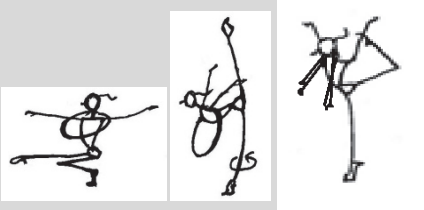
	<p>Apparatus handling (apparatus in motion):</p> <ul style="list-style-type: none"> <li>• Large circles of the apparatus</li> <li>• Figure eight (not for Ball)</li> <li>• Rebounds (not for Ball) of the apparatus from different parts of the body or from the floor</li> <li>• “Thrust”/ push of the apparatus from different parts of the body</li> <li>• Sliding of the apparatus on any part of the body</li> <li>• Transmission of the apparatus around any part of the body or under the leg(s)</li> <li>• Passing over the apparatus with the whole or part of the body</li> </ul>
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<b>Explanations</b>	
<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 <b>BD</b> in order to be valid</p>


	Unstable balance of apparatus on a part of the body
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<b>Explanations</b>	
<p>Note: Clubs</p>	<p>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>
	<p>Apparatus held without the help of the hand(s) either:</p> <ol style="list-style-type: none"> <li>1) on a small surface of a body segment <ul style="list-style-type: none"> <li>• Exception: The open palm is considered a small surface only during a Pivot rotation</li> </ul> </li> <li>2) with risk of loss of the apparatus with or without body rotation</li> </ol>
<p>1) Examples</p>	
<p>2) Examples</p>	
	<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><b>The same and different unstable balance position</b></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> 



	<ul style="list-style-type: none"> <li>• <b>Invalid unstable balance positions:</b> the apparatus may not be squeezed <ul style="list-style-type: none"> <li>○ <u>by the arms/hands</u></li> <li>○ squeezed <b>without risk of loss</b> to be considered a position of “unstable balance”</li> </ul> </li> </ul>  <ul style="list-style-type: none"> <li>• A suspended” (hanging) position of the apparatus on a large surface of the body <b>without risk of loss</b> is not considered as an element of “unstable balance”</li> <li>•</li> </ul> 
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	Small throws/ catches
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Explanations	
Note: 	<ul style="list-style-type: none"> <li>• Small throw must be close to the body</li> <li>• <u>Throw or the catch</u> must take place on the BD</li> </ul>

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

	Catch of the apparatus (for 2 Clubs  )
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### 3.5. Static Apparatus

- 3.5.1. The apparatus must 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. With a minimum 1 Technical Apparatus element (see 3.3; 3.4) with the non-dominant hand (use of both hands in the apparatus handling).
  - 4.1.3. With a minimum 8 seconds starting from the first dance movement; all steps must be clear and visible for the full duration.
  - 4.1.4. According to the **tempo, rhythm, musical character and accents.**
  - 4.1.5. With a minimum 2 different varieties of movement: modalities, rhythm, directions, or levels
- 4.2. The following are possible during **S**:
- **BD** with a value of 0.10 point max (example: "cabriole" jump, "passé" balance, etc.).
  - **AD** if it does not interrupt the continuity of the dance.
- They are calculated within the 8 seconds.
- 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**
  - Completely on the floor

<b>Explanations</b> <b>Guide for creating Dance Steps Combinations</b>
<i>Continuous, connected dance steps, namely:</i> <ul style="list-style-type: none"><li>• Any classical dance steps</li><li>• Any ballroom dance steps</li><li>• Any folkloric dance steps</li><li>• Any modern dance steps</li></ul>
<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 (planes, directions, levels and axis).</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 (Faults of 0.30 penalty or more by Execution judges).
- 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
- Missing a minimum 1 Apparatus Technical element with the non-dominant hand
- The entire combination performed on the floor

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

## 5. Dynamic Elements with Rotation (R)

### 5.1. Requirements:

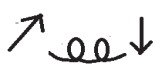


#### 5.1.1. Basic requirements for **R**:

Symbol	Base value	Actions	Description of the base
<b>R</b>	<b>0.20</b>	Throw of the apparatus	Large or medium throw.
		Min.2 base rotations of the body	<p>2 <b>base</b> complete rotations of the body performed:</p> <ul style="list-style-type: none"> <li>• 360° each rotation</li> <li>• without interruption</li> <li>• round any axis</li> <li>• With or without passing to the floor</li> <li>• With or without change of the axis of body rotation</li> </ul> <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

5.1.2. 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.

5.1.3. **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 are not valid.


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





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. Each rotation (pre-acrobatic elements, chaîné, 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
R <sub>3</sub> , R <sub>4</sub> etc.	Additional rotation of the body around any axis during the flight of the apparatus
	Change of body rotation axis and change of level during rotations (axis and level each given only 1 time in each R)

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		
	Catch <b>during</b> a rotation		
	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-bound without any stops – all apparatus
	Throw of the open and stretched  (held by one end or the middle)		Catch of the Rope with one end in each hand
	Throw (  ,  ) with rotation around its axis		Direct catch with rolling of apparatus over the body
	Throws of 2 Clubs (  ); simultaneous, asymmetric, “Cascade” (double or triple)*		Catch of the Ball (  ) with one hand
	Throw on oblique plane 		Direct catch of the  in rotation
			Mixed catch of  , 

### 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), or 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-bound without any stops ( ) – all apparatus

- The re-throw/ re-bound 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-bound for **R** to be valid.
- Criteria performed during the re-throw/ re-bound are valid.
- Criteria during catch of the apparatus after the re-throw/ re-bound is not evaluated because in most cases, the height of the re-throw/ re-bound is not the same height as the initial throw.

Explanation and Example: recoding R elements	
$R \downarrow \otimes = 0.40$	
<i>Throw and two rotations (0.20), catch <b>during</b> the second rotation (0.10) outside the visual field (0.10)</i>	
$\neq R3 \downarrow = 0.50$	
<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 the throw, as rotations or during the catch  
**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 and 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 Split Leap**”: leap with trunk bent forward followed directly by one roll is valid for **R**. Dive Split Leap may be performed for **R** and **AD**.

It is possible to use the criteria «change of level»  $\neq$  for the Dive Split Leap during **R**.

**Example:** “Dive Split Leap” followed directly by another 2 rolls = R3 (**R** with 3 rotations).

#### 5.4.2. Walkovers and cartwheels are considered different:

- forward or backward or sideways
- with support on one hand or on two hands
- on the forearms, on the chest or the back
- with and without switch of the legs
- starting 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 pre-acrobatic element 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 validated the **BD**
- During **S**

#### 6.1.2. Each **AD** must be different

### 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)

### 6.3. **Value:**

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

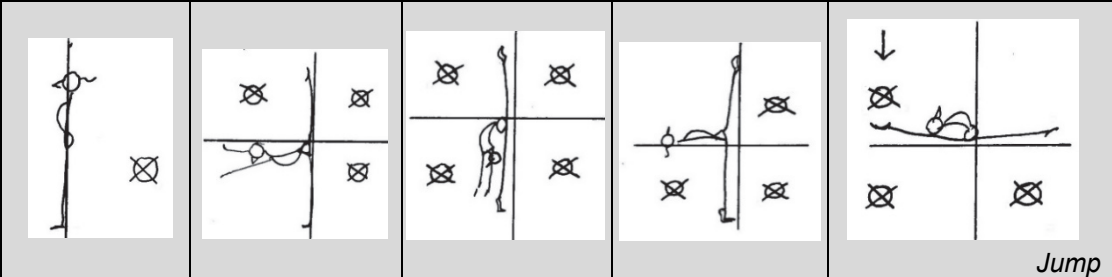

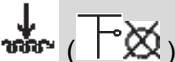
6.3.2. The Base coordinated with a minimum 2 Criteria listed below (6.4) has a value of 0.30 or 0.40.


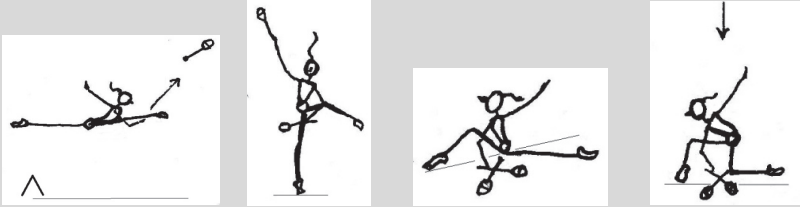


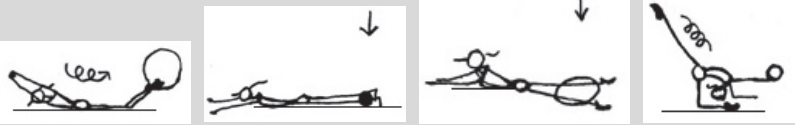
Description of Base	Value
Without throw	<b>0.30</b>
During throw of the apparatus	<b>0.30</b>
During catch of the apparatus after a medium/large throw	<b>0.40</b>

6.4. Criteria:

Symbol	Criteria
≠	Without the help of the hands
⊗	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) Rope - arms crossed during jumps/leaps or skips/hops
↘	Under the leg/ legs
✳	transmission without the help of the hands with at least 2 different body parts
3→	Performed in series without interruption
⊗	Double (or more) rotation of the apparatus during jumps/leaps or skips/hops
≡	Position on the floor (also valid with support on the knee)
↓	Passing through the apparatus during throw or catch
↙	Throw after bounces on the floor Throw after rolling on the floor Direct re-throw/ re-bound
—	Throw of the open and stretched U (held by one end or middle of the Rope)
⊖	Throw with rotation around its axis (Hoop, Clubs)
↗	Throws of 2 Clubs (II): simultaneous, asymmetric, "Cascade" (double or triple)*
∩	Catch of the Rope with one end in each hand
↔	Small/medium asymmetric throw of 2 Clubs
↓	Direct catch with rolling of apparatus over the body
↓	Catch of the Ball (●) with one hand
⊖	Direct catch of the ○ in rotation
↓	Mixed catch of U, II

6.4.1. Explanation and Examples

Symbol	Criteria
≠	Without the help of the hands Apparatus must have an autonomous technical movement which can be initiated: <ul style="list-style-type: none"> <li>with an impulse from another part of the body</li> <li>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)</li> </ul>
⊗	Outside of the visual field: Examples 
○	With an element with rotation (180° and more) on the vertical, horizontal or sagittal axis of the body. Examples: Pivot, Chaîné, walkover, Illusion, etc.
BD	Jump/Leap, Balance or Rotation Difficulty. Example: Large roll of the ball on the back during a split leap  Catch of the hoop directly into a roll on the back during a Balance 

	<p>Throw, catch and apparatus handling in a difficult body-apparatus relationship performed under the leg/ legs. Example:</p>  <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>Performed in series without interruption: The series is composed by a succession of 2 or 3 different apparatus elements from the same Apparatus Technical Group all with a change of the planes, directions, levels, height, rhythm or change of the relationship body-apparatus only. Example: 2-3 large rolls over the body, 2-3 different small throws with 2 clubs, 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> 

### 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 – **0.50**.
- All Original Apparatus Elements must be submitted to the FIG RG Technical Committee
- The concerned National Federation will be required to submit a video of the Original Apparatus Elements to 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)**

<b>Difficulty</b>	<b>Minimum/Maximum</b>	<b>Penalty 0.30</b>
Body Difficulties, in their performance order	Minimum 3 Maximum 9	Less than 1 Difficulties of each Body Group ( $\wedge$ , $\top$ , $\circ$ ): penalty for each missing Difficulty  Less than 3 Body Difficulties performed  More than 9 BD with a value above 0.10
If the BD is repeated or the Apparatus Technical element is performed identically during BD, the Difficulty repeated is not valid ( <b>no penalty</b> ).		
“Slow turn” balance	Max 1	More than 1
Dance Steps Combinations	Minimum 1	Missing minimum 1
Fundamental Apparatus Technical elements	Minimum 1 from each group	For each missing element

**7.2. Subgroup 2 (D3 and D4)**



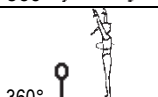
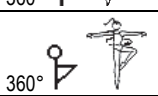
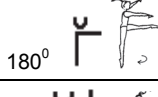
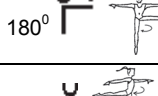

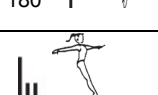
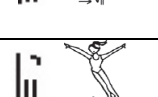





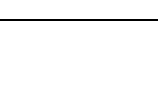
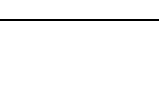
<b>Difficulty</b>	<b>Minimum/Maximum</b>	<b>Penalty 0.30</b>
Dynamic Elements with Rotation	Minimum 1	Missing minimum 1
Apparatus Difficulty	Minimum 1	Missing minimum 1

## 8. JUMPS/ LEAPS

### 8.1. Generalities

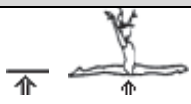

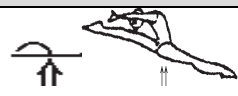
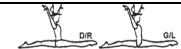



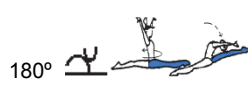

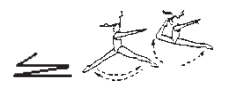


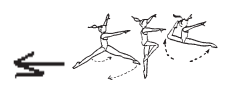






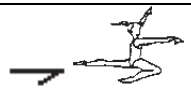



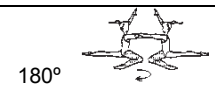

- 8.1.1. All the Difficulties of Jumps/Leaps must have **the following basic characteristics**:
- **Defined** and **fixed shape** during the flight
  - **Height** (elevation) of the jumps or leaps sufficient to show the corresponding shape
- 8.1.2. A jump or leap **without sufficient height to show the 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).
- 8.1.6. The „Dive Split Leap“- Split leap with trunk bent forward, ending directly in a roll- is not considered as a Split 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 not 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 not 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 (for 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 (not a 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 	360°					
2. «Scissors» with bent legs 	360°					
3. Jump with stretched legs 	360°					
4. Passé jump (free leg bent forward or sideways) 	360°					
5. Jump with free leg stretched in front horizontal position 	180°					
6. Jump with free leg stretched in a side horizontal position 	180°					
7. Jump with free leg stretched in horizontal position of Arabesque 	180°					
8. Jump with free leg in horizontal position of Attitude 	180°					
9. «Cabriole» forward 		180° 				
10. «Cabriole» sideways 		180° 				
11. «Cabriole» backwards or with turn (180° or more) 		180° 				
12. Jump with arch or with turn (180° or more) 		180° 				




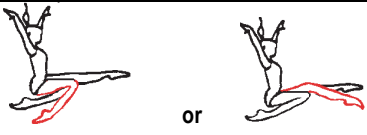


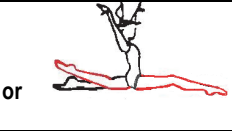
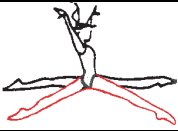

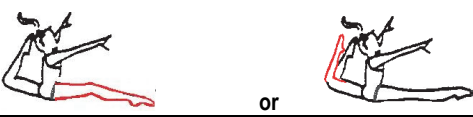
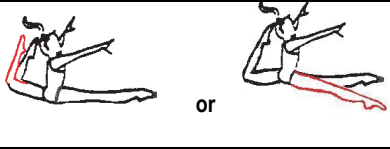




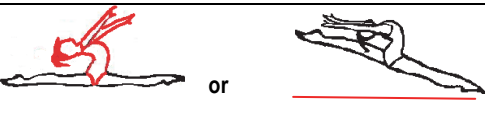
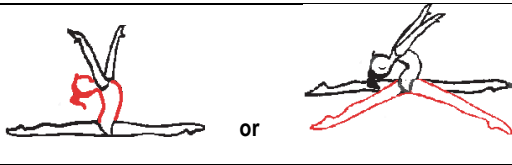


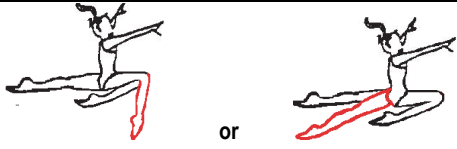
	0.10	0.20	0.30	0.40	0.50	0.60
13. "Scissors" leaps with switch of legs forward at horizontal; also above horizontal, take-off leg high up, whole foot higher than head, or with switch of legs backward (at horizontal), or with ring		 (whole foot higher than head)				
14. Pike jump						
15. Cossack, straight 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° (Zk)			
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)				  (Zr)		

	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 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)						

### 8.3. Technical Directives

The following examples of Jump/Leap Difficulties are meant to be a guide for deviations in the shape which are valid and those which are not valid.

Types of Jumps/Base	VALID	NOT VALID: Incorrect Shape
<b>Cossack</b> 		
<b>Split leap (180° required)</b> 		
<b>Split leap with ring</b> 		
<b>Ring with both legs</b> 		
<b>Split leap with back band of the trunk</b> 		
<b>Stag leap</b> 		

## 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

#### 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. Defined and clearly fixed shape

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 the Balance position has been fixed until the time when the position starts to change or at any phase during the evolution of the Dynamic Balance**.

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 not 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 not 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. Balances on other parts of the body or Dynamic Balances 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):

- 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;  
↑ support leg return to stretch position;  
↓↑ support leg bending progressively and return to stretch position or vice versa

## 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					








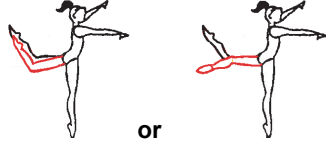


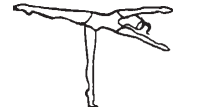
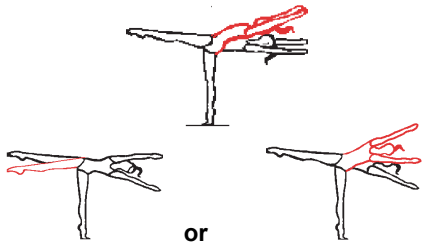
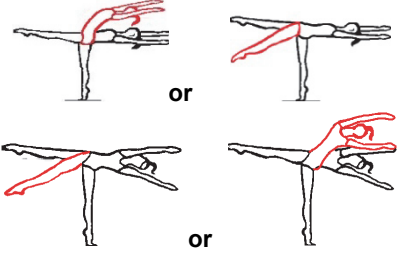
	0.10	0.20	0.30	0.40	0.50
7. Split with or without hand support or trunk side at horizontal					
8. Arabesque: free leg horizontal or with trunk forward or backward at horizontal or below split with or without hand support					
9. Ring with or without hand support or below split with horizontal trunk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


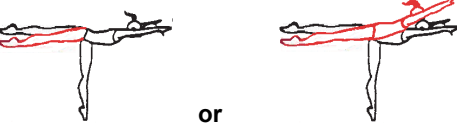
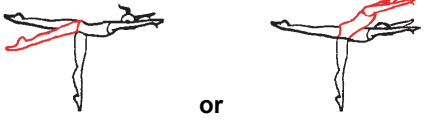
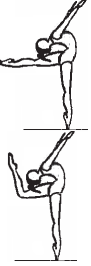
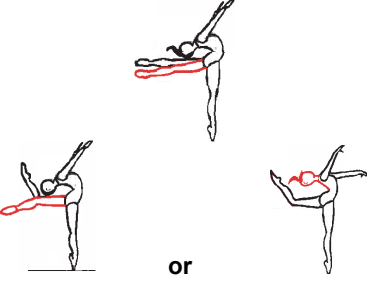
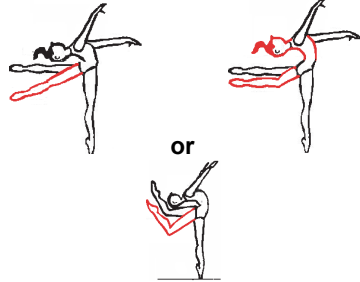
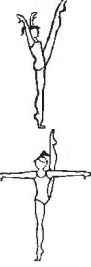
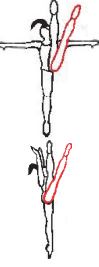


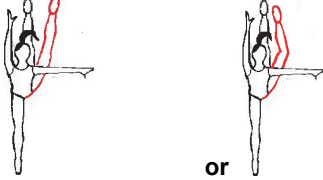

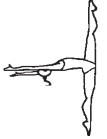






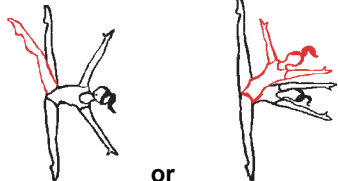


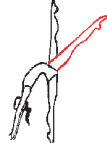


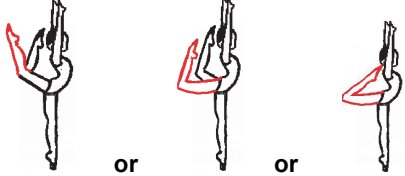
	0.10	0.20	0.30	0.40	0.50
16. Ring; with or without support					
17. Balance with support on a stomach					
18. Balance with support on the chest; with (Kabaeva) or without help of hands	Kb				
<b>Dynamic Balances</b>					
19. Passing from the stomach to the chest					
20. Dynamic balances with full body wave in all directions in the standing position (front, side, back) or passing to or from the floor					
21. Fouetté 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 elbows with or without the movements of legs (Difficulties are considered the same)	 movement backward into elbow stand				
23. Dynamic Balance with 2 or 3 shapes (Utyacsheva); also with rotation				also vice versa (0.50)	(0.60)
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)				also vice versa also vice versa	

### 9.3 Technical Directives

The following examples of Balance Difficulties are meant to be a guide for deviations in the shape which are valid and those which are not valid.

Types of Balances/Base	VALID	NOT VALID: Incorrect Shape
<p>Free leg horizontal front/side (90° required)</p> 	<p>VALID</p> 	<p>NOT VALID: Incorrect Shape</p> 
<p>Arabesque free leg horizontal</p> 	<p>VALID</p> 	<p>NOT VALID: Incorrect Shape</p> 
<p>Attitude</p> 	<p>VALID</p>  <p>or</p>	<p>NOT VALID: Incorrect Shape</p> 
<p>Free leg horizontal, trunk backward at horizontal</p>  <p>Free leg horizontal, trunk side at horizontal</p> 	<p>VALID</p>  <p>or</p>	<p>NOT VALID: Incorrect Shape</p>  <p>or</p> <p>or</p>

<p><b>Arabesque, trunk forward at horizontal</b></p> 	 <p>or</p>	 <p>or</p>
<p><b>Arabesque/Attitude with trunk bent backwards</b></p> 	 <p>or</p>	 <p>or</p>
<p><b>Front/side split without support</b></p> 		 <p>(valid as front and side horizontal only)</p>
<p><b>Back split without support</b></p> 	<p>(slightly asymmetric position)</p>  <p>or</p>	<p>(valid as arabesque only)</p> 
<p><b>Front split without support with trunk bent backward at horizontal</b></p> 	 <p>or</p>	

<p><b>Side split without support with trunk side at horizontal</b></p> 	<p>(slightly asymmetric position)</p> 	 <p>or</p>
<p><b>Front split with trunk bent backward below horizontal</b></p> 		
<p><b>Ring without support</b></p> 	 <p>or or</p> <p>(slightly asymmetric position)</p>	 <p>or or</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  $360^{\circ}$  (except Rotation Difficulties # 6, 9,17)
- Have a fixed and well defined shape during the rotation until the end

**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.

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) they are performed one after the other without interruption and only with heel support. Each Pivot in the series counts as one Difficulty, except for the combination of identical "Fouettés," which counts as one Difficulty.

10.1.5. Different pivots are pivots 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. Pivots with change of shape

- Counts as 1 Difficulty
- 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 Other Technical apparatus groups during each component of Pivot Difficulties.

#### 10.1.8. "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.

### 10.1.9. Illusion

During every two Illusions, one different Fundamental technical element or Non-Fundamental apparatus element is required.

### 10.1.10. 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.

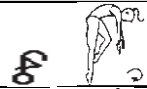

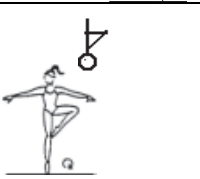
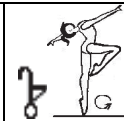

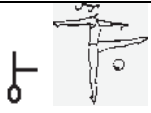
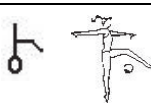
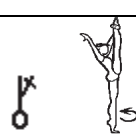

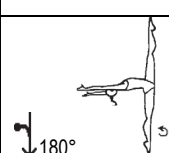
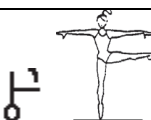
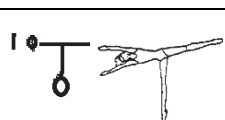
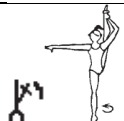
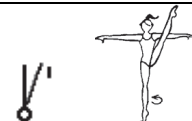
- ↓ support leg bending progressively;
- ↑ support leg return to stretch position;
- ↕ support leg bending progressively and return to stretch position


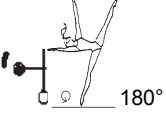



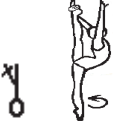


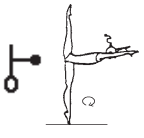

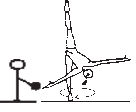


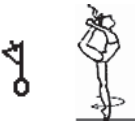

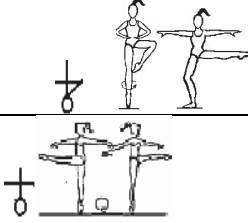
## 10.2. Criteria for development of Rotations value

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




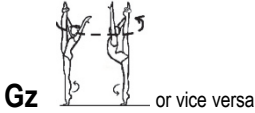







10.2.2. For additional rotations in relevé: +0.20 for each additional rotation above the base 360° (180° base for #6, 9, 17)

### 10.3. Table of Rotations Difficulty (♭)

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					
8. Split side with or without support					

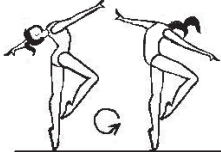
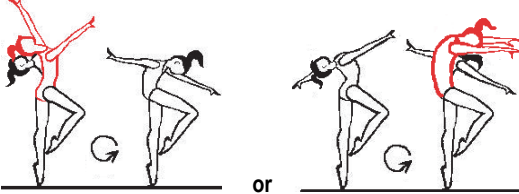
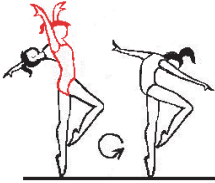



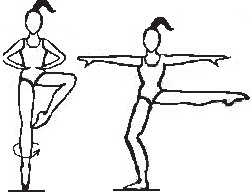
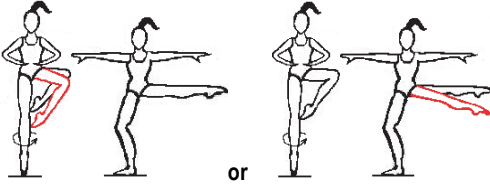
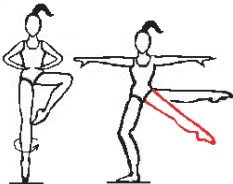

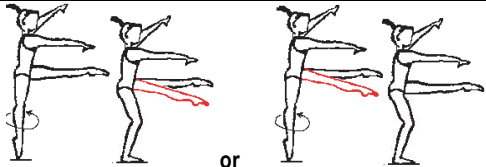


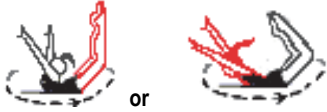

Types of Rotations	0.10	0.20	0.30	0.40	0.50
9. Split side with or without support, trunk horizontal					
10. Arabesque: free leg horizontal or trunk horizontal or backward					
11. Split with or without support					
12. Split with or without support, trunk horizontal or ring					 
13. Penché: body bent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



Types of Rotations	0.10	0.20	0.30	0.40	0.50
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					
<b>Rotations on other parts of the body</b>					
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					

### 10.4. Technical Directives

The following examples of Rotation Difficulties are meant to be a guide for deviations in the shape which are valid and those which are not valid.

Types of Rotations/Base	VALID	NOT VALID: Incorrect Shape
<p>Spiral turn ("tonneau") with contraction of the trunk on 1 leg</p> 		
<p>Pivot on relevé; back split with ring; trunk forward at horizontal</p> 		
<p>Fouetté Passé</p> 		
<p>Fouetté with leg in horizontal</p> 		
<p>Rotation on stomach, legs close to ring</p> 		

## 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 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 of the gymnast, and ethical norms.

- c) The music should be in harmony with the exercise and the gymnast
- d) The different parts in the music should be harmoniously combined even if there are changes in character or speed.

#### 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:
  - Transitions between movements which are illogical, abrupt or unnecessarily long
  - Prolonged preparatory movements before Body Difficulties
  - Unnecessary stops between movements
- d) The composition should not be a series of disconnected Body Difficulties or apparatus elements. Parts of the composition or an entire composition which is a series of disconnected elements lacks unity and is penalized.
- e) In the beginning and in the end of the composition, the gymnast has to be in contact with the apparatus. The position of the gymnast in the beginning of the exercise should be justified and used for the initial movement of the apparatus.

### 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.

<b>Explanations</b>
<b>Objectives for music and movement:</b>
<ul style="list-style-type: none"> <li>❖ <i>create a <b>variety of movements</b> to avoid monotony and repetition</i></li> <li>❖ <i>use the music in different ways even when the tempo and the beat are the same</i></li> </ul>
<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 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"> <li>• <i>Musical phrase: a melodic part, a succession of notes forming a <b>distinctive sequence</b></i></li> <li>• <i>Melody: A rhythmically organized sequence of single tones so related to one another as to make up a particular phrase or idea</i></li> <li>• <i>Ground rhythm</i></li> <li>• <i>Metronomic speed</i></li> </ul>
<p><i>Possibilities/examples of different rhythmical patterns:</i></p> <ul style="list-style-type: none"> <li>• <i>syncopation: a temporary displacement of the regular metrical <b>accent</b> in music caused typically by stressing the weak beat (<b>intentionally</b> « 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></li> <li>• <i>Contratempo</i></li> <li>• <i>Triolas</i></li> </ul>

#### 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 changes in dynamism by contrasts in the energy, power, speed and intensity of both her body and apparatus movements according to changes in the music.
- c) An exercise where the energy, power, speed and intensity are monotonous (without any contrast or change) lacks dynamism and is penalized.

#### 4.3. **BODY EXPRESSION**

- a) Union of strength, beauty and elegance of movements
- b) Ample participation of the body segments (head, shoulders, trunk, hands, arms, legs, etc.) to create supple, plastic movements which convey character, communicate feeling, emphasize the accents, create subtlety and finesse, and create amplitude.
- c) Segmentary, rigid or underdeveloped body movements are penalized according to the degree of prevalence in the exercise

#### 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**: 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.
- d) **Decorative Apparatus Elements**: It is possible to perform original, aesthetic and different choreographic elements during Dance Steps Combinations and connecting elements, provided that these elements are very brief and do not create a break in the continuity of the movements of the apparatus
  - Maximum of 3 times within each composition and no more than 4 seconds (more than 4 seconds will be considered static-see Difficulty 3.5).

5. Artistic Faults	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
<b>GUIDING IDEA: CHARACTER</b> <i>The style and character of the movements reflect the character of the music; this character forms a guiding idea developed through a beginning, middle and end</i>	The character or idea is evident and developed with only few, if any, brief inconsistencies due to small faults		The character or idea is present but not fully developed through the entire composition		The exercise lacks any defined character or idea					
<b>CONNECTIONS</b> <i>Logical and smooth transitions from one movement to the next</i>	Isolated interruption, <b>each time up to 1.00</b>									Entire exercise is a series of <b>disconnected elements</b>
			For lack of contact with the apparatus in the beginning and end (composition fault)  Unjustified start position							
<b>RHYTHM</b> <i>Harmony between movements and: Musical accents, phrases, and tempo</i>	Isolated interruption, <b>each time up to 1.00</b>									Entire exercise is disconnected from the <b>rhythm</b> (background music)
					Absence of harmony between music-movement at the end of the exercise					
<b>DYNAMIC CHANGES</b> <i>Energy, power, speed and intensity of movement corresponds to dynamic changes in music</i>		The gymnasts movements do not respect <b>dynamic changes</b> OR The music itself is entirely <b>monotonous</b> without any dynamic changes								
<b>BODY EXPRESSION</b>	Isolated moments where not all segments participate fully	Insufficient participation of the body segments	Segmentary, rigid movements in the entire exercise							

<b>VARIETY</b>										
<b>Directions</b>	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									
<b>Levels and traveling</b>	Insufficient variety in the use of levels and modalities of traveling									
<b>Apparatus elements</b>	Lack of variety in the planes, directions, types of Apparatus elements		For more than 3 decorative elements							

<b>6. Technical Faults:</b> penalized for each element at fault, except for overall penalties			
<b>Penalties</b>	<b>0.10</b>	<b>0.30</b>	<b>0.50 or more</b>
<b>Body movements</b>			
<b>Generalities</b>	Incomplete movement or lack of amplitude in the shape of jumps, balances and rotations		
	Travelling without throw: adjusting the body position on the floor		
<b>Basic technique</b>	Body segment incorrectly held during a movement ( <b>each time, up to a maximum of 1.00 point</b> ), including the incorrect, asymmetrical position of the shoulders during a body element		
	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: <b>0.70</b>
		Static gymnast *	
<b>Leaps/Jumps</b>	<ul style="list-style-type: none"> <li>• Heavy landing</li> <li>• Incorrect landing: (example: clearly arched back during the final phase of landing)</li> </ul>		
<b>Balances</b>	<ul style="list-style-type: none"> <li>• Shape neither fixed nor held</li> </ul>		
<b>Rotations</b>	<ul style="list-style-type: none"> <li>• Shape neither fixed nor held</li> <li>• Support on the heel during a part of the rotation when performed in "relevé"</li> <li>• Hop(s)</li> <li>• Travelling (sliding) during the rotation</li> </ul>	Axis of the body not at the vertical and ending with one step	
	<b>Pre-acrobatic Elements</b>	<ul style="list-style-type: none"> <li>• Heavy landing</li> <li>• Unauthorized technique</li> </ul>	
<b>Apparatus</b>			
<b>Loss of the apparatus</b> (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 <ul style="list-style-type: none"> <li>• Loss and retrieval after 3 or more steps: <b>0.70</b></li> <li>• Loss outside the floor area (regardless of distance): <b>0.70</b></li> </ul>
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: <b>0.70</b>
			Loss of the apparatus (no contact) at the end of the exercise: <b>0.70</b>

\*Static gymnast: the gymnast should not remain static (motionless) if at any moment she is not in contact with the apparatus (for example: throws, rolls of the apparatus on the floor, etc)



Penalties	0.10	0.30	0.50 or more
Technique	Imprecise trajectory and catch in flight with 1 step	<ul style="list-style-type: none"> <li>• Imprecise trajectory and catch in flight with 2 or more steps</li> <li>• “Chasse” steps in R</li> </ul>	
	Incorrect catch with involuntary contact the body	Static apparatus **	
<b>Rope</b>			
Basic technique	Incorrect handling: amplitude, shape, work plane, or for the rope not held at both ends <b>(each time, up to a maximum of 1.00 point)</b>		
	Loss of one end of the rope with a short stop in the exercise		
	Feet caught in the rope during jumps or hops	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	
<b>Hoop</b>			
Basic technique	<ul style="list-style-type: none"> <li>• Incorrect handling: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time, up to a maximum of 1.00 point)</li> </ul>		
	Catch after throw: contact with the forearm	Catch after throw: contact with the arm	
	<ul style="list-style-type: none"> <li>• Involuntary, incomplete roll over the body</li> <li>• Incorrect roll with bounce</li> </ul>		
	Sliding on the arm during rotations		
	Passing through the hoop: feet caught in the hoop		
<b>Ball</b>			
Basic technique	Incorrect handling: ball held against the forearm (“grasped”) <b>(each time, up to a maximum of 1.00 point)</b>		
	<ul style="list-style-type: none"> <li>• Involuntary, incomplete roll over the body</li> <li>• Incorrect roll with bounce</li> </ul>		
	Catch with the involuntary help of the other hand (Exception: catches outside the visual field)		
<b>Clubs</b>			
Basic technique	Incorrect handling (irregular movement, arms too far apart during mills, etc., <b>each time, up to a maximum of 1.00 point)</b>		
	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		

Penalties	0.10	0.30	0.50 or more
<b>Ribbon</b>			
<b>Basic technique</b>	Alteration of the pattern formed by the ribbon (snakes, spirals insufficiently tight, not the same height, amplitude, etc.) <b>(each time, up to a maximum of 1.00 point)</b>		
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon <b>(each time, up to a maximum of 1.00 point)</b>	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.		

**\*\* 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 gymnast
  - **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. The Difficulty score is 10.00 point maximum.

## 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	<b>BD</b> Min. 4	<b>ED</b> Min. 4	<b>S</b> Min. 1	<b>R</b> Max. 1	<b>C</b> Min. 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) ( $\wedge$ ,  $\top$ ,  $\circ$ ).

2.1.2. Body Difficulty Group:

- Jumps/ Leaps  $\wedge$
- Balances  $\top$
- Rotations  $\circ$

2.1.3. Minimum 1 Difficulty from each Body Group should be present and executed simultaneously by all 5 gymnasts.

2.1.4. It is not possible to perform more than 5 **BD** with a value above 0.10; the 5 highest will be counted.

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

2.1.6. **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

#### **Explanations**

*The Difficulties may be performed:*

- *simultaneously or in very rapid succession*
- *by the 5 gymnasts together or by subgroups*
- *with the same or different types and values for all 5 gymnasts*
- *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.*

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

2.1.8. 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.

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

2.1.9. 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.

2.1.10. New Body Difficulties: see 2.1.6 (Individual)

2.1.11. **Requirements for BD:** (See Individual 2.2)

2.1.12. **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:

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

<b>Explanations</b>
<p><i>Exchanges may be performed:</i></p> <ul style="list-style-type: none"> <li>• <i>simultaneously or in very rapid succession</i></li> <li>• <i>with the gymnasts in place or traveling</i></li> <li>• <i>by the 5 gymnasts together or by subgroups</i></li> <li>• <i>between 1 type or 2 types of apparatus</i></li> <li>• <i>with the same or mixed levels of the height/parabolas of the throws</i></li> </ul>
<p><b>Note for Rope/Ribbon:</b> <i>An ED by throwing the Rope or the Ribbon is valid only if the apparatus is totally free in space for any length of time.</i></p>
<p><b>Note for Ribbons:</b> <i>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><b>Note for clubs:</b> <i>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 medium or large throws of the apparatus between the gymnasts are valid as **ED**.

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 during the **ED** (as criteria in the value of the **ED**) but will not count as a **BD**.

### **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

<b>Explanations/ Examples</b>	
<b>Criteria: 0.10 for each For throw and/or catch</b>	
<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 the gymnasts during the throw and/or during the catch (when it is intended as part of the choreography)</i>
	<i>Throw or catch on the floor: 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)</i>
	<i>One element of rotation during the throw, during the flight, during the catch of the exchange</i>
	<i>Re-throw</i>
<b>BD</b>	<i>With BD with value of 0.10 performed either on the throw or the catch</i>
	<i>Outside the visual field</i>
	<i>Without the help of the hands</i>
	<i>2 Clubs together simultaneously or asymmetric or in cascade</i>
	<i>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</i>
	<i>Throw of the open and stretched  (held by one end or the middle)</i>
	<i>Catch of the Rope with one end in each hand</i>
	<i>Throw (  ,  ) with rotation around its axis</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</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 group 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.

<b>Explanations</b>	
<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 are not considered "different" apparatus elements. Difficulty repeated with identical apparatus element will not be valid.</i>	

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

3.5. **Decorative apparatus elements:** See Individual Execution 4.4

#### 4. Dance Steps Combination ( S )

4.1. See Individual 4.1.1 - 4.1.5, 4.5 (use of both hands in the apparatus handling is not required for Group)

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

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 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

<b>Explanations</b>
<b>Guide for creating Dance Steps Combinations</b>
<i>Continuous, connected dance steps, namely:</i>
<ul style="list-style-type: none"> <li>• <i>Any classical dance steps</i></li> <li>• <i>Any ballroom dance steps</i></li> <li>• <i>Any folkloric dance steps</i></li> <li>• <i>Any modern dance steps</i></li> </ul>
<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).
- 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
- Missing a minimum 1 Apparatus Technical element with the non-dominant hand
- The entire combination performed on the floor

**5. Dynamic Elements with Rotation:**

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

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

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 are not valid

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).



## 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

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

### 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.

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. Table of Collaborations without body rotation

<b>Value</b>			<b>Types of Collaboration</b>
<b>0.10</b>	<b>0.20</b>	<b>0.30</b>	
<b>C</b>			<p><b>Without throw of the apparatus:</b></p> <ul style="list-style-type: none"> <li>• gymnasts or apparatus passing over, under, or through the apparatus movements or partners</li> </ul>
	<b>CC</b>		<p><b>With throw or multiple transmission of the apparatus:</b></p> <ul style="list-style-type: none"> <li>• throw: small, medium, or large of one or more apparatus</li> <li>• transmission: passing the apparatus between partners with different techniques: rolls, rolls on the floor, bounces</li> </ul>
		<b>C↗</b>	<p><b>With throw (a medium or large ) of 2 or more apparatus simultaneously</b></p> <p>Note: a minimum of 3 clubs must be thrown, or 1 (or 2) club + 1 additional apparatus</p>
		<b>C⇓</b>	<p><b>Catch after medium or large throw of 2 or more apparatus simultaneously by the same gymnast</b></p>

#### 6.4. Table of Collaborations with body rotation

Value				Types of Collaboration
0.20	0.30	0.40	0.50	
<b>CR</b> 1 gym	<b>CR2</b> 2-3 gym			<b>Throw of own apparatus by one/two or several gymnasts and immediate catch of own or a partner apparatus after:</b> <ul style="list-style-type: none"> <li>A dynamic element of body rotation under the flight of the apparatus with loss of visual control of the apparatus</li> <li>It is possible to perform the dynamic element with the help of the partner(s) (lifting)</li> </ul>
	<b>CRR</b> 1 gym	<b>CRR2</b> 2-3 gym		<b>Throw of own apparatus by one/two or several gymnasts and immediate catch of own or a partner apparatus after:</b> <ul style="list-style-type: none"> <li>A dynamic element with body rotation under the flight of the apparatus with loss of visual control of the apparatus</li> <li>With passing above, below or through one or several apparatus and/or partners</li> <li>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</li> </ul>
			<b>CRRR</b>	<b>Medium or large throw own apparatus by one or several gymnasts and immediate catch of own or a partner apparatus after:</b> <ul style="list-style-type: none"> <li>Passing through a partner's apparatus during the flight (<b>apparatus held neither by the partner nor by the gymnast passing through</b>) with dynamic element of body rotation with loss of visual control</li> </ul>
<ul style="list-style-type: none"> <li>Collaborations with 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.</li> <li>Collaborations with rotation cannot be combined with <b>C</b> or <b>CC</b>.</li> </ul>				
<b>Additional Criteria</b> for  ,  , CR, CRR, CRRR: <ul style="list-style-type: none"> <li> without help of the hand(s) : +0.10</li> <li> outside the visual field: +0.10</li> <li>when executed by a minimum 1 gymnast performing the main action in the Collaboration: body rotation with loss of visual control</li> <li>valid one time per Collaboration with rotation: on the throw and the catch</li> </ul>				

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

- 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
- Static gymnast/ apparatus (one or several gymnasts are without apparatus or they are immobile for more than 4 seconds)
- The apparatus is thrown to her partner after she completes her rotation (the apparatus must be in flight during the rotation)
- With a prohibited element

#### 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;

- 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)**

<b>Difficulty</b>	<b>Minimum/Maximum</b>	<b>Penalty 0.30</b>
Body Difficulties, in their performance order	Minimum 4	Less than 1 Difficulties of each Body Group ( $\wedge$ , $\top$ , $\circ$ ): penalty for each missing Difficulty Less than 4 BD performed More than 5 BD above 0.10
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)**

<b>Difficulty</b>	<b>Minimum/Maximum</b>	<b>Penalty 0.30</b>
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.
  - 1.5.1. Small Error 0.10: any minor or slight deviation from the perfect artistic or technical execution.
  - 1.5.2. Medium Error 0.20-0.30: any distinct or significant deviation from the perfect artistic or technical execution.
  - 1.5.3. 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 music begins.
- 4.1.6. **Character, Rhythm, Dynamic changes:** all the norms mentioned in 4.1.1, 4.2.1 and 4.2.2 are also valid for Group exercises
- 4.1.7. **Body Expression:** The collective work of the Group should include the same beauty, elegance and intensity of movements by all gymnasts
- 4.1.8. **Variety**
- 4.1.8.1. **Formations:** minimum 6

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

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

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

- 4.1.8.3. **Collaboration:** Various types of Collaborations and various kinds of organization within each type of Collaboration are described in the Collaboration Table (See Difficulty 6.3, 6.4). A lack of variety will be penalized.

4.1.8.4. **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:

<b>Explanations Guide for collective work</b>
1. <u>Synchronization</u> : simultaneous execution of the <b>same</b> movement with the same amplitude, speed, dynamism, etc.
2. <u>“Choral” execution</u> : simultaneous execution of <b>different</b> movement (by the 5 gymnasts or in subgroups) with different amplitude or speed or direction
3. <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.
4. <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)
5. <u>Execution in collaboration</u> : each gymnast enters into a relationship with one or more apparatus and one or more partners
<i>Note: It is possible to combine different types of collective work</i>

- 4.1.8.5. **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
<b>CONTACT WITH APPARATUS/GYMNASTS</b>			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							
<b>GUIDING IDEA: CHARACTER</b> <i>The style and character of the movements reflect the character of the music; this character forms a guiding idea developed through a beginning, middle and end</i>	The character or idea is evident and developed with only few, if any, brief inconsistencies due to small faults		The character or idea is present but not fully developed through the entire composition		The exercise lacks any defined character or idea					
<b>RHYTHM</b> Harmony between movements and: <i>Musical accents, phrases, and tempo</i>  Lack of synchronization between individual rhythm and that of the group	Isolated interruption, each time up to 1.00  Each lack of synchronization, each time up to 1.00									Entire exercise is disconnected from the <b>rhythm</b> (background music)
					Absence of harmony between music-movement at the end of the exercise					

<b>DYNAMIC CHANGES</b> <i>Energy, power, speed and intensity of movement corresponds to dynamic changes in music</i>	Lack of synchronization between the intensity of the movements between the gymnasts	The gymnasts movements do not respect <b>dynamic changes</b> OR The music itself is entirely <b>monotonous</b> without any dynamic changes								
<b>BODY EXPRESSION</b>		Lack of expressivity (beauty, elegance and intensity) of the body movements by all the gymnasts								
<b>VARIETY</b>										
• <b>Formations</b>	Lack of balance between amplitude		Less than 6 formations (one time)							
	Predominance of one type of design									
	Alteration of the formation due to technical fault									
• <b>Exchanges</b>		Lack of variety in the throws								
• <b>Collaborations</b>		Lack of variety within the same types of Collaboration (more than 4 of the same type of Collaboration or the same kind of organization within each type of Collaboration)								
• <b>Collective work</b>		For missing one or more types of collective work								
• <b>Apparatus Elements</b>		Lack of variety in the planes, directions, types of-Apparatus elements								



<b>6. Technical Faults</b>			
<b>Penalties</b>	<b>0.10</b>	<b>0.30</b>	<b>0.50 or more</b>
<b>Body movements</b>			
<b>Generalities</b>	Incomplete movement or lack of amplitude in the shape of jumps, balances and rotations		
	Travelling without throw: adjusting the body position on the floor		
<b>Basic technique</b>	Body segment incorrectly held during a movement <b>(each time, up to a maximum of 1.00 point)</b>		
	Loss of balance: additional movement without travelling <b>(each gymnast)</b>	Loss of balance: additional movement with travelling <b>(each gymnast)</b>	Loss of balance with support on one or both hands or on the apparatus <b>(each gymnast)</b> Total loss of balance with fall – <b>0.70 (each gymnast)</b>
		Static gymnast * (each time, regardless the number of the gymnasts)	
<b>Leaps/Jumps</b>	<ul style="list-style-type: none"> <li>•Heavy landing</li> <li>•Incorrect landing: clearly arched back during the final phase of landing)</li> </ul>		
<b>Balances</b>	<ul style="list-style-type: none"> <li>•Shape neither fixed nor held</li> </ul>		
<b>Rotations</b>	<ul style="list-style-type: none"> <li>•Shape neither fixed nor held</li> </ul>		
	<ul style="list-style-type: none"> <li>•Support on the heel during a part of the rotation when performed in “relevé”</li> <li>•Hop(s)</li> <li>•Travelling (sliding) during the rotation</li> </ul>	Axis of the body not at the vertical and ending with one step	
<b>Pre-acrobatic Elements</b>	<ul style="list-style-type: none"> <li>•Heavy landing</li> <li>•Unauthorized technique</li> </ul>		

\*Static gymnast(s): See Individual Exercise #6 and Group 4.1.2.

Penalties	0.10	0.30	0.50 or more
<b>Apparatus</b>			
<b>Collision and Loss of apparatus</b>  <i>(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) (each gymnast)</i>	Collision between the gymnasts/apparatus (+ all the consequences)	Loss and retrieval without travelling	Loss and retrieval after 1-2 steps <ul style="list-style-type: none"> <li>Loss and retrieval after 3 or more steps: <b>0.70</b></li> <li>Loss outside the floor area (regardless of distance): <b>0.70</b></li> </ul>
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: <b>0.70</b>
			Loss of the apparatus (no contact) at the end of the exercise: <b>0.70</b>
<b>Technique</b>	Imprecise trajectory and catch in flight with 1 step (each gymnast)	<ul style="list-style-type: none"> <li>Imprecise trajectory and catch in flight with 2 or more steps (each gymnast)</li> <li>"Chasse" steps in <b>Exchange, R, Collaboration with Rotation</b></li> </ul>	
	<ul style="list-style-type: none"> <li>Incorrect catch with the help of one hand (Exception: catches outside the visual field for both hands for ball) or help of the body. For Exchange, R and Collaboration (each time, regardless of the number of gymnasts)</li> <li>Involuntary contact with the body</li> </ul>	Static apparatus ** (each time, regardless the number of the gymnasts) or non-conforming decorative elements  During the Collaboration visible immobility of one or several apparatus for more than 4 seconds (each time, regardless the number of the gymnasts)	
<b>Rope</b>			
<b>Basic technique</b>	Incorrect handling: amplitude, shape, work plane, or for the rope not held at both ends (each time, up to a maximum of 1.00 point)		
	Loss of one end of the rope with a short stop in the exercise <b>(each gymnast)</b>		
	Feet caught in the rope during jumps or hops <b>(each gymnast)</b>	Involuntary wrappings around the body or part of it with interruption of the exercise <b>(each gymnast)</b>	
	Knot in the rope <b>(each gymnast)</b>	Knot with interruption in the exercise <b>(each gymnast)</b>	

Penalties	0.10	0.30	0.50 or more
<b>Hoop</b>			
<b>Basic technique</b>	<ul style="list-style-type: none"> <li>• Incorrect handling: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time, up to a maximum of 1.00 point)</li> </ul>		
	Catch after throw: contact with the forearm	Catch after throw: contact with the arm	
	<ul style="list-style-type: none"> <li>• Involuntary, incomplete roll over the body</li> <li>• Incorrect roll with bounce</li> </ul>		
	Sliding on the arm during rotations		
	Passing through the hoop: feet caught in the hoop ( <b>each gymnast</b> )		
<b>Ball</b>			
<b>Basic technique</b>	Incorrect handling: ball held against the forearm ( <b>each time, up to a maximum of 1.00 point</b> )		
	<ul style="list-style-type: none"> <li>• Involuntary, incomplete roll over the body</li> <li>• Incorrect roll with bounce</li> </ul>		
<b>Clubs</b>			
<b>Basic technique</b>	Incorrect handling (irregular movement, arms too far apart during mills, interruption of the movement during small circles) <b>each time, up to a maximum of 1.00 point</b>		
	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		
<b>Ribbon</b>			
<b>Basic technique</b>	Alteration of the pattern formed by the ribbon (snakes, spirals insufficiently tight, not the same height, amplitude, etc.) <b>(each time, up to a maximum of 1.00 point)</b>		
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon ( <b>each time, up to a maximum of 1.00 point</b> )	Involuntary wrappings around the body or part of it with interruption in the exercise <b>(each gymnast)</b>	
	Knot without interruption in the exercise ( <b>each gymnast</b> )	Knot with interruption in the exercise <b>(each gymnast)</b>	
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc.		

\*\*Static apparatus: See Individual Exercise 3.5, 4.4 and Group 4.1.

## **ANNEX**

- Apparatus Program: Senior, Junior
- Technical Program for Junior Individual Exercise
- Technical Program for Junior Group Exercise


## 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

<b>2017-2018</b>				
<b>2019-2020</b>				
<b>2021-2022</b>				
<b>2023-2024</b>				

#### 3. Groups: 2 exercises

<b>2017-2018</b>	5 	3  2 
<b>2019-2020</b>	5 	3  2 pairs 
<b>2021-2022</b>	5 pairs 	3  2 
<b>2023-2024</b>	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

<b>2017-2018</b>					
<b>2019-2020</b>					
<b>2021-2022</b>					
<b>2023-2024</b>					

### 3. Groups: 2 exercises

<b>2017-2018</b>	5 	5 pairs 
<b>2019-2020</b>	5 	5 
<b>2021-2022</b>	5 	5 
<b>2023-2024</b>	5 pairs 	5 

## Technical Program for Junior Individual Exercises

1. The Individual Difficulty score is 8.00 point maximum.
2. Requirements for Difficulty:

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

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

### 6.1. Penalties by D-judges (D1 and D2)

Difficulty	Minimum/Maximum	Penalty 0.30
Body Difficulties, in their performance order	Minimum 3 Maximum 7	Less than 1 Difficulties of each Body Group ( $\wedge, T, \circ$ ): penalty for each missing Difficulty Less than 3 <b>BD</b> performed or more than 7 BD performed For more than 7 <b>BD</b> value more than 0.10 Less than 2 <b>BD</b> with handling using the non-dominant hand
If the BD is repeated or the Apparatus Technical element is performed identically during BD, the Difficulty repeated is not valid ( <b>no penalty</b> ).		
"Slow turn" balance	Max 1	More than 1
Dance Steps Combinations	Minimum 2	Less than 2

### 6.2. 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. The Group difficulty score is 8.00 points

2. 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	<b>BD</b> Min. 3	<b>ED</b> Min. 3	<b>S</b> Min.2	<b>R</b> Max.1	<b>C</b> Min. 4
	Max 7 (1 by choice)				
Body Difficulty Groups	Jump/Leaps-Min.1 Balances- Min.1 Rotations- Min.1				

3. The Technical Committee does not recommend **BD** on the knee for Junior gymnasts.

4. All general norms for Senior Group difficulty are also valid for Junior Group exercise (except for Junior Individual #5).

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

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

Difficulty	Minimum/Maximum	Penalty 0.30
Body Difficulties, in their performance order	Minimum 3	Less than 1 Difficulties of each Body Group ( $\wedge$ , $\top$ , $\circ$ ): penalty for each missing Difficulty Less than 3 <b>BD</b> performed
Exchange Difficulties, in their performance order	Minimum 3	Less than 3 Exchange Difficulties performed
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	Maximum 1	More than 1
Collaborations	Minimum 4	Missing minimum 4

6. **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.