

FÉDÉRATION INTERNATIONALE DE
GYMNASTIQUE



2017 – 2020 CODE OF POINTS



Rhythmic Gymnastics

DRAFT – January 2016

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:

- | | |
|--|-------------------------|
| ➤ Individual Qualification Competition with Team ranking | Competition I (C-I) |
| ➤ All-Around Competition - 4 Apparatus | Competition II (C-II) |
| ➤ Apparatus Finals - 4 Apparatus | Competition III (C-III) |

Group Exercises competitions:

- | | |
|--|-------------------------|
| ➤ General (All-Around) Group Competition - 2 Exercises (5 / 3+2) | Competition I (C-I) |
| ➤ Finals for Groups (5 / 3+2) | Competition III (C-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)

- 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 (All-Around) Program for Senior Groups (see the FIG Apparatus Program for Senior Groups) consists of 2 exercises:

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

The Program for Junior Groups (see the FIG Apparatus Program for Junior Groups) usually consists of 2 exercises: each with a single type of apparatus (see 1.3.1 and Annex).

1.3.2. 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**.
The coach must declare which exercise(s) uses a musical accompaniment of voice with words on the **Music Release Form**. Exceeding the limit for exercises with a musical accompaniment of voice with words is not allowed.
- **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.).
In case the incorrect music is played, it is the responsibility of the gymnast/group to stop the exercise immediately; she/they will re-start the routine immediately with her/their own music.
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.

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

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- judge enters 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- judge enters the partial D- score into the computer.

Discussion in each subgroup is allowed.

- c) **The Final D- score** will be the sum of the two partial D-scores, Difficulty score is 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 observe the exercises attentively, evaluate the faults and apply the corresponding deductions correctly

- **The first (E) subgroup - 2 judges (E1, E2)** evaluates the Artistic faults of the Execution related to: character, connections, rhythm, dynamic changes, expression, variety (Artistic faults by deduction. Average of the 2 scores, one single common score, discussion in subgroup is allowed)
- a) **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)
 - b) Artistic and Technical deductions entered separately for the final Execution score. The **E-** score deductions will be the sum of the two partial **E-** score deductions.
 - c) **The Final E- Score.:** Sum of the Artistry and Technical Execution 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 time of duration of the exercise (see 1.3, 1.4)
- 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) 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 ends her exercise outside the floor area 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*)

Final Score: 20.00 points

By addition: **D** score of 10.00 points maximum + **E** score of 10.00 points maximum

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

- 2.3. **INQUIRIES of 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 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: 0.10 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.
 - **Penalty** by the Coordinator Judge: 0.10 if an individual gymnast or a group gymnast or the apparatus crosses the line
- 3.3. Each exercise will have to be performed entirely on the official floor area:
- **Penalty** by the Coordinator Judge 0.30 point if the gymnast or each Group gymnast:
 - ends her exercise outside the floor area
 - leaves the floor area during the exercise.

4. APPARATUS (Individual and Group Exercises)

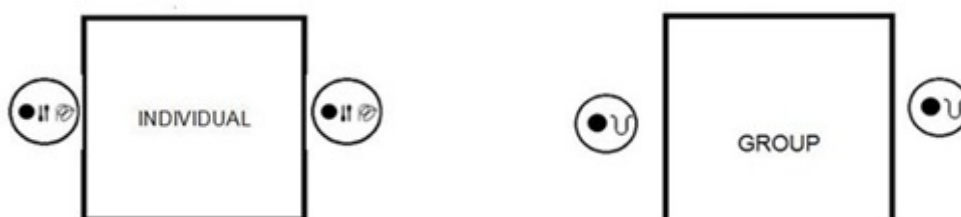
4.1. NORMS – CHECKING

- 4.1.1. Each apparatus used by an Individual gymnast or by each gymnast in the Group must have the manufacturers logo and "FIG approved logo" in specified places for each apparatus (rope, hoop, ball, clubs, ribbon)
- 4.1.1. Norms and characteristics of each apparatus are specified in the *FIG Apparatus Norms*.
- 4.1.2. Apparatus used by a Group must all be identical (weight, dimension and shape); only their color may be different.
- 4.1.3. 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
- 4.1.4. 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 (ex: 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 (ex: 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: 0.10 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 an official or member of the public:
- **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 SMALL BEAMS OF THE CEILING

- 4.3.1. If the apparatus breaks during an exercise or gets caught in the small beams of 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 small beams of 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 skin tight to enable the judges to evaluate the correct position of every part of the body.
- 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 down to the ankles, over or under the leotard.
 - A full-length one-piece leotard (unitard) provided that it is skin tight
 - 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 or late presentation 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. 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.
- 6.1.4. 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

6.3. WRONG START ORDER

For the wrong start order or 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: 1.00 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	0.05
2	For musical introduction without movement longer than 4 seconds	0.30
3	For music not conforming to regulations	0.50
4	More than 2 Individual exercises/ 1 Group exercises with words	1.00
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	0.10
6	For each gymnast or each Group gymnast ends her exercise outside the floor area or	0.30

	leaves the floor area during the exercise	
7	For any use of non-conforming apparatus (Individual and Group exercises)	0.50
8	For using any apparatus not previously placed	0.50
9	For excessive delays in routine preparation which delay the competition	0.50
10	For unauthorized retrieval of the apparatus	0.50
11	For an unauthorized use of replacement apparatus (original apparatus still in the floor area)	0.50
12	Dress of the Individual and Group gymnast not conforming to the regulations (one time per Group)	0.30
13	For emblem or publicity not conforming to official norms	0.30
14	Bandages or support pieces not conforming to the regulations	0.30
15	For early or late presentation by the gymnast(s)	0.50
16	For gymnast(s) warming up in the competition hall	0.50
17	For Group gymnasts communicating verbally with each other during the exercise	0.50
18	Entry of the group to the floor area is not conforming to the rules	0.50
19	For coach communication with the gymnast(s), musician, or judges during the exercise	0.50
20	Wrong start order or wrong apparatus chosen according to start order	1.00
21	For Group gymnast leaving the Group during the exercise	0.30
22	For "use of a new gymnast" if a gymnast leaves a group for valid reason	0.50

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



33rd FIG Rhythmic Gymnastics World Championships
Individual and Group Competitions
22 – 28 September 2014
IZMIR (TUR)



Music Release Form

one Form per gymnast





Form to be sent to:




Appendix 6

Fédération Internationale de Gymnastique	Host National Federation / LOC
FIG Contact Person: Sylvie Martinet E-mail: smartinet@fig-gymnastics.org	TURKISH GYMNASTIC FEDERATION (TGF) Contact Persons: Mr. Recep Sahin / Mrs. Sevda Aktas Fax: +90.312.3101630 E-mail: info@izmir2014.org

Deadline: 22 August 2014

National Federation	
Contact Person Last Name	

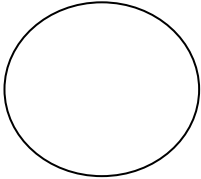
Gymnast's Full Name	Apparatus	Time in seconds	Music with words	Title	Author	Interpreter
						
						
						
						

Group	Apparatus	Time in seconds	Music with words	Title	Author	Interpreter
	5 					
	3  2 					

By signing in this form, the Federation confirms that the music used does not violate any copyrights and that it can be broadcasted within sports.

Place and date	Seal of the NF	NF authorised signature
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FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

<hr style="border-top: 1px dotted black;"/>		<hr style="border-top: 1px dotted black;"/> <p>Signature of the President or Secretary General of the FIG affiliated NF.</p>
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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. There are four **Difficulties components**: Body Difficulty (BD), Dance Steps Combinations (S), Dynamic Elements with Rotation (R), and Apparatus Difficulty (AD).
- 1.3. 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.
- 1.4. 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 groups 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
- 1.5. The Difficulty score is 10.00 point maximum.
- 1.6. **Requirements for Difficulty:**

Difficulty Components connected with apparatus technical elements	Body Difficulty	Dance Steps Combination	Dynamic Elements with Rotation	Apparatus Difficulty
Symbol	BD Min.3; Max.9	S Min.1	R Min.1	AD 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).
 - 2.1.1.1. 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
 - 2.1.1.2. 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. Each BD is counted only once; the highest 9 BD will be counted. If the BD is repeated, the Difficulty is not valid (**no penalty**).
- 2.1.4. 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
- 2.1.5. New Body Difficulties
 - 2.1.5.1. 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.
 - 2.1.5.2. New Body Difficulties should be submitted to the FIG RG Technical Committee (TC) by electronic mail or post at any time during the year.
 - 2.1.5.3. The new BD must be presented no later than 2 months before an official FIG competition.
 - 2.1.5.4. 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.
 - 2.1.5.5. 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.

- 2.1.5.6. 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
- 2.1.5.7. 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.
- With a minimum of 1 Fundamental apparatus technical group specific to each apparatus and/ or Non-Fundamental Technical apparatus groups.
 - If an Apparatus Technical element is performed identically during BD, the Difficulty is not valid (**no penalty**).
 - During Fouette Rotations and Illusion Rotations: one different Fundamental apparatus technical group or element from the Non-Fundamental Technical apparatus groups is required for every two Fouettes/Illusions

2.2.2. 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	
<i>A BD is in connection with a throw of the apparatus:</i>	<i>if the apparatus is thrown at the beginning, during, or towards the end of the Difficulty</i>
<i>A BD is in connection with a catch of the apparatus</i>	<i>if the apparatus is caught at the beginning, during, or towards the end of the Difficulty</i>
<i>Note regarding a Series of Jumps:</i>	<i>it is possible to perform the throw of the apparatus on the first leap and catch of the apparatus on the 3rd 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</i>

2.2.3. Repetition of the same shape is not valid except in the case of a series (2.1.4)

Explanations	
<i>Same shapes</i>	<i>Elements are considered the <u>same</u> if they are listed in the same box in the Difficulty Table in the Code of Points</i>
<i>Different shapes</i>	<i>Elements are considered <u>different</u> if they are listed in different boxes in the Difficulty Table in the Code of Points</i>
<i>Note</i>	<i>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 and cannot be repeated</i>

2.3. Evaluation of BD:

2.3.1. Determined by the body shape presented regardless of the intended shape

Explanation/Examples		
<i>Intended</i>	<i>Performed</i>	<i>Valid</i>
		
<i>Intended</i>	<i>Performed</i>	<i>Valid</i>
		

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 (U, O, ●, ||, ⊗) has 4 Fundamental Apparatus Technical Groups. Each Group is listed in its own box in Table 3.3.
- 3.1.2. Every apparatus (U, O, ●, ||, ⊗) has Non-Fundamental apparatus Groups. Each Group is listed in its own box in Table 3.3.
- 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 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.

Explanations	
<i>Different apparatus elements are performed:</i>	<i>On different planes</i>
	<i>In different directions</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 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 held by 2 ends (or folded in 2 or more), turning forward, backward, or to the side	 <ul style="list-style-type: none"> • Rotation (min. 1), Rope folded in two (in one or two hands) • Rotations (min.3), Rope folded in three or four • Free rotation (min. 1) around a part of the body • Rotation (min. 1) of the stretched, open Rope, held by the middle or by the end • Mills (Rope open, held by the middle, folded in two or more)
 Passing through the Rope with skips/hops <ul style="list-style-type: none"> • Series (min. 3): Rope turning forward, backward, or to the side. • Double rotation of the rope or folded rope (min 1 hop) 	
 Catch of the Rope with one end in each hand	
 <ul style="list-style-type: none"> • Release and catch of one end of the rope, with or without rotation (ex: echappe) • Rotations of the free end of the Rope (ex: spirals) 	







Explanations	
<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>	
<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>	
Note: 	<ul style="list-style-type: none"> • A minimum of two large segments of the body (Example: head+trunk; arms+trunk; trunk+legs, etc.) must pass through. • The passing may be: the whole body in and out, or passing in without passing out, or vice versa.
Note: Echappe is a movement with 2 actions	<ul style="list-style-type: none"> • release of one end of the rope • catch the end of the rope by the hand or the other part of the body after half-rotation of the rope • BD is valid if either release or catch (not both) performed during the BD
Note: Spiral  has different variations:	<ul style="list-style-type: none"> • release like “Echappe” followed by multiple (2 or more) spiral rotations of one end of the rope and catch of the end by the hand or another part of the body • open and stretched rope held by one end, from the previous movement (movement of open rope, catch, from the floor, etc.) passed into spiral rotations (2 or more) of one end of the rope, catch with hand or the other part of the body. • BD is valid if either the release or catch or multiple spiral rotations (2 or more) are performed during the BD



3.3.2. Hoop

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








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


3.3.3. Ball

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








Explanations	
<i>Handling of the ball held with 2 hands is not typical for this apparatus; therefore, it must not overwhelm the composition.</i>	
<i>The execution of all Technical Groups with Ball supported on the hand is correct only when fingers are joined in a natural manner and the Ball does not touch the forearm. A "grasped" ball is considered to be static</i>	
Note: 	<i>The action of bounce or the catch of bounce must take place during BD</i>
Note: 	<i>Must be from a medium or large throw (not from a small throw or thrust).</i>


3.3.4. Clubs

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


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


3.3.5. Ribbon


Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 Passing through or over the pattern of the Ribbon	 <ul style="list-style-type: none"> Rotational movement of the Ribbon stick around the hand Wrapping (unwrapping) Movement of the Ribbon around a part of the body created when the stick is held by different parts of the body (hand, neck, knee, elbow) during body movements or Difficulties with rotation (not during “Slow Turn”)
 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
 “Echappe”: rotation of the stick during its flight, small and medium height	 “Boomerang”: release of the ribbon (held in one hand) in the air or on the floor and catch

Explanations	
<i>All elements not specific to the technique of the Ribbon (wrapping (unwrapping), sliding of the stick, thrust/ push) must not overwhelm the composition</i>	
Note: 	<ul style="list-style-type: none"> A throw of the stick in air/floor, the end of the ribbon is held by hand(s) or other part of the body, and push back with or without rebound of the stick from the floor (for the “Boomerang” in air), and catch BD is valid if either throw or catch (not both) is performed during the BD

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


	<p>Apparatus handling (apparatus in motion):</p> <ul style="list-style-type: none"> • Large circles of the apparatus • Figure eight (not for Ball) • Rebounds (not for Ball) of the apparatus from different parts of the body or from the floor • "Thrust"/ push of the apparatus from different parts of the body • Sliding of the apparatus on any part of the body • Transmission of the apparatus around any part of the body or under the leg(s) • Passing over the apparatus with the whole or part of the body
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Explanations	
<p>Note: </p> <p>Thrust/push of the apparatus from different parts of the body</p>	<p><i>The action of release or of catch (<u>not</u> both release + catch) must take place during BD in order to be valid</i></p>

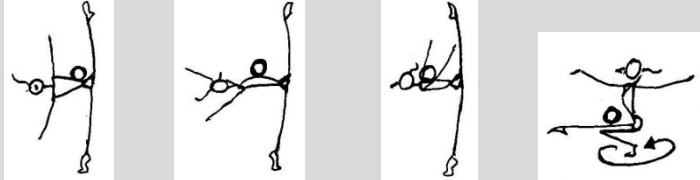
	Unstable balance of apparatus on a part of the body
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Explanations	
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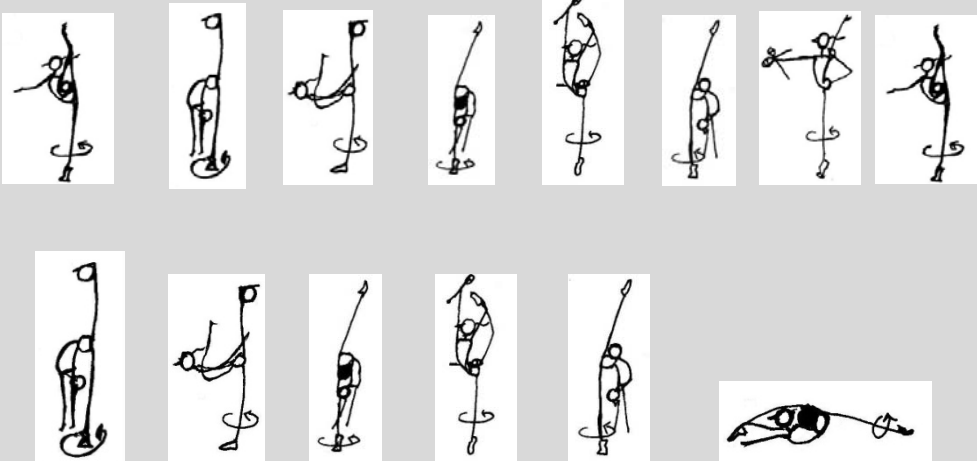
<p>Note: Clubs</p>	<p><i>If one club is held in a position of "unstable balance", and a second club is doing a technical movement, is considered as an "unstable balance".</i></p>
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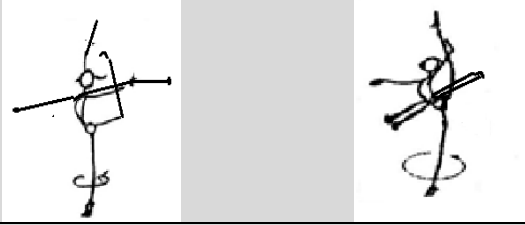
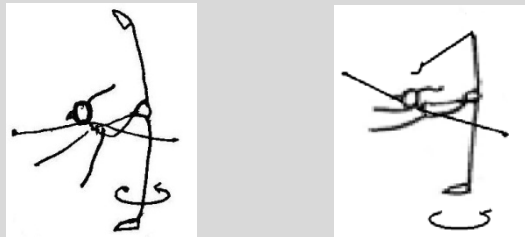


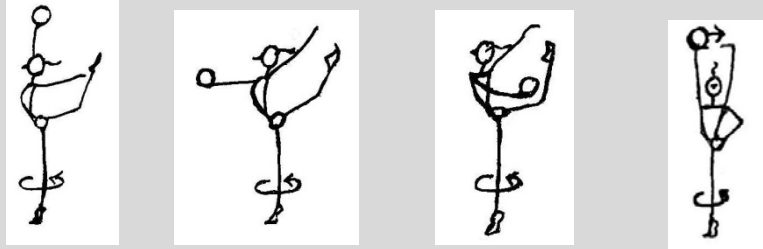



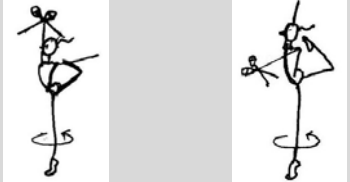
	<p>Apparatus held without the help of the hand(s) either:</p> <ol style="list-style-type: none"> 1) on a small surface of a body segment <ul style="list-style-type: none"> • Exception: The open palm is considered a small surface only during a Pivot rotation 2) with risk of loss of the apparatus with or without body rotation
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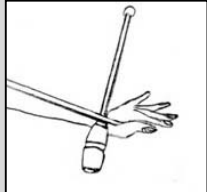
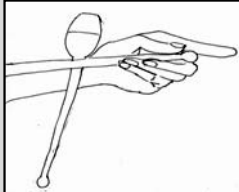

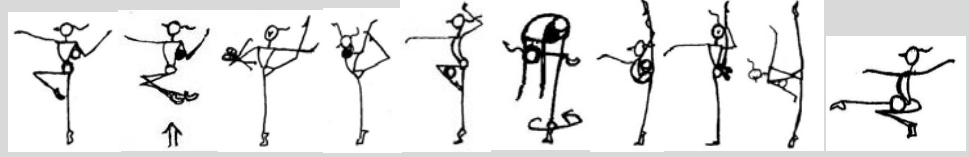

<p>1) Examples</p>	
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<p>2) Examples</p>	
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	<p><i>Apparatus squeezed in a difficult body-apparatus relationship with risk of loss of the apparatus during body rotation</i></p>
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	<p>Apparatus "hanging/suspended" (hanging with free suspension of the apparatus in the air) in a difficult body-apparatus relationship with risk of loss of the apparatus during body rotation</p>
	
<p>Notes:</p>	<p>The same and different unstable balance position</p>
	<p>Open or folded in half balanced behind the back or suspended/hanging on a part of the body during BD with rotation are considered different unstable balance positions</p>
<p>Different </p>	
	
	<p>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 style="text-align: right;"><i>Visible change from one hand to another</i></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>	

Same 	<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> <div style="display: flex; justify-content: space-around;">   </div>
	<ul style="list-style-type: none"> • Invalid unstable balance positions: the apparatus may not be squeezed <ul style="list-style-type: none"> ○ <u>by the arms/hands</u> ○ squeezed without risk of loss to be considered a position of “unstable balance” <div style="text-align: center;">  </div> <ul style="list-style-type: none"> • A suspended” (hanging) position of the apparatus on a large surface of the body without risk of loss is not considered as an element of “unstable balance” <div style="text-align: center;">  </div>

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

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

↓	Catch of the apparatus (for 2 Clubs ↓)
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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:
 - 2 or more successive travelling or connecting elements
 - A preparation movement for the BD and the BD itself
 - Two successive BD in a row

3.6. Decorative apparatus elements:

- 3.6.1. 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.

4. Dance Steps Combination (S)

4.1. Requirements: S must be performed:

- 4.1.1. With a minimum 1 Fundamental Apparatus Technical elements
- 4.1.2. With a minimum 1 apparatus movement with the non-dominant hand (use of both hands in the apparatus handling)
- 4.1.3. For (S): 9– 10 seconds, starting from the first dance movement connected with the rhythm and character of the music and all steps must be clear and visible for the full duration.
- 4.1.4. Performed 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).
- **AD** if it does not interrupt the continuity of the dance. They are calculated within the 9-10 seconds.
- 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

4.2.1. It is not possible to perform:

- **R** during **S**
- More than 4 seconds in **S** with a position on the floor (lying, seating on the knees, on forearms)

Explanations <i>Guide for creating Dance Steps Combinations</i>
<i>Continuous, connected dance steps, namely:</i> <ul style="list-style-type: none"> • Any classical dance steps • Any ballroom dance steps • Any folkloric dance steps • Any modern dance steps
<i>Logically and smoothly connected without unnecessary stops or prolonged preparatory movements</i>
<i>Variety in the levels, directions, speed and modalities of movement 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 9 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

- With a minimum 2 different varieties of movement: modalities, rhythm, directions, or levels
- Missing a minimum 1 Fundamental Apparatus Technical elements
- Missing a minimum 1 apparatus movement with the non-dominant hand
- The entire combination performed on the floor
- The Dance Steps Combinations are performed entirely identically

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

5. Dynamic Elements with Rotation (R)

5.1. **Definition:**

5.1.1. Basic requirements for R:

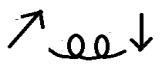
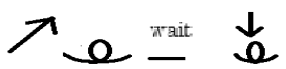
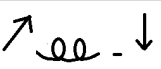
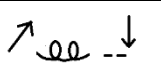

Symbol	Base value	Actions	Description of the base
R	0.30	Throw of the apparatus	Large or medium throw.
		Min.2 base rotations of the body	<p>2 base complete rotations of the body performed:</p> <ul style="list-style-type: none"> • 360° each rotation • without interruption • round any axis • With or without passing to the floor • With or without change of the axis of body rotation <p>The first base rotation may be performed during the throw or under the flight of the apparatus</p>
		Catch of the apparatus	Catch directly 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

5.2. **Requirements:**

5.2.1. 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)
	Yes (R) – 1 step
	No – 2 steps or more
 <i>Catch after the music</i>	No

5.2.2. Each rotation (pre-acrobatic elements, chaineé, 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

5.3. Summary Table of Additional Criteria for R

During the flight of apparatus	
Symbol	Additional Criteria R + 0.10 each time
R ₃ , R ₄ etc.	Additional rotation of the body around any axis during the flight of the apparatus
	Change of body rotation axis or change of level (given only 1 time 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 during 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-bounce 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
	Throw on oblique plane ()		Catch of the Ball () with one hand
	Throws of 2 Clubs (): simultaneous, asymmetric, "Cascade" (double or triple)*		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-bounce without any stops () – all apparatus

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

Explanation and Example: recoding R elements	
 R = 0.50	Throw and two rotations (0.30), catch during the second rotation (0.10) outside the visual field (0.10)
 R ₃ = 0.60	Throw without the hands (0.10) and three rotations (0.30 base + 0.10 additional rotation), catch the ball with one hand (0.10)

5.4. Choice of body movements in R

5.4.1. Body Difficulties may be used:

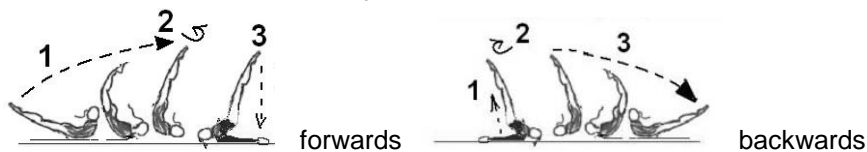
- With rotation with a value of 0.10
 - Example: A single “Illusion” forward can be used as an element with body rotation around the horizontal axis. If a gymnast performs 2 or 3 successive “Illusions” during **R**, she must perform these “Illusions” with 1 step between each rotation
- During the throw, rotations or catch
- With rotation with a value of more than 0.10 (Ex: 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 jump and catch during a jump is not considered **R**.

5.5. Pre-acrobatic elements

5.5.1. 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 or more rolls is valid for **R**. 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).

5.5.2. Walkovers and cartwheels with support on the hands (regardless of 1 or 2 hands), the forearms and the chest are considered as different pre-acrobatic elements.

5.5.3. 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.

5.5.4. 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.

6. APPARATUS DIFFICULTY (AD)

6.1. Definition:

- 6.1.1. Any synchronization between apparatus and body or particularly interesting 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.
- 6.1.2. Performed isolated, during **BD** as an Apparatus Technical element, or **S** as Fundamental / Non-fundamental Apparatus technical group.
- 6.1.3. 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	0.30
During throw of the apparatus	0.30
During catch of the apparatus	0.40

6.4. Criteria:

Symbol	Criteria
	Without the help of the hands
	Outside of visual control
	with a rotation of (180° and more)
BD	Performed during a Jump, Balance or Rotation Body Difficulty
	Rope turning backward (open or folded) or crossed
	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 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  (held by one end or middle of the Rope)
	Throw with rotation around its axis

	Throws of 2 Clubs (): simultaneous, asymmetric, "Cascade" (double or triple)*
	Catch of the Rope with one end in each hand
	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 ,

6.4.1. Explanation and Examples

Symbol	Criteria
	<p>Without the help of the hands</p> <p>Apparatus must have an autonomous technical movement which can be initiated:</p> <ul style="list-style-type: none"> with an impulse from another part of the body with an initial impulse from the hand(s), but thereafter the apparatus must be able to have a complete autonomous movement without the hand(s)
	<p>Outside of the visual field: Examples:</p>
	<p>with an element with rotation (180° and more) on the vertical, horizontal or sagittal axis of the body.</p> <p>Examples: Pivot, Chainee, walkover, Illusion, etc</p>
	<p>Under the leg/ legs: Examples</p>
	<p>Performed in series without interruption</p> <p>The series is composed by a succession of 2 or 3 different apparatus elements with change of the planes, directions, levels, height, rhythm or change of the relationship body-apparatus.</p>
	<p>Position on the floor (also valid with support on the knee). Examples:</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 a Collaboration in Group: if the Original element is performed with a small execution fault, the value of the Collaboration is valid but the Originality bonus is not.

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

7.1. **Subgroup 1 (D1 and D2)**

Difficulty	Minimum/Maximum	Penalty 0.30
Body Difficulties, 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
If the BD is repeated or the Apparatus Technical element is performed identically during BD, the Difficulty repeated is not valid (no penalty).		
"Slow turn" balance	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)**

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

8. JUMPS/LEAPS

8.1. GENERALITIES




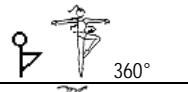
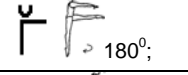







- 8.1.1 All the Difficulties of Jumps/Leaps must have **the following basic characteristics**:
- **Defined** and **fixed shape** during the flight
 - **Height** (elevation) of the jumps or leaps sufficient to show the corresponding shape
- 8.1.2 A jump or leap **without sufficient height to show the fixed and well-defined shape** will not be valid as a Difficulty and will be penalized for Execution.
- 8.1.3 Jumps/Leaps not coordinated **with a minimum of 1** Fundamental Technical element specific to each apparatus and/ or an element from the Non-Fundamental Technical apparatus groups will not be valid as a Jump Difficulty.
- 8.1.4 The repetition of Jump/Leaps with the same shape is not valid except in the case of a series (8.1.5).
- Same shape: take-off from one or two feet (unless otherwise mentioned in the table); number of rotations during flight
 - Different shape: for all of the additional criteria listed below (8.2)
- 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 8.3).
- 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
- 8.1.8 In all Jump Difficulties with back bend of the trunk, the head must be close to some part of the leg with the predominant action of the trunk.
- 8.1.9 Difficulties with a ½ turn or more **without complete (180°) rotation have no value (0 point)**.
- 8.1.10 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.
- 8.1.11 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.




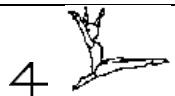



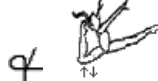



8.2 Criteria for development of Jumps/Leaps value

The following criteria may be added to each Jump in the table, and the value will increase according to the criteria values below:



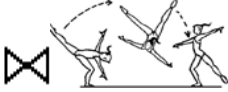
+0,10	+0,20
Bend of the trunk forward	Bend of the trunk backward
Ring	Rotation of the body 180 ⁰ or more during the flight
Switch of the legs during the flight with bent leg	Switch of the legs during the flight with stretched leg

8.3. Table Jumps/Leaps Difficulty (^)

Types of Jumps	Value						
	0,10	0,20	0,30	0,40	0,50	0,60	0,70
1. Tuck Jump 							
2. «Scissors» with bent legs 							
3. Jump with stretched legs 							
4. Passe jump (free leg bent forward or sideways) 							
5. Jump with free leg stretched in front horizontal position 							
6. Jump with free leg stretched in a side horizontal position 							
7. Jump with free leg stretched in horizontal position of Arabesque 							
8. Jump with free leg in horizontal position of Attitude 							
9. «Cabriole» forward 							
10. «Cabriole» sideways 							
11. «Cabriole» backwards 							
12. Jump with arch 							


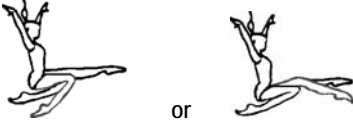


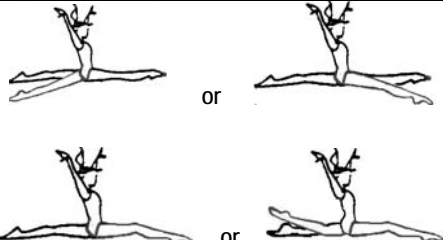
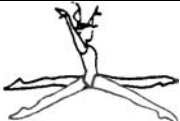
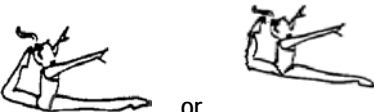
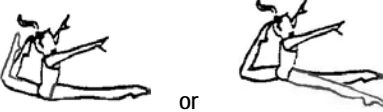
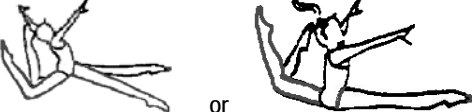
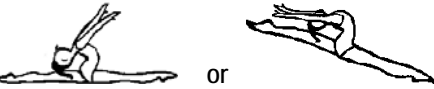
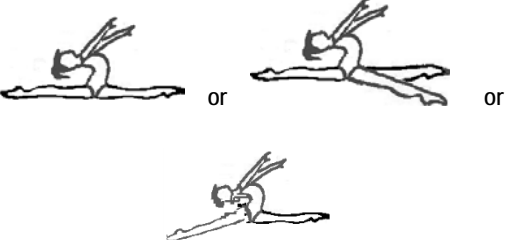
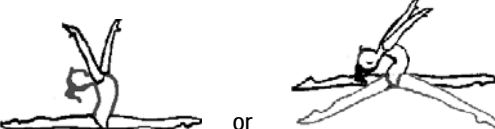


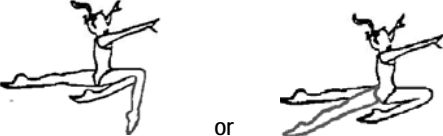
Types of Jumps	0,10	0,20	0,30	0,40	0,50	0,60	0,70
13. "Scissors" leaps with switch of legs forward at horizontal; also above horizontal, take-off leg high up, whole foot higher than head		 L (whole foot higher than head)					
14. "Scissors" leaps with switch of legs backward (at horizontal)							
15. Cossack, straight leg forward, at horizontal							
16. Cossack, straight leg forward, high up, whole foot higher than head							
17. Cossack, straight leg to the side high up, whole foot higher than head;				 "Zhukova" (with support of the hand and rotation)			
18. Cossack with ring, take-off and landing on the same leg							
19. Ring with one leg, take off with 1 or 2 feet							
20. Ring with both legs							
21. Split leap							

Types of Jumps	0,10	0,20	0,30	0,40	0,50	0,60	0,70
22. Split leap, take-off from 2 feet							
23. 2 or more successive split leaps with change					2 —		3 —
24. Side split leap, take-off from 1 foot							
25. Side split leap, take-off from 2 feet							
26. Stag leap, take off from 1-2 feet							
27. Fouette (landing on a take-off foot)							
28. Fouette split leap							
29. Fouette stag leap							
30. «Revoltade» passing one leg stretched over the other							
31. "Entrelace"							

Types of Jumps	0,10	0,20	0,30	0,40	0,50	0,60	0,70
32. "Entrelace" in split							
33. Turning split leap (Jete en tournant)							
34. 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)							

8.4. 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
Cossack 		
Split leap 		
Split leap with ring 		
Split leap with back band of the trunk 		
Stag leap 		

9. BALANCES

9.1. GENERALITIES

9.1.1. There are 3 types of Balance Difficulties

- A. Balances on the foot: releve 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 (releve) 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

9.1.7. In all Balance Difficulties with back bend of the trunk, the head must be close to some part of the leg with the predominant action of the trunk

9.1.8. In an exercise it is possible to perform one Balance with "**Slow Turn**" on "releve" or on flat foot. The following symbol is added to the symbol of the existing balance: ∪ or ○ (Examples:  .

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).


9.1.9. It is not authorized to perform a "Slow Turn" on the knee, on the arms, or in the "Cossack" position.


9.1.10. Repetitions of Balances with the same shape with or without "Slow Turn" are not valid.

9.1.11. Fouette Balance is one Balance Difficulty consisting of a minimum 3 same or different shapes performed in releve 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.

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

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


Examples: on releve:  = 0.20



on a flat foot:  = 0.10

9.1.14 Balances on other parts of the body or Dynamic Balances may be performed either on releve or flat foot without changing the value or the symbol.

9.1.15 Balance with change of gymnast's level (support leg bending progressively or/and return to stretch position). It is necessary to maintain vertical position of the trunk and horizontal position of the free leg. The transition from one shape - "support leg straight" to another shape - "support leg bent" (or/and vice versa) must be slow and obviously gradual, during which the gymnast from the beginning to the end must maintain releve position.


In this case it's necessary to add an arrow (arrows) specifying a direction of change of gymnast's level to the right of a symbol.

Examples (the first shape determines the base value):  support leg bending progressively;

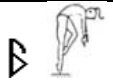




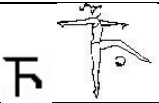

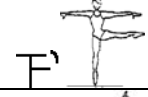



 support leg return to stretch position;  support leg bending progressively and return to stretch position

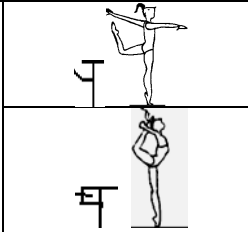

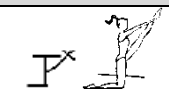


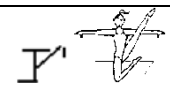
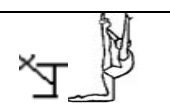



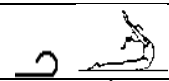


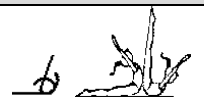
9.2. Criteria for development of Balances value

The following criteria may be added to each Balance in the table, and the value will increase according to the criteria values below:

+0,10	+0,20
Trunk forward at horizontal or below (not for Difficulty # 7)	Trunk side at horizontal
Ring	Trunk backward at horizontal or below
Slow turn on 180° or more during the Difficulty on a flat foot	Free leg in split (180°) without hand support (for Difficulties # 1-7)
Change of gymnast's level to or from the floor each time (for Difficulty # 4 )	Slow turn on 180° or more during the Difficulty on releve
Rotation of the body 180° or more on releve during Balance (for Difficulty # 19)	

9.3. Table of Balances Difficulty (T)


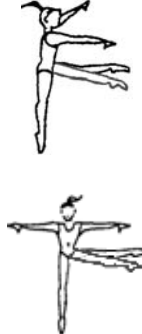





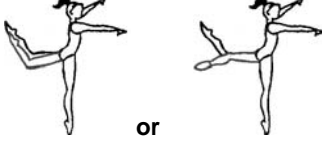

Types of Balances	Value					
	0,10	0,20	0,30	0,40	0,50	0,60
	A. BALANCES ON THE FOOT					
1. Free leg front, bent below horizontal, trunk bent forward						
2. Free leg backward, below horizontal, trunk bent backward						
3. Passe front or side (horizontal position) or with bend of the upper back and shoulders						
4. Forward: free leg horizontal (straight or bent) or split with support						
						
						
5. Side: Free leg horizontal or split with support						
						
6. Arabesque: free leg horizontal or split with support						
						

Types of Balances	0,10	0,20	0,30	0,40	0,50	0,60
7. Attitude or ring with support						
8. Cossack, free leg at horizontal: all directions						
B. BALANCES ON DIFFERENT PARTS OF THE BODY						
9. Free leg front (foot higher than head), with or without support						
10. Free leg to the side (foot higher than head), with or without support						
11. Free leg back split (foot higher than head), with or without support.						
12. Ring; with or without support						
13. Balance with support on a stomach						
14. Balance with support on the chest; with or without help of hands						
C. DYNAMIC BALANCES						
15. Passing from the stomach to the chest						

Types of Balances	0,10	0,20	0,30	0,40	0,50	0,60
16. Dynamic balances with full body wave in all directions in the standing position (front, side, back) or passing to or from the floor						
17. 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	
18. Dynamic balances with support on elbows with or without the movements of legs (Difficulties are considered the same)	 movement forward into elbow stand. movement backward into elbow stand					
19. Dynamic Balance with 2 or 3 shapes; also with rotation					U₂ also vice versa	U₃ also vice versa
20. Dynamic Balance: front split with support passing the free leg into back split balance with support (ronde)					G also vice versa	
21. Balance: front split with support, half turn of the trunk into back split with hand support					K also vice versa	

9.4 Technical Directives

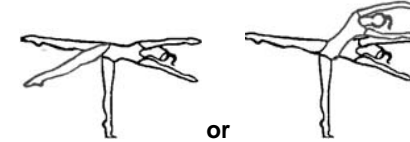
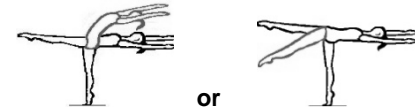
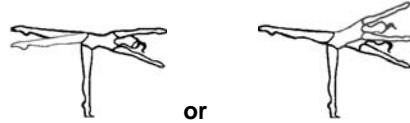
The following examples of Balance Difficulties are meant to be a guide for deviations in the shape which are valid and those which are not valid.

Types of Balances/Base	VALID	NOT VALID: Incorrect Shape
<p data-bbox="91 357 398 384">Free leg horizontal front/side</p> 		
<p data-bbox="91 777 405 804">Arabesque free leg horizontal</p> 		
<p data-bbox="91 1027 181 1054">Attitude</p> 		

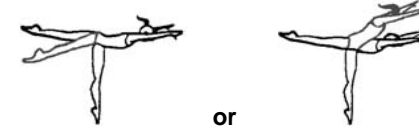
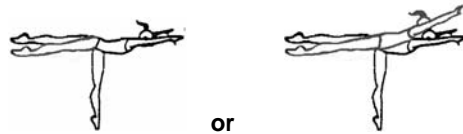
Free leg horizontal, trunk backward at horizontal



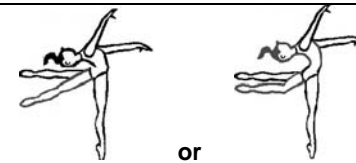
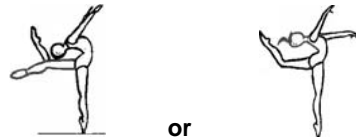
Free leg horizontal, trunk side at horizontal



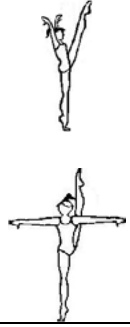
Arabesque, trunk forward at horizontal



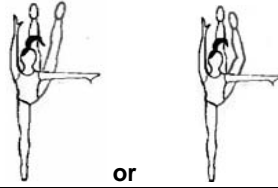
Arabesque/Attitude with trunk bent backwards



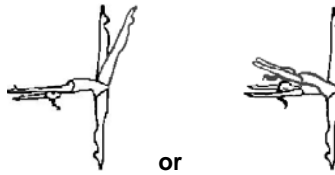
Front/side split without support



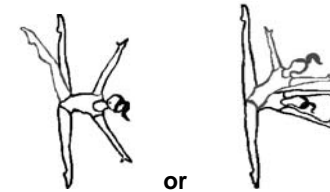
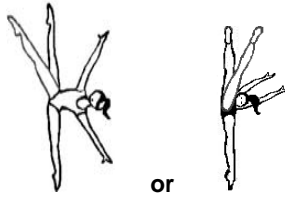
Back split without support














Front split without support with trunk bent backward at horizontal



Side split without support with trunk side at horizontal



Front split with trunk bent backward below horizontal

		
<p>Ring without support</p>  	 <p>or</p>  <p>or</p> 	 <p>or</p>  <p>or</p> 

10. ROTATIONS

10.1. GENERALITIES

10.1.1. There are 2 types of Rotations:

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

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

- Minimum basic rotation of 360^0 (except Rotation Difficulties # 11,12)
- 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

10.1.3 Rotation will be evaluated according to the number of rotations performed.

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

10.1.5 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.

10.1.6 Different pivots are pivots with a different shape regardless of the number of rotations (valid also for "Fouetté" pivots).

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

10.1.8 **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.




10.1.9 **"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 "Fouette but none of those shapes may be repeated in another Fouette Rotation.
- During every two "Fouettés," one different Fundamental technical element or Non-Fundamental apparatus element is required.

10.1.10 **Illusion**


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

10.1.11 **Pivot with change of gymnast's level** (support leg bending progressively or/and return to stretch position). It is necessary to maintain a 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 releve position. In this case it's necessary to add an arrow (arrows) specifying a direction of change of gymnast's level to the right of a symbol.







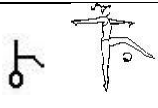
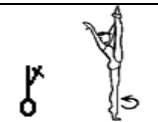
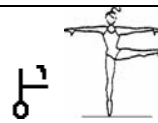

Examples (the first shape determines the base value):  support leg bending progressively;
 support leg return to stretch position;  support leg bending progressively and return to stretch position



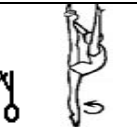
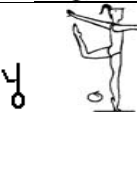

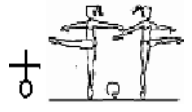

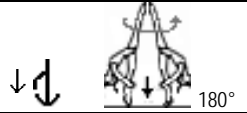

10.2 Criteria for development of Rotations value

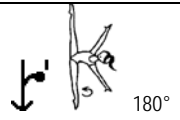
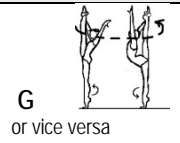






The following criteria may be added to each Rotation in the table, and the value will increase according to the criteria values below:

+0,10	+0,20
For Rotations with base value 0.10: each additional rotation 360°	For Rotations with base value 0.20 and more: each additional rotation 360°
For Rotations with base 180°: each additional rotation of 180° (for Difficulties # 11,12)	Trunk side at horizontal
Trunk forward at horizontal or below	Trunk backward at horizontal or below
Ring	Free leg in split (180°) without hand support
Change of gymnast's level to or from the floor each time (for Difficulty # 5 )	

10.3 Table of Rotations Difficulty (δ)


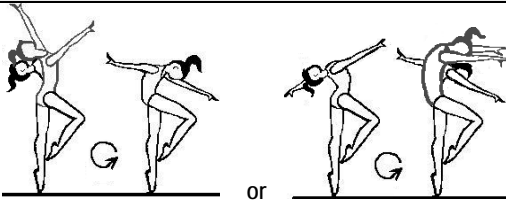
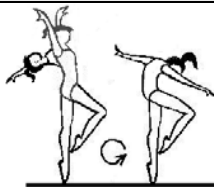



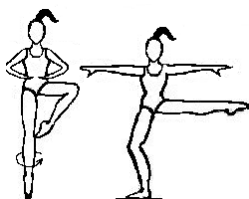
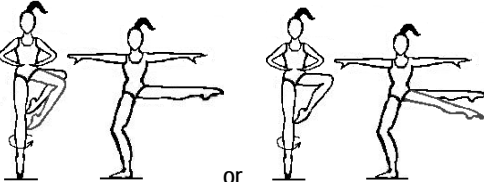
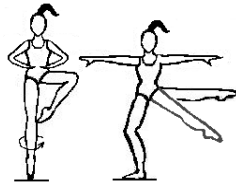

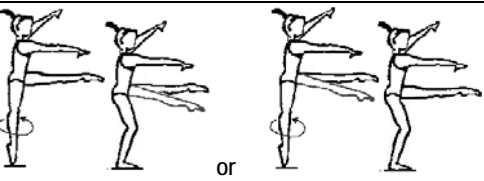
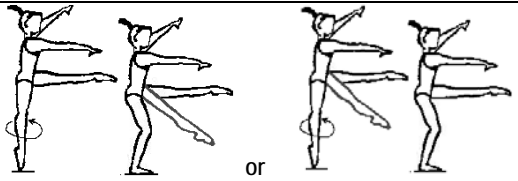

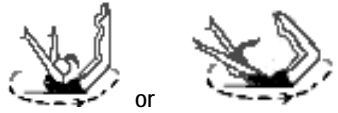

Types of Rotations	Value				
	0,10	0,20	0,30	0,40	0,50
	Rotations on the foot				
1. Free leg forward, trunk bent forward					
2. Free leg backward, trunk bent backward					
3. "Passe" (forward or side); or with bend of the upper back and shoulders					
4. Spiral turn ("tonneau") with contraction of the trunk on 1 leg					
5. Forward: free leg horizontal (straight or bent) or split with support					
					
					
6. Side: Free leg horizontal or split with support					
					

Types of Rotations	0,10	0,20	0,30	0,40	0,50
<p>7. Arabesque: free leg horizontal or split with support</p> <p>Penche: body bent at the horizontal or below, leg in back split, rotation on flat foot</p>					
<p>8. Attitude or ring with support</p>			 		
<p>9. Fouette: Passe or with leg stretched at the horizontal then the horizontal in front, side, "arabesque", or "attitude"</p>	 				
<p>10. Cossack</p>					
<p>11. Front split; trunk bent back below horizontal from standing position or from the position on the floor</p>					 

12. Side split with trunk side at horizontal					
Types of Rotations	0,10	0,20	0,30	0,40	0,50
13. Front split with support passing the free leg into back split balance with support (ronde)					
14. Illusion trunk bent forward / side; also backward					
Rotations on other parts of the body					
15. Rotation on stomach, legs close to ring or legs in split, without support of the hand					
16. Rotation in a split with help of the hand, without interruption					

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
Spiral turn ("tonneau") with contraction of the trunk on 1 leg 		
Pivot on releve; back split with ring; trunk forward at horizontal 		
Fouette Passe 		
Fouette with leg in horizontal 		
Rotation on stomach, legs close to ring 		

11. Connection Value

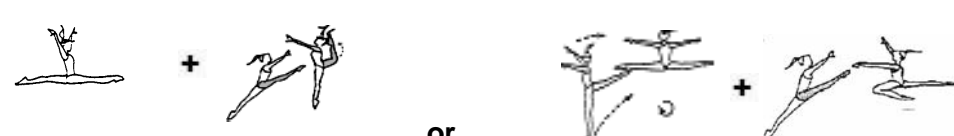

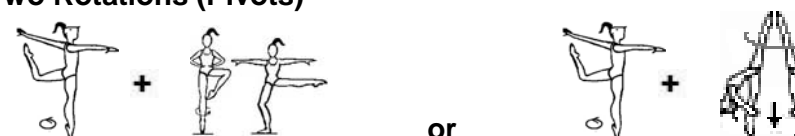
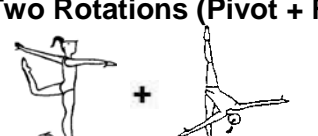
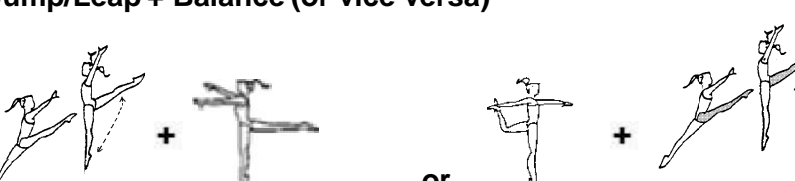
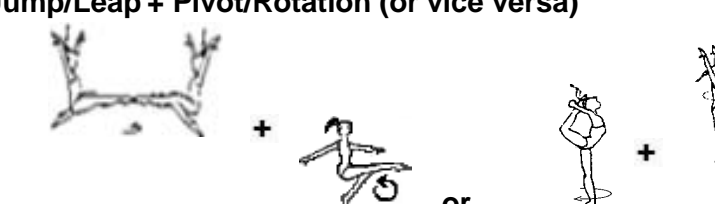
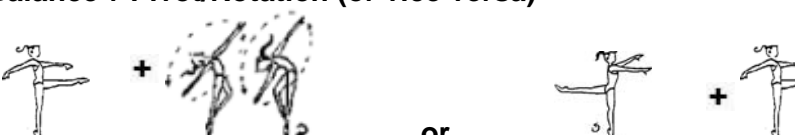
11.1. Two or more Body Difficulties can be connected:

- For each connection between different Body Difficulties from the same body group +0.10 connection value
- For each connection between different Body Difficulties from different body groups +0.20 connection value.

11.2. Connection value is valid if the Body Difficulties are connected without interruption or intermediary step.

11.3. If one of the connected Body Difficulties is not executed in valid way, this Body Difficulty is not valid, and no connection value is given.

11.4. Examples:

Different Body Difficulties from the same body group	Connection Value
<p>Two Jumps/Leaps</p>  <p style="text-align: center;">or</p>	0,10
<p>Two Balances</p>  <p style="text-align: center;">or</p>	
<p>Two Rotations (Pivots)</p>  <p style="text-align: center;">or</p>	
<p>Two Rotations (Pivot + Rotation)</p> 	
<p style="text-align: center;">Different Body Difficulties from the different body group</p>	
<p>Jump/Leap + Balance (or vice versa)</p>  <p style="text-align: center;">or</p>	0,20
<p>Jump/Leap + Pivot/Rotation (or vice versa)</p>  <p style="text-align: center;">or</p>	
<p>Balance + Pivot/Rotation (or vice versa)</p>  <p style="text-align: center;">or</p>	

INDIVIDUAL EXERCISES EXECUTION (E)

1. Execution (E) Score 10.00 points

The E- Score includes deductions for:

- Artistic faults
- Technical faults

2. 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
- 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.

3. ARTISTIC COMPONENTS

3.1. UNITY OF COMPOSITION

3.1.1. 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, maturity and technical level of the gymnast
- c) The character of the music must define the guiding idea/theme of the composition
- d) The style of the body and apparatus movements should reflect the character of the music

3.1.2. 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:
 - a. Transitions between movements which are illogical, abrupt or unnecessarily long
 - b. Prolonged preparatory movements before Body Difficulties
 - c. 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 has to be justified and used for the initial movement of the apparatus. Start and final positions should not be extreme. (we need penalties for this)

3.2. MUSIC AND MOVEMENT

3.2.1. 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 outside the musical phrases or disconnected to the tempo established by the music are penalized each time.

3.2.2. Dynamism:

- a) The energy, power, speed and intensity of the movements must correspond to the dynamic shifts and changes in the music.
- 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.

3.3. 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

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

4. **Artistic Faults and Penalties:** penalized for each element at fault, except for overall penalties

5. Technical Faults and Penalties: penalized for each element at fault, except for overall penalties

Penalties	0.10	0.30	0.50 or more
Music		Absence of harmony between music-movement at the end of the exercise due to a loss of the apparatus: 0.30 + loss of the apparatus	Absence of harmony between music-movement at the end of the exercise
Body movements			
Generalities	Incomplete movement or lack of amplitude in the shape of jumps, balances and rotations		
	Travelling without throw: adjusting the body position on the floor		
Basic technique	Body segment incorrectly held during a movement (each time, up to a maximum of 1.00 point) , 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
		Static gymnast *	Total loss of balance with fall: 0.70
Leaps/Jumps	<ul style="list-style-type: none"> • Heavy landing • Incorrect landing: (example: clearly arched back during the final phase of landing) 		
Balances	<ul style="list-style-type: none"> • Shape neither fixed nor held 		
Rotations	<ul style="list-style-type: none"> • Shape neither fixed nor held 		
	<ul style="list-style-type: none"> • Support on the heel during a part of the rotation when performed in "relevé" • Hop(s) • Travelling (sliding) during the rotation 	Axis of the body not at the vertical and ending with one step	
Pre-acrobatic Elements	<ul style="list-style-type: none"> • Heavy landing • Unauthorized technique 		

*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)

Apparatus	0.10	0.30	0.50 or more
Loss of the apparatus (for the loss of 2 Clubs in succession: the judge will penalize one time based on the total number of steps taken to retrieve the farthest clubs)		Loss and retrieval without travelling	Loss and retrieval after 1-2 steps <ul style="list-style-type: none"> Loss and retrieval after 3 or more steps: 0.70 Loss outside the floor area (regardless of distance): 0.70
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: 0.70
			Loss of the apparatus (no contact) at the end of the exercise: 0.70
Technique	Imprecise trajectory and catch in flight with 1 step <ul style="list-style-type: none"> Incorrect catch with the help of one hand (Exception: catches outside the visual field for both hands for ball) or help of the body. Involuntary contact with the body 	Imprecise trajectory and catch in flight with 2 or more steps Static apparatus **	
Rope			
Basic technique	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		
	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	
Hoop			
Basic technique	<ul style="list-style-type: none"> Incorrect handling: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time, up to a maximum of 1.00 point) 		
	Catch after throw: contact with the forearm	Catch after throw: contact with the arm	
	<ul style="list-style-type: none"> Involuntary, incomplete roll 		

	<ul style="list-style-type: none"> over the body Incorrect roll with bounce 		
	Sliding on the arm during rotations		
	Passing through the hoop: feet caught in the hoop		
Ball			
Basic technique	Incorrect handling: ball held against the forearm (each time, up to a maximum of 1.00 point)		
	<ul style="list-style-type: none"> Involuntary, incomplete roll over the body Incorrect roll with bounce 		
Clubs			
Basic technique	Incorrect handling (irregular movement, arms too far apart during mills, etc, each time, up to a maximum of 1.00 point)		
	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
Ribbon			
Basic technique	Alteration of the pattern formed by the ribbon (snakes, spirals insufficiently tight, not the same height, amplitude, etc) (each time, up to a maximum of 1.00 point)		
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon (each time, up to a maximum of 1.00 point)	Involuntary wrappings around the body or part of it with interruption in the exercise	
	Knot without	Knot with interruption in the	

	interruption in the exercise	exercise	
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, echappes, 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:
 - a) **The gymnast may be replaced with another gymnast**
 - **Penalties** by Coordinator Judge:
 - 0.30 point- for “gymnast leaving the Group”
 - 0.50 point- for “use of a new gymnast”
 - b) **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
 - **Penalty** by Coordinator Judge: 0.50 point, if this rule is not met.
 - With the 5 gymnasts each having one apparatus, or one or several gymnasts holding the 5 pieces of apparatus, which she or they will throw or pass rapidly to her/their partners

3. CONTACT WITH THE APPARATUS and GYMNASTS

3.1 Start and End of the Exercise

- 3.1.1 At the beginning of the exercise, one or several gymnasts cannot remain without apparatus for longer than 4 body movements (more than 4 seconds)
 - **Penalty** by Execution (E) Judges: 0.30 point, if one or several gymnasts are without apparatus for more than 4 movements (more than 4 seconds)
- 3.1.2. If the apparatus and the gymnasts do not start moving simultaneously, the various moves must follow each other rapidly within a maximum of 4 movements to avoid visible immobility of one or several gymnasts or apparatus.
 - **Penalty** by Execution (E) Judges: 0.30 point for visible immobility longer than 4 movements (more than 4 seconds) of one or several gymnasts or apparatus.
- 3.1.3. 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.
 - **Penalty** by Execution (E) Judge: 0.30 point if none of the 5 gymnasts are in contact with any apparatus in the final position.
- 3.1.4. 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 immediately transition out from the lift as the music begins.

Note: 3.1.1-3.1.3 applies also to Collaboration

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	BD Min. 4	ED Min. 4	S Min.1	R Max.1	C 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 n° 8-9-10-11 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. Each BD is counted only once; the highest 9 difficulties BD and ED will be counted. If the BD is repeated, the Difficulty is not valid (**no penalty**).
- 2.1.5. BD must be executed by all 5 gymnasts to be valid, Difficulties will not be valid if they are not performed by all 5 gymnasts, either due to a composition fault or any of the technical faults of one or several gymnasts

<i>Explanations</i>
<i>The Difficulties may be performed:</i> <ul style="list-style-type: none"> • <i>simultaneously or in very rapid succession</i> • <i>by the 5 gymnasts together or by subgroups</i>

- with the same or different types and values for all 5 gymnasts
- 1-2 gymnasts can perform one or more body difficulties for the purposes of choreography. The Difficulty is not registered and it is not counted as an extra difficulty.

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

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

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

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

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 2.1.5 - 2.2 (Individual)

2.2. **Requirements: BD are valid when performed:** (See Individual 2.2)

2.3. **Evaluation of BD:** (See Individual 2.3.1-2.3.2)

2.4. **ED Definition**

2.4.1. 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

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

2.4.2. Only Exchanges by medium or large throws of the apparatus between the gymnasts are valid as ED

2.4.3. 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

2.4.4. 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.

2.5. **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

2.6. Value:

- 2.6.1. Base value for throw and catch by all 5 gymnasts: 0.20
- 2.6.2. The value of the ED may be increased by additional criteria
- 2.6.3. Additional criteria (same or different) are valid only when executed by all 5 gymnasts

<i>Explanations/Examples</i>	
Criteria: 0.10 for each For throw and/or catch	
<i>NB: Criteria performed immediately before the throw or immediately after the catch are not considered for the value of the exchanges</i>	
	<i>Distance: 6 meters between the gymnasts during the throw and/or during the catch (when it is intended as part of the choreography)</i>
	<i>Catch on the floor: gymnasts must already be on the floor and not moving towards the floor during the 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>
<i>BD</i>	<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</i>
	<i>Under the leg/ legs</i>
	<i>Passing through the apparatus during throw (U, O)</i>
	<i>Throw after bounces on the floor/ throw after rolling on the floor</i>
	<i>Throw of the open and stretched U (held by one end or the middle)</i>
	<i>Catch of the Rope with one end in each hand</i>
	<i>Throw (O, II) 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</i>
	<i>Direct catch of the O 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.

Explanations	
<i>Different apparatus elements are performed:</i>	<i>On different planes</i>

	<i>In different directions</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 table 3.3 and 3.4

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

3.5. **Decorative apparatus elements:** See Individual 3.6

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

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

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

4.2. The following are possible during S:

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

4.2.1. It is not possible to perform:

- **R** during **S**
- More than 4 seconds in **S** with a position on the floor (lying, seating on the knees, on forearms)

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

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

- Less than 9 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
- With a minimum 2 different varieties of movement: modalities, rhythm, directions, or levels

- Missing a minimum 1 Fundamental Apparatus Technical elements
- The entire combination performed on the floor
- The Dance Steps Combinations are performed entirely identically

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

5. Dynamic Elements with Rotation:

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

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

5.1.2. 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. The value is determined by the lowest number of rotations executed and number of criteria by all 5 gymnasts

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

5.1.5. See Individual (5.2. Requirements , 5.3 Summary Table of Additional Criteria for R , 5.4 Choice of body movements in R, 5.5 Pre-acrobatic elements)

6. Collaborations (C)

6.1. Definition:

The characteristic of Group exercise is **cooperative work** where each gymnast enters into a relationship with one or more apparatus and one or more partners

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

6.2. Requirements:

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

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

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

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

6.4. Table of Collaborations with body rotation

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

- valid one time per Collaboration with rotation: either on the throw or the catch

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
- Visible immobility: more than 4 seconds of one or several gymnasts or apparatus
- The apparatus is thrown to her partner after she completes her rotation (the apparatus must be in flight during the rotation)

6.6. Contact with the apparatus during the Collaborations:

6.6.1. 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

- **Penalty by Execution (E) Judges: 0.30 point** if one or several gymnasts are without apparatus for more than 4 seconds

6.6.2. During Collaborations, the various moves must follow each other rapidly, within a maximum of 4 seconds in order to avoid visible immobility of one or several gymnasts and/or apparatus

- **Penalty by Execution (E) Judges: 0.30 point** for visible immobility of one or several gymnasts and/or apparatus for more than 4 seconds

6.7. Prohibited elements with Collaboration

- Actions or positions by leaning on one or several partners without contact with the floor, maintained for longer than 4 movements (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
- Forming pyramids
 - **Penalty by the Execution (E) Judges: 0.30 point** for each prohibited element(s); the collaboration is not valid

6.8. New Original Apparatus Elements: See Individual 6.5

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

7.1. Subgroup 1 (D1 and D2)

Difficulty	Minimum/Maximum	Penalty 0.30
Body Difficulties, in their performance order	Minimum 4	Less than 1 Difficulties of each Body Group (\wedge , \top , \circ): penalty for each missing Difficulty Less than 4 Body Difficulties performed
Exchange Difficulties, in their performance order	Minimum 4	Less than 4 Exchange Difficulties performed
Dance Steps Combinations	Minimum 1	Missing minimum 1

7.2. Subgroup 2 (D3 and D4)

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

GROUP EXERCISES EXECUTION (E)

1. Execution (E) Score 10.00 points

The E- Score includes deductions for:

- Artistic faults
- Technical faults

2. 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).

2.1 Artistic Component

2.1.1. Character, Rhythm, Dynamism and Expression: all the norms mentioned in #3.1.1, 3.2 and 3.3 are also valid for Group exercises

2.1.2. 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:

<i>Explanations</i> Guide for collective work
<i>When all the gymnasts perform the same movements:</i>
<ul style="list-style-type: none">• <i><u>Synchronized execution</u>: execution by the 5 gymnasts, with the same amplitude, speed, dynamism, etc.</i>• <i><u>Execution in rapid succession</u>: execution by the 5 gymnasts (or subgroups) one after the other. The movement begins immediately after the conclusion of the same movement by the previous gymnast or the subgroup.</i>• <i><u>Execution in "canon"</u>: execution by the 5 gymnasts (or subgroups) one after the other. The same movement begins to the successive "musical tempo", regardless of the conclusion of the movement by the previous gymnasts.</i>

<ul style="list-style-type: none"> • <i>Execution in “contrast”</i>: execution by the 5 gymnasts (or subgroups) in contrast to speed (slow-fast) or intensity (“forte-piano”) or level (standing-floor) or the direction, etc.
<p><i>When all the gymnasts perform different movements:</i></p>
<ul style="list-style-type: none"> • <i>“Choral” execution</i>: simultaneous execution of different movements (as a musical choir: different vocal timbres that interpret the music track) • <i>Execution in Collaboration</i>: each gymnast enters into a relationship with one or more apparatus and one or more partners
<p><i>Note: None of these types of organization must overwhelm the composition</i></p>

2.1.3. Variety

2.1.3.1. Use of Space: The floor area must be used completely:

- **Formations: minimum 6**

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

2.1.3.2. Collective Work: Various types of collective work should be used (See #2.1.2).

2.1.3.3. Collaboration: Various types of Collaborations should be used (See Difficulty #6)

2.1.3.4. Fundamental Apparatus work: various planes, directions, types of Fundamental Apparatus Elements should be used

3. Artistic Faults

	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
Unity of Composition										
GUIDING IDEA: CHARACTER <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					
RHYTHM Harmony between movements and: <i>Musical accents, phrases, and tempo</i>	Isolated interruption, each time up to 1.00									Entire exercise is disconnected from the rhythm (background music)
Music and Movement										
DYNAMIC CHANGES <i>Energy, power, speed and intensity of movement corresponds to dynamic changes in music</i>	The gymnasts movements do not respect each dynamic change in the music, each time up to 0.50				The gymnasts movements do not respect any dynamic change in the music OR The music itself is entirely monotonous without any dynamic changes					

EXPRESSION	Isolated moments where not all segments participate fully		Insufficient participation of the body segments							
VARIETY										
• Formations		Predominance of the same type of formation in the entire exercise Long stop in a formation	Less than 6 formations (one time)							
• Collective work		Predominance of one type of collective work overwhelms the composition								
• Collaboration		Predominance of the same type of Collaboration throughout the entire exercise (Example: only C or all CR)								
• Fundamental Apparatus Elements		Predominance of the same Fundamental Apparatus element								

4. Execution Penalties (Technical)

Penalties	0.10	0.30	0.50 or more
Music	Lack of synchronization between individual rhythm and that of the group (each time, up to a maximum of 1.00 point)		Absence of harmony between music-movement at the end of the Exercise (one time, regardless of the number of gymnasts)
		Absence of harmony between music-movement at the end of the exercise due to a loss of the apparatus: 0.30 (one time, regardless of the number of gymnasts) + loss of the apparatus	
Synchronization and harmony	Lack of synchronization in the amplitude or intensity of movement between the gymnasts (each time, up to a maximum of 1.00 point)		
Formations and travelling	Alteration of the formation due to a trajectory, or in the direction or the shape of the travelling	Collision between the gymnasts/apparatus (+ all the consequences)	
Body movements			
Generalities	Incomplete movement or lack of amplitude in the shape of jumps, balances and rotations		
	Travelling without throw: adjusting the body position on the floor		
Basic technique	Body segment incorrectly held during a movement (each time, up to a maximum of 1.00 point)		
	Loss of balance: additional movement without travelling (each gymnast)	Loss of balance: additional movement with travelling (each gymnast)	Loss of balance with support on one or both hands or on the apparatus (each gymnast)
		At the beginning of the exercise one or several gymnasts are without apparatus for more than 4 seconds During the Collaboration one or several gymnasts are without apparatus or they are immobile for more	Total loss of balance with fall – 0.70 (each gymnast)

		than 4 seconds (each time, regardless the number of the gymnasts)	
		Static gymnast * (each time, regardless the number of the gymnasts)	
		At the end of the exercise, None of the 5 gymnasts are not in contact with any apparatus.	
Leaps/Jumps	<ul style="list-style-type: none"> • Heavy landing • Incorrect landing : (example: clearly arched back during the final phase of landing) 		
Balances	<ul style="list-style-type: none"> • Shape neither fixed nor held 		
Rotations	<ul style="list-style-type: none"> • Shape neither fixed nor held 		
	<ul style="list-style-type: none"> • Support on the heel during a part of the rotation when performed in “relevé” • Hop(s) • Travelling (sliding) during the rotation 	Axis of the body not at the vertical and ending with one step	
Pre-acrobatic Elements	<ul style="list-style-type: none"> • Heavy landing • Unauthorized technique 		

*Static gymnast(s): See Individual Exercise, #2.3

Penalties	0.10	0.30	0.50 or more
Apparatus			
Loss of the apparatus <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)</i> (each gymnast)		Loss and retrieval without travelling	Loss and retrieval after 1-2 steps <ul style="list-style-type: none"> • Loss and retrieval after 3 or more steps: 0.70 • Loss outside the floor area (regardless of distance): 0.70
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: 0.70
			Loss of the apparatus (no contact) at the end of the exercise: 0.70
Technique	Imprecise trajectory and catch in flight with 1 step	Imprecise trajectory and catch in flight with 2 or	

	(each gymnast)	more steps (each gymnast)	
	<ul style="list-style-type: none"> 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) Involuntary contact with the body 	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)	
Rope			
Basic technique	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 (each gymnast)		
	Feet caught in the rope during jumps or hops (each gymnast)	Involuntary wrappings around the body or part of it with interruption of the exercise (each gymnast)	
	Knot in the rope (each gymnast)	Knot with interruption in the exercise (each gymnast)	
Hoop			
Basic technique	<ul style="list-style-type: none"> Incorrect handling: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time, up to a maximum of 1.00 point) 		
	Catch after throw: contact with the forearm	Catch after throw: contact with the arm	
	<ul style="list-style-type: none"> Involuntary, incomplete roll over the body Incorrect roll with bounce 		
	Sliding on the arm during rotations		
	Passing through the hoop: feet caught in the hoop (each gymnast)		

Penalties	0.10	0.30	0.50 or more
Ball			
Basic technique	Incorrect handling: ball held against the forearm (each time, up to a maximum of 1.00 point)		
	<ul style="list-style-type: none"> • Involuntary, incomplete roll over the body • Incorrect roll with bounce 		
Clubs			
Basic technique	Incorrect handling (irregular movement, arms too far apart during mills, interruption of the movement during small circles) each time, up to a maximum of 1.00 point)		
	Alteration of synchronization in the rotation of the 2 clubs during throws and catches		
	Lack of precision in the work planes of the clubs during asymmetric movements		
Ribbon			
Basic technique	Alteration of the pattern formed by the ribbon (snakes, spirals insufficiently tight, not the same height, amplitude, etc) (each time, up to a maximum of 1.00 point)		
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon (each time, up to a maximum of 1.00 point)	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, echappes, etc.		

**Static apparatus: See Individual Exercise, #1.3.4



















ANNEX

- Competition Program: Senior, Junior
- Music Release Form
- Technical Program for Junior Individual Exercise
- Technical Program for Junior Group Exercise
- Rules for the duties of the Superior Jury and the Supervisors, Rules for Reference Judges
- Rules for the use of IRCOS













APPARATUS PROGRAM

1. SENIOR PROGRAM

1.1. Individual Gymnasts: 4 exercises












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

1.2. Groups: 2 exercises

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

2. JUNIOR PROGRAM

2.1. Individual Gymnasts: 4 exercises

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

2.2. Groups: 2 exercises

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





**Music Release Form
one Form per gymnast**






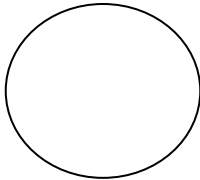
Form to be sent to:

Fédération Internationale de Gymnastique	Host National Federation / LOC
FIG Contact Person: Sylvie Martinet E-mail: smartinet@fig-gymnastics.org	

National Federation	
Contact Person Last Name	

Gymnast's Full Name	Apparatus	Time in seconds	Music with words	Title	Author	Interpreter
						
						
						
						

Group	Apparatus	Time in seconds	Music with words	Title	Author	Interpreter
	5 					
	3  2 					

Place and date	Seal of the NF	NF authorised signature
.....	 Signature of the President or Secretary General of the FIG affiliated NF.

By signing in this form, the Federation confirms that the music used does not violate any copyrights and that it can be broadcasted within sports.

Technical Program for Junior Individual Difficulty Exercise

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	BD Min.4; Max.7	S Min.1	R Min.1	AD No Limit
Body Difficulty Groups	Jump/Leaps-Min.1 Balances-Min.1 Rotations-Min.1			

3. **Difficulty score (D):** The **D**-Judges evaluate the Difficulties, apply the partial score and deduct possible penalties, respectively:
All general norms for Senior individual difficulty are also valid for Junior individual.

3.1. Subgroup 1 (D1 and D2)

Difficulty	Minimum/Maximum	Penalty 0.30
Body Difficulties, in their performance order	Minimum 4 Maximum 7	Less than 1 Difficulties of each Body Group (\wedge , \top , ϕ): penalty for each missing Difficulty Less than 4 Body Difficulties performed
If the BD is repeated or the Apparatus Technical element is performed identically during BD, the Difficulty repeated is not valid (no penalty).		
"Slow turn" balance	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

3.2. Subgroup 2 (D3 and D4)

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

Technical Program for Junior Group Difficulty Exercise

4. The Group difficulty score is 8.00 points
5. Requirements for Junior Group Difficulty:

Difficulty Components Connected with apparatus Technical elements	Difficulty without Exchanges: Body Difficulty	Difficulty with Exchange: Exchange Difficulty	Dance Steps Combination	Dynamic Element with Rotation	Collaboration
Symbols	BD Min. 3	ED Min. 3	S Min.1	R Max.1	C Min. 4
	Max 8 (2 by choice)				
Body Difficulty Groups	Jump/Leaps-Min.1 Balances- Min.1 Rotations- Min.1				

6. **Difficulty score (D):** The D-Judges evaluate the Difficulties, apply the partial score and deduct possible penalties, respectively:
All general norms for Senior Group difficulty are also valid for Junior Group exercise.

6.1. Subgroup 1 (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 , ϕ): penalty for each missing Difficulty Less than 3 Body Difficulties performed
Exchange Difficulties, in their performance order	Minimum 3	Less than 3 Exchange Difficulties performed
Dance Steps Combinations	Minimum 1	Missing minimum 1

6.2. Subgroup 2 (D3 and D4)

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

7. Individual and Group exercise Execution:

All general norms for Execution for Senior individual and Senior Group exercise are also valid for Junior individual and Junior Group exercise.