

**FEDERATION INTERNATIONALE DE GYMNASTIQUE**



FONDEE 1881

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**CODE OF POINTS  
RHYTHMIC GYMNASTICS**

**2009 – 2012**



Rhythmic Gymnastics  
Technical Committee

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# **PART ONE**

## **GENERALITIES**

### **Norms Applicable to Individual and Group Exercises**

# FEDERATION INTERNATIONALE DE GYMNASTIQUE



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## PART ONE GENERALITIES

### Norms Applicable to Individual and Group Exercises

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## GENERALITIES

### 1. COMPETITIONS AND PROGRAMS

#### 1.1 OFFICIAL CHAMPIONSHIPS OF RHYTHMIC GYMNASTICS

- For official FIG Championships and competitions, see *Technical Regulations, Section 1, Reg. 2.*
- For the other competitions and events, see *Technical Regulations, Sect. 1, Reg. 3.*

#### 1.2 COMPETITION PROGRAMS

- 1.2.1. The competition programs are described in detail in *Technical Regulations, Section 3, Special Rules for RG.*

#### 1.3. PROGRAM FOR INDIVIDUAL GYMNASTS

- 1.3.1. The program for individual gymnasts usually consists of 4 exercises using 4 of the 5 apparatus in the program (Rope, Hoop, Ball, Clubs, and Ribbon).
- 1.3.2. The length of each exercise is from **1'15" to 1'30"**.

#### 1.4. PROGRAM FOR GROUPS

- 1.4.1. The program for groups usually consists of 2 exercises: one with one single type of apparatus and the other with several types of apparatus.
- 1.4.2. The length of each exercise is from **2'15" to 2'30"**.

#### 1.5. TIMING

- 1.5.1. The stopwatch will be started as soon as the gymnast or the first gymnast of the group **begins to move** and will be stopped as soon as the gymnast or the last gymnast of the group is totally **motionless**.

Penalty:

- **0.05 point for each additional or missing second** (Coordinator Judge)

- 1.6. For any other details, refer to *Technical Regulations*.

## 2. JURIES

### 2.1 JURY COMPOSITION - OFFICIAL CHAMPIONSHIPS AND COMPETITIONS

- 2.1.1 Each jury (individuals and groups) consists of 3 groups of judges

- Difficulty (**D**): 4 judges, divided into 2 subgroups
  - Body movement difficulties (**D1**) : **(2 judges)** : evaluates the technical value of the composition (number and level of difficulties of the compulsory body movement group specific to each apparatus and possible from the other groups).
  - Apparatus difficulties (**D2**) : **(2 judges)** : evaluates the value of the apparatus elements (Mastery of apparatus, with or without throw, with Risk)
- Artistry (**A**): **(4 judges)** : evaluates the artistic value of the Basic **Composition: music** accompaniment and **choreography** (choice of the apparatus elements, choice of the body movement elements, unity and variety)
- Execution (**E**) **(4 judges)** evaluates the execution (technical faults).

- 2.1.2 The Judge 1 of the Jury **D1 is the Coordinator Judge**. This judge will apply the penalties for leaving the floor area, timing of the exercises, and all the other penalties concerning the discipline (apparatus, leotard, placement on the floor area, etc.)

2.1.3 For any other details concerning the juries, their structure or functions, see *Technical Regulations, Section 1, Reg. 7 and Judges' Regulations*.

## 2.2 INTERNATIONAL TOURNAMENTS

2.2.1 Each jury will be assisted by a judge (**Coordinator Judge**, see 2.1.2). This judge will apply the penalties for leaving the floor area, timing of the exercises, and all the other penalties concerning the discipline (apparatus, leotard, placement on the floor area, etc.)

2.2.2 The presence of a neutral judge who will assume the duties of a superior jury is required.

2.2.3 A tournament with a high percentage of judges representing the organizing country will not count for the judges' evaluation.

## 2.3 JUDGES

For details, refer to *Technical Regulations* and to *Judges' Regulations*

## 2.4 JUDGES' INSTRUCTIONS

Before every official FIG championships or competition, the Technical Committee will organize a meeting to inform the participating judges on the judging organization. Before every tournament, the Organizing Committee will hold a similar meeting.

## 3. JUDGING PROCEDURES

### 3.1. DEGREE OF FAULTS

3.1.1. Faults will be penalized according to their degrees as follows:

- **0.10** point for small faults
- **0.20** point for medium faults
- **0.30 point or more** for major faults

### 3.2. DISTRIBUTION AND CALCULATION OF SCORES

3.2.1. Each judge will give a score as follows:

#### Individual and Groups competitions

##### *Difficulty - Judges (D)*

- *Difficulty of the body movements (D1) : 0.00 to a maximum of 10.00 points*  
(by addition) – one single (common) score
- *Difficulty of the apparatus elements (D2) : 0.00 to a maximum of 10.00 points*  
(by addition) – one single (common) score
- ***Final D score = average score from D1 and D2 = 10.00 points maximum***

##### *Artistry Judges (A)*

- **0.00 to 10.00** points maximum (the judges give only the total of the penalties)

##### *Execution Judges (E)*

- **0.00 to 10.00** points maximum (the judges give only the total of the penalties)

3.2.2. **Calculation of the scores**

$$\text{Final score} = (D1+D2) / 2 + A + E - \text{deductions}$$

The final score – **30.00 points** maximum – is calculated by addition as follows :

1. **Difficulty (D):** average of the 2 scores (D1 and D2) = **10.00 points** maximum.
2. **Artistry (A):** average of the 2 middle score of the 4 judges = **10.00 points** maximum.
2. **Execution (E):** average of the 2 middle score of the 4 judges = **10.00 points** maximum.

Junior gymnasts : see the separate document (Appendix)

3.2.3. **Tolerated difference between the middle scores**

9.50 to 10.00	0.10
9.00 to 9.49	0.20
8.50 to 8.99	0.30
8.00 to 8.49	0.40
7.50 to 7.99	0.50
bellow 7.50	0.60

If the difference between the middle scores is higher than the tolerated difference, and if the judges cannot agree, the basic score is applied : Basic score = average of the judges' scores + the score of the control jury divided by 2.

3.3 **INQUIRIES**

**See *Technical Regulations, Section 1, Reg. 8.4***

4. **FLOOR AREA – LEAVING THE FLOOR AREA (Gymnast or Apparatus)**

4.1. *Individual and Group Exercises:* Any crossing of the boundary of the floor area by one or two feet or by any part of the body touching the ground outside the specified area will be penalized.

Penalty applied by the **Coordinator Judge:**

- **0.20 point each time** for an individual gymnast or for each group gymnast at fault

4.2 Any **apparatus** touching the ground outside the specified boundary of the floor area or leaving the floor area and returning by itself will be penalized.

Penalty applied by the **Coordinator Judge:**

- **0.20 point each time**

4.3 No penalty will be applied if the apparatus passes the boundary of the floor area without touching the ground.

4.4 Each exercise will have to be performed entirely on the same floor area:

Penalty applied by the **Coordinator Judge:**

- **0.50 point** if the gymnast **changes floor areas** or **ends her exercise outside the floor area.**

5. **APPARATUS**5.1. **NORMS – CHECKING**

5.1.1. The characteristics of the apparatus are specified in the *FIG Apparatus Norms*.

5.1.2. Apparatus used by a group must **all be identical** (weight, dimension, and shape); only their colour might be different.

5.1.3. Every apparatus will be checked **prior to the entrance** of the gymnast in the competition hall. Another control may take place at the end of an exercise at the request of the Superior Jury.

5.1.4. For any use of nonconforming apparatus:

Penalty applied by the **Coordinator Judge:**

- **0.30 point** for individual and group exercises

## 5.2. APPARATUS PLACEMENT AROUND THE FLOOR AREA – REPLACEMENT APPARATUS

5.2.1. Replacement apparatus around the floor area is authorized: 1 for individual gymnasts and a maximum of 2 for groups – for Clubs 2 and 4 respectively.

Penalty applied by the Coordinator Judge:

- 0.50 point for any additional apparatus

5.2.2. If the apparatus falls and leaves the floor area, the use of a replacement apparatus is allowed.

Penalties:

- 0.50 point for loss of apparatus, regardless of how far the gymnast is from the replacement apparatus, penalty applied by the Execution Judges.
- 0.20 point for apparatus leaving the floor area, penalty applied by Coordinator Judge.

5.2.3. If the apparatus falls but does not leave the floor area, the use of a replacement apparatus is not authorized.

Penalties:

- 0.50 point for loss of apparatus, penalty applied by the Execution Judges
- 0.50 point for use of a replacement apparatus, penalty applied by the Coordinator Judge

## 5.3. LOSS AND RETRIEVAL OF THE APPARATUS

5.3.1. Any involuntary loss of an apparatus will be penalized by the Execution Judges as follows:

- 0.30 point if the apparatus is retrieved immediately
- 0.50 point if the apparatus is retrieved after travelling 1-3 steps
- 0.70 point if the apparatus is retrieved after travelling 4 steps or more

**Note:** When both Clubs are lost, each penalty is increased by 0.10 point

5.3.2. The Coordinator Judge's penalties may be added to those listed above if :

- the gymnast leaves the floor area (0.20)
- the apparatus leaves the floor area (0.20)
- there is a change of floor areas or the exercise ends in a nonconforming area (0.50)

5.3.3. If the apparatus is lost at the end of the exercise (last movement), the Execution Judges penalties are as follows:

- 0.50 point for the loss of the apparatus, regardless of the distance
- 0.30 point if the gymnast, in her attempt to retrieve the apparatus, does not terminate her exercise together with the music
- No penalty if the apparatus leaves the floor area after the end of the exercise and the end of the music

## 5.4. BROKEN APPARATUS OR APPARATUS CAUGHT IN THE SMALL BEAMS OF THE CEILING

5.4.1. If the apparatus breaks during an exercise or gets caught in the small beams of the ceiling, the gymnast or the group will not be authorized to start the exercise over.

5.4.2. However, 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

5.4.3. In such a case, the gymnast or the group may:

- either stop the exercise
- or continue the exercise with a replacement apparatus.



**Note:** No gymnast or group is allowed to continue an exercise with a broken apparatus. If the exercise is continued, it will not be evaluated (0.00 pt).

**Penalties:**

- If the gymnast or the group stops the exercise, the exercise is evaluated until the moment of interruption, taking into consideration the deductions for the consequences of the interruption (i.e. absence of harmony between music and movement at the end of the exercise, etc.).
- If the gymnast or the group resumes the exercise with a replacement apparatus, the penalties will be the same as for loss of the apparatus and use of a replacement apparatus (see Paragraphs 5.2.2. and 5.2.3. above).

5.4.4. 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 the "loss of apparatus at the end of the exercise": **0.50 point** applied by the **Execution Judges**.

5.4.5. **Special Case: Group exercise with 2 Clubs per gymnast**

If a gymnast from the group breaks one of the 2 Clubs, the same norms as stated in Paragraphs 5.4.1, 5.4.2, 5.4.3, and 5.4.4 above must be applied. If a gymnast continues her exercise with a broken apparatus, the penalties as stated in Paragraph 5.2.3 should be applied (in all the cases) in addition to the penalty stated in Paragraph 5.4.4.

**5.5 CONTACT OF THE APPARATUS WITH THE CEILING**

5.5.1 Contact of the apparatus with the ceiling will not be penalized. However, the gymnast will be penalized for the various technical errors which could result from this contact: alteration of the shape formed by the moving apparatus (rope or ribbon), alteration of its trajectory, alteration of its movement (vibrations of the hoop), incorrect catch of the apparatus, loss of the apparatus, loss of rhythm, a stop during the exercise, or absence of one or more requirements.

5.5.2 If the apparatus breaks due to a forceful contact, see Paragraph 5.4 above.

**6. DRESS OF GYMNASTS**

**6.1. INDIVIDUAL AND GROUP GYMNASTS**

6.1.1. A correct gymnastic leotard must be in **non-transparent material**; therefore, leotards that have some part 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).

The leotard must be **skin tight** to enable the judges to evaluate the correct position of every part of the body.

It is allowed to wear:

1. Long tights **down to the ankles, over or under the leotard**.
2. A full-length one-piece leotard (unitard) provided that it is skin tight.
3. The length and colours(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.
4. A skirt that **does not fall further than the pelvic area over the leotard**
5. A skirt that does not fall further than the pelvic area over the tights or the unitard.
6. The style of the skirt (cut or decorations) is free, but the skirt **must always fall back on the hips** of the gymnast (the look of "ballet tutu" is forbidden).

- 6.1.2 Gymnasts may perform their exercise with bare feet or gymnastic slippers.
- 6.1.3 The hairstyle must be neat and trim and the make-up clear and light.
- 6.1.4 Jewellery of all types and piercing, which could jeopardize the security of the gymnast, are not allowed.

## 6.2 GROUP GYMNASTS

The leotards of group gymnasts must be identical in shape and in colour.

## 7. DISCIPLINE

### 7.1. DISCIPLINE OF THE GYMNASTS

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

Penalty if the opposite occurs:

- 0.50 point: individual or group exercises, penalty applied by the Coordinator Judge.

- 7.1.2. A penalty of 0.50 point will also be applied by the Coordinator Judge, if an individual gymnast or the group presents itself late.

- 7.1.3. It is forbidden to warm up in the competition hall.

Penalty applied by the Coordinator Judge:

- 0.50 point

- 7.1.4. A penalty of 0.50 point will be applied by the Coordinator Judge, if a gymnast or a group does not perform the exercise on the assigned floor area.

- 7.1.5. During a group exercise, the gymnasts are not allowed to communicate verbally with each other (those on the floor and the reserve gymnast).

Penalty applied by the Coordinator Judge:

- 0.50 point

### 7.2. DISCIPLINE OF THE COACHES

During an exercise, the coach - or any other member of the delegation - may not communicate with their individual gymnast/s, group gymnasts, or the musician in any manner.

Penalty applied by the Coordinator Judge:

- 0.50 point

### 7.3. DISCIPLINE OF THE MUSICIANS

Any delay of the musician will be penalized 0.50 point by the Coordinator Judge.

## 8. PENALTIES DEDUCTED BY THE COORDINATOR JUDGE

- Length of the exercise not conforming to regulations: 0.05 point for each second under or over time.
- Placing of the Group on the floor area not conforming to regulations: 0.20 point
- Not conforming to the music recording regulations: 0.50 point
- Apparatus not conforming to the official regulations: 0.30 point.
- Dress of the Individual gymnast not conforming to the regulations: 0.20 point.
- Dress of the Group gymnast not conforming to the regulations: 0.20 or 0.50 point according to the fault.
- Emblem or publicity not conforming to official norms: 0.20 point
- Passing or leaving the floor area by the gymnast or the apparatus: 0.20 point.

- Gymnast ending her exercise outside the floor area or using another floor area: 0.50 point.
- Group gymnast leaving her group during the exercise: 0.50 point.
- Early or late presentation by the gymnast or by the group: 0.50 point.
- Group gymnasts communicating verbally with each other during the exercise: 0.50 point
- Gymnast warming up in the competition hall: 0.50 point.
- Use of a replacement apparatus above the authorized number: 0.50 point for each extra apparatus.
- Use of a replacement apparatus when the lost apparatus remains on the floor area: 0.50 point.
- Coach communicating with the musician, the gymnasts or the judges in one way or the other during the exercise: 0.50 point.
- Music not conforming to regulations: 0.50 point
- Lack of discipline by the musician: 0.50 point.

**The total of these penalties will be deducted from the final score (D + A + E).**



## **PART TWO**

### **INDIVIDUAL EXERCISES**

# FEDERATION INTERNATIONALE DE GYMNASTIQUE



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## PART TWO INDIVIDUAL EXERCISES


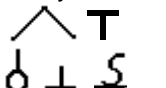



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## DIFFICULTY (D)

### 1. DIFFICULTY OF THE BODY MOVEMENTS (D1)

#### 1.1 GENERALITIES

- 1.1.1 Each individual exercise can have a maximum of **12 difficulties** (level A and higher) for a value of 10.00 points. Additional body difficulties of A level can be used in the exercise. In this case, they must not be declared on the official form for Difficulty (D1) and will not be evaluated.
- 1.1.2 The official form can have a maximum of 12 difficulties for a maximum value of 10.00 points.
- 1.1.3 The succession of **all** difficulties must be entered on the official form in the order of execution.
- 1.1.4 The total value of body movement difficulties is obtained by adding:
- The value of the difficulties belonging to the compulsory body movement group (GCO) specific to the apparatus, as following :
    - ⇒ Minimum 8 GCO difficulties, in an exercise of 12 -10 difficulties
    - ⇒ Minimum 6 GCO difficulties, in an exercise of 9 (or less) difficulties
  - Plus the value of a maximum 4 difficulties, if any, from the non-compulsory body movement groups (NGCO), which can be used by choice (one, two or three different groups).
- 1.1.5 The Hoop exercise must be represented by all the body movement groups as follows: at least 2 and not more than 4 difficulties from each group.
- 1.1.6 The Compulsory Body Movement Groups (**GCO**) specific to each apparatus are as follows:

ROPE	HOOP	BALL	CLUBS	RIBBON
Jumps/Leaps 	Jumps/Leaps, Balance, Pivots, Flexibility- Waves 	Flexibility / Waves 	Balance 	Pivots 

#### Penalties by the D1 Judges :

##### Penalty of 0.50 point:

1. If there are more than 12 difficulties on the form/in the exercise. Only the first 12 difficulties performed will be evaluated.

##### Penalties of 0.30 point:

2. If there are fewer than required difficulties from the compulsory body movement group on the form/in the exercise.
3. Hoop: less than 2 or more than 4 difficulties of a body movement group: **0.30** point for each missing or additional difficulty).
4. For incorrect addition of the total value of the difficulties or incorrect value of a difficulty.
5. If during an exercise a gymnast performs and declares on the form more than one slow turn within 3 successive difficulties.
6. For each difficulty of B level or higher performed but not declared on the form.

- 1.1.7 Each gymnast must submit in advance and in writing the sequence of all difficulties, using the official forms and appropriate symbols, entering them in the **right-hand** column.

## 1.2 VALUE OF THE DIFFICULTIES

1.2.1 The values of the difficulties are as follows:

**A = 0.10; B = 0.20; C = 0.30; D = 0.40; E = 0.50; F = 0.60; G = 0.70; H = 0.80; I = 0.90; J = 1.00 or more.**

1.2.2 **Each difficulty is counted only once.** Within each group of body movements, an **identical shape (relation between trunk-legs)** of a difficulty **can not be repeated** in the exercise (the number of rotations or the type of rotation (e.g. walkover) or the starting position) are not considered as different shapes of the difficulty. Therefore, an eventual repetition will not be counted, except in the specific cases concerning a series (see *the tables of the various Body movement groups*).

1.2.3 The difficulty value is determined by the body movement element. However, all body movement difficulties performed without connection with the apparatus will not count as difficulties.

1.2.4 A difficulty is in connection with a throw of the apparatus:

- if the apparatus is thrown at the beginning, during, or towards the end of the difficulty
- if the apparatus is caught at the beginning, during, or towards the end of the difficulty

1.2.5 A body difficulty to be valid must be performed:

- **with a mastery element** (with or without throw). The execution and the value of the element will be evaluated by the Execution (E) and Mastery Judges (D2) concerned.

- **without the following technical faults:**

- Major alteration of the **basic characteristics** specific to each group of body movements (*refer to the corresponding chapters*)
- **Loss of the apparatus** during the difficulty (with or without throws)

**Note:** 2 Clubs: if there is a loss of a single Club (with or without throw), the difficulty is valid, but there will be an execution penalty.

- **Loss of balance** during the difficulty, with support of one or two hands on the floor or on the apparatus, or fall.
- **Statism** of the apparatus


1.2.6 Any difficulty performed with a **value lower than entered in the form will not count (except for Pivots and Flexibility difficulties with body rotation, see corresponding chapters)**. The difficulties performed with a higher value will keep the **value indicated on the form**.

## 1.3 ORIGINALITIES – DIFFICULTIES

1.3.1. All original body movement difficulties must be declared before the Championships, in order to be evaluated by the Technical Committee and the participating Judges during the official training. After the Championships the concerned National Federation will be required to submit to FIG the descriptive text in 2 languages (French and English), with drawings of the originalities accepted as valid. Gymnasts who did not participate in the official Championships will have the possibility to submit to FIG a video of the originalities, for the evaluation. However, the submitted original difficulties will only be valid for tournaments, unless they have been accepted at the first official Championships in which the gymnast did participate.

1.3.2. For each novel difficulty: + **0,30**.

1.3.3. An original difficulty must be connected with the apparatus. The difficulty will be valid for all apparatus, however, the “originality” bonus will be awarded only to the specified apparatus submitted.

1.3.4. After being accepted, the originality must be indicated on the official form with the symbol  and its approved value (+0.30), at the left side of the concerned difficulty symbol in the right hand difficulty column (D1).

1.3.5. If the new and/or original difficulty is not performed correctly or not performed as officially approved, it will loose its entire value (value of the difficulty + 0.30 for originality = 0.00).

**Note valid for all the body movement groups:**

*Mixed difficulties as mentioned in the Code, belong to the body group of the first element of the difficulty and do not represent criteria. They are clearly defined difficulties as per the Code and fix no other criteria to apply to other difficulties. Therefore no originality can be represented by a new mixed or multiple difficulty.*

**1.4 PENALTIES BY THE D1-JUDGES**

Penalties	0,10	0,20	0,30 or more
			More than 12 difficulties declared : <b>0,50</b>
			The form/exercise has less than the required number of GCO difficulties
			<b>Hoop</b> : less than 2 or more than 4 difficulties of each body movement group (each difficulty + or -)
			Incorrect addition of the total value of difficulties or the value of a difficulty.
			More than one slow turn out of three successive difficulties
			For each difficulty of B or higher level, performed but not declared on the official form

**1.5 EVALUATION OF THE DIFFICULTY OF THE BODY MOVEMENTS (D1)**

1.5.1 The **Difficulty Judge (D1, Body Movements)** must proceed as follows:

- Follow and check every difficulty according to their performance sequence and add, if necessary, the difficulties not listed on the form (B or higher).
- The total value of the Difficulty is calculated by addition of the value of the difficulties in chronological order, up to the number of difficulties declared on the form.
- Verify that the gymnast performs the difficulties **in a valid way**.
- Apply the corresponding score
- Deduct the penalties

**2. GROUPS OF BODY MOVEMENT ELEMENTS**

**2.1 FUNDAMENTAL GROUPS (valid for difficulties)**

- Jumps and leaps
- Balances
- Pivots
- Flexibility/waves

**2.2 OTHER GROUPS (valid for connecting moves)**

- Travellings
- Skips and hops
- Swings and circles
- Turns
- Rhythmic steps

**Note valid for all the tables of body difficulties:** in case of a difference between the text and the drawing, the text is valid.



### 3. JUMPS OR LEAPS

#### 3.1. GENERALITIES

3.1.1 All the difficulties of jumps or leaps must have **the following basic characteristics**:

- Good **height\*** (elevation) of the Jumps/Leaps
- **Shape fixed and well defined** during the flight
- Good **amplitude** in the shape
- Be coordinated with a **Mastery element** of apparatus

*\*Note: A « good height » refers to a sufficient elevation in order to achieve a well defined and fixed shape.*

3.1.2 A Jump/ Leap **without a good height** will not qualify as a difficulty.






3.1.3 A Jump/Leap **not coordinated with a Mastery element of apparatus** will not qualify as a difficulty.









3.1.4 A series of Jumps/Leaps consists of a maximum of 3 successive identical Jumps/Leaps, performed with or without an intermediary step (2 supports).


3.1.5 **Each component (Jump/Leap) in the series counts as one difficulty.**



3.1.6 Only the succession of **2 or 3 Split Leaps** performed without intermediary steps counts as **one difficulty.**



#### 3.2 CRITERIA FOR DEFINING THE VALUES OF THE JUMPS/LEAPS DIFFICULTIES



Split leap  Base: 0.30; Stag leap  Base: 0.20; Jeté  or  Base = 0.50; Ring  Base = 0.10




	+ 0,20	+ Ring, also with Fouetté
	+ 0,30	+ back bend of the trunk, also with Ring and Fouetté
	+ 0,10	+ take off from both feet, also with Ring. Not valid with Stag jump
	+ 0,20	+ with 1/2 turn of the trunk, also with Fouetté and with Entrelacé
	+ 0,40	+ with 1/2 turn of the whole body, also for Cossack, Scissors and Pike)
	+ 0,10	+ leg switch with bent leg
	+ 0,30	+ leg switch with stretched legs
	+ 0,30	+ Ring jump with both legs, take off from one foot or both feet








Cossack  Base : 0.20



	+ 0,20	+ leg high up without help
	+ 0,30	+ take-off and return on the same foot <b>with Ring</b>



Scissors  legs front  legs back **Base: 0.10**


	+ 0,10	+ legs stretched front higher than the head
	+ 0,30	+ legs back with Ring


Fouetté  Base : 0.30; Fouetté Stag leap  Base : 0.40; Entrelacé leaps  Base: 0.40

	+ 0,10	+ Split (Entrelacé)
	+ 0,20	+ Split (Fouetté)
	+ 0,20	+ Ring with one leg, also with Entrelacé
	+ 0,30	+ Ring with both legs, take-off from one foot
	+ 0,30	+ passing with one leg over the other bent
	+ 0,40	+ passing with one leg over the other leg stretched
	+ 0,30	+ Scissors with legs back in Ring



Pike jumps  or  Base : 0,40





	+ 0,10	+ take off from both feet
	+ 0,20	+ side straddle, trunk bent forward


Arch Jumps  Base : 0.20

	+ 0,20	+ ½ turn; + 0.20 for each additional turn
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Cabriole  Base : 0.10

	+ 0,20	+ with ½ turn
	+ 0,10	+ passing through the splits position

Vertical Jumps  Base: 0.20  and  Base = 0,10  Base = 0,20

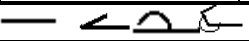







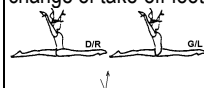




	+ 0,20	+ for each additional ½ turn
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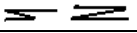




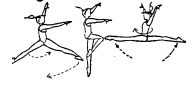









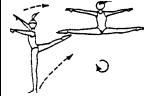

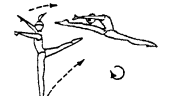





**Notes:**





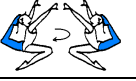









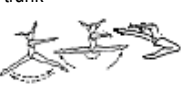

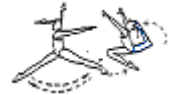

1. Jumps/Leaps can also be performed with **take-off from two feet**, even when it is not specified. In this case, the **symbol must be changed by adding arrows**, but the value of the Jump/Leap does not change. However, they are **considered as different Jumps/Leaps** and the gymnast can perform them in the same exercise.
2. The „**Dive Roll**“- **Split leap** with trunk bent forward, ending directly in a roll - is not considered as a Split leap difficulty, but as an **pre-acrobatic element**.

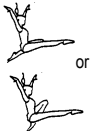
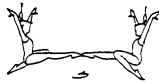



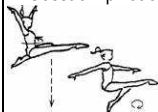






3.3. LIST OF DIFFICULTIES OF JUMPS OR LEAPS ( ^ )


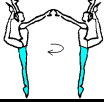




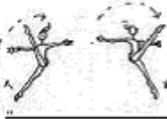




- Notes:**
- In all difficulties with ring, **the foot must be in contact with the head** (predominant action of the leg)
  - In all difficulties with back bend of the trunk, must have a predominant action of the trunk
  - Difficulties with a ½ turn or more **without complete (180°) rotation have no value (0 point)**
  - 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
  - For all jumps/leaps with rotation of the vertical axis of the trunk, the initial impulse must be forward, and the rotation during the flight must be a minimum of 180°.
  - Jumps or leaps combined with more than one main action (for example, stag leap with ring), **take-off from 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.
  - Jumps/leaps combining more than one main action (ex. stag leap with ring) with **take off from 1 foot**, are the development of 2 forms performed in succession during the same flight phase (« kip movement »).
  - The repetition of the same shape does not count, regardless if a complete turn of the whole body is performed or not. “Same shape” means that the relationship trunk-legs does not change during the entire evolution of the jump/leap (phase of preparation and end position) See 1.2 Value of the Difficulties, § 1.2.2.
  - The value of the difficulties, even performed with a greater amplitude than mentioned in the Code, does not change.


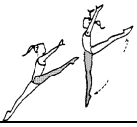
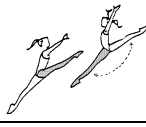





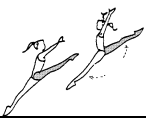
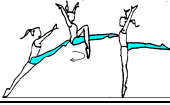
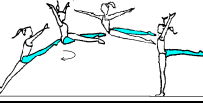






A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and +
<b>1. Sauts Enjambées</b> 									
1. Split leap		<ul style="list-style-type: none"> <li>Split leap forward with legs stretched - flexed or side</li> </ul> 		with ring 	<ul style="list-style-type: none"> <li>with back bend of the trunk, legs stretched or bent</li> </ul> 				
2.			<ul style="list-style-type: none"> <li>Split leap forward. take-off from both feet</li> </ul> 		<ul style="list-style-type: none"> <li>with ring. take-off from both feet</li> </ul> 	<ul style="list-style-type: none"> <li>with back bend of the trunk + take-off from both feet, legs stretched or bent</li> </ul> 			
3. Split leap					Split leap, landing and back split (with or without help) on the landing foot 				
4.2 or 3 successive split leaps					2 successive split leaps with change of take-off foot 			<ul style="list-style-type: none"> <li>3 successive split leaps with change of take-off foot</li> </ul> 	
5. Split leap with turn of the trunk				<ul style="list-style-type: none"> <li>with ½ turn of the trunk during the flight</li> </ul> 		<ul style="list-style-type: none"> <li>with ring</li> </ul> 	<ul style="list-style-type: none"> <li>with back bend of the trunk</li> </ul> 		

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>2. Split leaps_with leg switch</b> 									
6. Split leap			<ul style="list-style-type: none"> <li>(passing with bent leg)</li> </ul> 		<ul style="list-style-type: none"> <li>with ring</li> </ul> 	<ul style="list-style-type: none"> <li>with back bend of the trunk</li> </ul> 			
7.				<ul style="list-style-type: none"> <li>with 1/4 turn</li> </ul> 	<ul style="list-style-type: none"> <li>with 1/2 turn of the trunk in flight</li> </ul> 		<ul style="list-style-type: none"> <li>with 1/2 turn + ring</li> </ul> 	<ul style="list-style-type: none"> <li>with 1/2 turn + with back bend of the trunk</li> </ul> 	
8. Split leaps stretched legs					<ul style="list-style-type: none"> <li>(legs stretched)</li> </ul> 		<ul style="list-style-type: none"> <li>with ring</li> </ul> 	<ul style="list-style-type: none"> <li>with back bend of the trunk</li> </ul> 	
9.						<ul style="list-style-type: none"> <li>with 1/4 turn</li> </ul> 	<ul style="list-style-type: none"> <li>with 1/2 turn of the trunk in flight</li> </ul> 		<ul style="list-style-type: none"> <li>1/2 turn + ring</li> </ul> 
<b>3. Jetés with a turn</b> 									
10.				<ul style="list-style-type: none"> <li>Jeté with a turn</li> </ul> 		<ul style="list-style-type: none"> <li>with ring (+ leg)</li> </ul> 	<ul style="list-style-type: none"> <li>with back bend of the trunk, legs bent or stretched</li> </ul> 		
11.				<ul style="list-style-type: none"> <li>Stag leap with turn</li> </ul> 		<ul style="list-style-type: none"> <li>with ring</li> </ul> 	<ul style="list-style-type: none"> <li>with back bend of the trunk, legs bent or stretched</li> </ul> 		
12.							<ul style="list-style-type: none"> <li>with stretched leg switch</li> </ul> 	<ul style="list-style-type: none"> <li>with stretched leg switch, take-off leg passing sideways.</li> </ul> 	












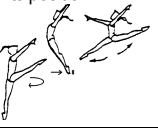

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>4. Stag leaps</b> ↗									
13. Stag leap	• Stag leap 	•	• Stag leap with ring 	• with back bend of the trunk 	•				
14.					• with ½ turn of the whole body during the flight (more than 180°) 	•	• with ½ turn of the whole body during the flight (more than 180°) + ring 	• with ½ turn of the whole body during the flight (more than 180°) + back bend of the trunk 	
<b>5. Stag leap with leg switch</b> ↘									
15. Stag leap		• (passing with bent leg) 		• with ring 	• with back bend of the trunk 				
16.				• with ½ turn of the trunk in flight 		• with ½ turn + ring 	• with ½ turn + with back bend of the trunk 		
17. Stretched legs				• (legs stretched) 		• with ring 	• with back bend of the trunk 		
18.						• with ½ turn of the trunk in flight 		• ½ turn + ring 	• ½ turn + with back bend of the trunk 









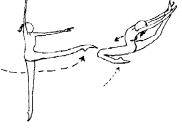






A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>6. Cossack 4</b>									
19.	Cossack 			•	• with ½ turn of the whole body during the flight (180°) 	• with ½ turn of the whole body (180° or more) trunk bent forward 		<b>Note:</b> In the « Cossack » jump, the leg must be bent tightly, with the foot at the level of the pelvis and the thigh at the horizontal at the minimum.	
20	Cossack			• with ring (take off and landing on the same foot) 				•	•
21.	Cossack 			•				• with a single initial impulse. Cossack jump with a ½ turn ending, without interrupting or disrupting the rotation, into a "Cossack" pivot of 360° 	•
22.	• with one leg high up with help 	•			• with ½ turn (180° or more) of the whole body during the flight 		•		
23.				• with ring (take off and land on the same foot) with help 	•	• with ring (take off and land on same foot) without help 	•		
24.			• with one leg high up without help 				• with ½ turn (180° or more) of the whole body during the flight 		



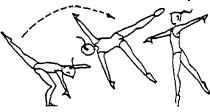
A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and +
<b>7. Ring jumps or leaps</b>									
<p>25. One leg with ring</p> 				<p>▪ with ½ turn of the whole body (180° or more)</p> 					
26.			<p>▪ With ring of both legs Take off from one foot or 2 feet</p> 				<p>• with turn of the whole body during the flight (180° or more) take off one foot or 2 feet</p> 		
<b>8. Scissor jumps</b>									
<p>27. Scissors forward</p> 	<p>• Scissors forward. leg higher than head</p> 			<p>• Scissors forward with turn (180° or more). leg higher than head</p> 				<p><b>Note:</b> The basic characteristics of the scissor jump always requires a leg switch -- in the front or in the back.</p>	
<p>28. Scissors forward with bent legs during a ½ turn</p> 									
<p>29. Scissors backward</p> 			<p>• Scissors backward with ring</p> 				<p>• Scissors backward with ring during ½ turn</p> 		

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>9. Entrelacé leaps</b> 									
30. Entrelacé			• Entrelacé 	• With split leap 					<b>Note:</b> The basic characteristics of the "entrelacé" leap always requires a leg switch. The rotation (1/2 turn during the flight) is over the longitudinal axis of the leaping leg.
31.					• with ring 	• with ring + split leap 			
32.						• with scissors backward with ring 			
<b>10. Fouetté leaps</b> 									
33. Fouetté		• Fouetté 		with split leap 	• ½ turn passing one leg bent over the other 	½ turn passing one leg stretched over the other 			<b>Note:</b> The basic characteristics of the "fouetté" leap requires no leg switch. The rotation (1/2 turn during the flight) is performed over the longitudinal axis of the leaping leg.
34.			• Fouetté » stag leap 		With ring 	• with back bend of the trunk 			
35.				• with ring 		• with ring + split leap 			
36.					• both legs with ring. take-off from one foot 				



A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>11. Pike and Straddle Jumps (trunk bent over the legs) =</b>									
37.			<ul style="list-style-type: none"> <li>with legs together. take-off from one foot</li> </ul> 	<ul style="list-style-type: none"> <li>Take-off from two feet</li> </ul> 				<p><b>Note.</b> Pike and straddle jumps are always performed with the trunk bent forward (over or between the legs)</p>	
38.			<ul style="list-style-type: none"> <li>Straddle jump, take-off from one foot</li> </ul> 	<ul style="list-style-type: none"> <li>Take off from two feet</li> </ul> 			<ul style="list-style-type: none"> <li>with turn (180° or more) during the flight</li> </ul> 	<ul style="list-style-type: none"> <li>with turn (180° or more) during the flight + take off two feet</li> </ul> 	
39.			<ul style="list-style-type: none"> <li>Side straddle</li> </ul> 		<ul style="list-style-type: none"> <li>Side straddle with trunk bent forward take off from both feet</li> </ul> 				
<b>12. Arch Jumps ^</b>									
40. Arch Jump	39. Arch Jump		<ul style="list-style-type: none"> <li>With 1/2 turn (180°)</li> </ul> 		<ul style="list-style-type: none"> <li>with one turn (360°)</li> </ul> 				
<b>13. « Cabriole » Jumps III</b>									
41. Cabriole		<ul style="list-style-type: none"> <li>with turn (180°)</li> </ul> 	<ul style="list-style-type: none"> <li>passing through the splits position</li> </ul> 						
<b>14. Vertical Jumps (legs in different positions) Criterion: rotation only P T</b>									
42. Vertical Jump leg bent with turn during the flight (180° or more)		<ul style="list-style-type: none"> <li>leg bent with one turn during the flight (360°) or more</li> </ul> 							

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>14. Vertical Jumps (legs in different positions) Criterion: rotation only</b>  (cont'd)									
43. Leg stretched front	<ul style="list-style-type: none"> <li>with 180° (or more) during the flight</li> </ul> 		<ul style="list-style-type: none"> <li>with turn during the flight 360° (or more)</li> </ul> 						
44. Leg stretched back	<ul style="list-style-type: none"> <li>with 180° (or more) during the flight</li> </ul> 		<ul style="list-style-type: none"> <li>with turn during the flight 360° (or more)</li> </ul> 						
45. Leg stretched sideways	<ul style="list-style-type: none"> <li>with 180° (or more) during the flight</li> </ul> 		<ul style="list-style-type: none"> <li>with turn during the flight 360° (or more)</li> </ul> 						
46. Vertical and stag position 					<ul style="list-style-type: none"> <li>Vertical jump with leg horizontal with ½ turn of the whole body, without stop, with ½ turn of the trunk, support leg in stag position.</li> </ul> 				
<b>15. Tuck Jumps</b> 									
47. Tuck jump with ½ turn during the flight (180°) or more 	<ul style="list-style-type: none"> <li></li> </ul>	<ul style="list-style-type: none"> <li>Tuck Jump with one turn during the flight (360°) or more</li> </ul> 	<ul style="list-style-type: none"> <li></li> </ul>						
<b>16. Vertical Jumps with turn</b> 									
48. With turn	(360°)		More than 360°						
									

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
17. Special case : «Butterfly» 									
49. "Butterfly"			<ul style="list-style-type: none"> <li>on the horizontal plan</li> </ul> 	<ul style="list-style-type: none"> <li>on the diagonal plan</li> </ul> 					

## 4. BALANCES

### 4.1 GENERALITIES

- 4.1.1 All the difficulties of Balance must have the **following basic characteristics**:
- Be performed **on the toes** or on one knee;
  - To be **maintained long enough** in order to be clearly visible
  - Have a **fixed and well-defined shape**, **without moving the free leg or the support leg** during the difficulty;
  - Be connected with a **Mastery element** of the apparatus
- 4.1.2 Any difficulty performed **on a flat foot or not visibly held, and not connected with a Mastery element of the apparatus does not count as a Balance difficulty.**
- 4.1.3 The support leg **whether stretched or bent** does not change the value of the difficulty.
- 4.1.4 The Mastery elements of the apparatus must be counted **from the moment the balance position has been fixed until the time when the position starts to change.**
- 4.1.5 During the difficulties with “Slow Turn”, the body **must not “bounce”** on the vertical axis with an up and down movement of the trunk and the shoulders. This incorrect technique **cancels the value of the “Slow Turn”** + execution fault.
- 4.1.6 The Balance difficulties with change of shape – a circle movement of the leg in suspension and/or with a turn around the body axis – represent a « category ». The movement must be **slow and continuous.**

### 4.2 CRITERIA FOR DEFINING THE VALUES OF BALANCE DIFFICULTIES







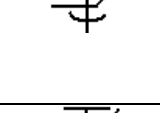

- 4.2.1 **Criteria for the following balances: Passé  $\overline{P}$  or  $\overline{P}$  or  $\overline{P}$  Base : 0,10**  
**Leg at the horizontal:  $\overline{T}$  or  $\overline{T}$  or  $\overline{T}$  or  $\overline{T}$  Base : 0,20 Splits  $\overline{T}^x$  or  $\overline{T}^{x1}$  Base : 0,20**









	+0,10	+ Leg high up in front or side splits, <b>without help</b>
	+0,20	+ For each slow turn* of 180°, valid for all balances, maximum 360
	+0,10	+ Trunk bent backwards, leg in passé
	+0,30	+ Trunk bent backwards, leg in attitude
	+0,10	+ Back leg high up in splits or in ring position, <b>with help</b>
	+0,50	+ Back leg high up in splits or in ring position, <b>without help</b>
	+0,10	+ Leg and trunk at the horizontal in front scale
	+0,20	+ Trunk at the horizontal in front or side scale, free leg high up in back or side splits, <b>with help</b>
	+0,40	+ Trunk at the horizontal in front or side scale, free leg high up in back or side splits, <b>without help</b>
	+0,20	+ Leg and trunk at the horizontal in side scale
	+0,30	+ Trunk at the horizontal in back scale, free leg at the horizontal in front
	+0,50	+ Trunk at the horizontal in back scale, free leg high up in front
	+0,10	+ Support leg bent, free leg at the horizontal in front
	+0,20	+ Support leg bent, free leg high up, without help
	+0,20	+ In addition to the start value: <ul style="list-style-type: none"> <li>• passing from a stretched to a bent support leg</li> </ul>

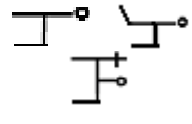



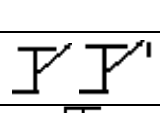

0.40

## PART ONE – INDIVIDUAL EXERCISES - DIFFICULTY

## 4.2.2 Balances with circle movements of the leg in suspension

	+0,40	In addition to the start value: • circle of the leg in balance, <b>with help</b> , start from balance, <b>with help</b>
	+0,50	In addition to the start value: • circle of the leg in balance, <b>with help</b> , start from balance, <b>without help</b>
	+0,40	In addition to the start value: • continuous free circle movement of the leg - <b>without help</b> - to pass through several directions, without changing the level and the shape of the leg segment
	+0,40	In addition to the start value: • continuous free circle movement of the leg - <b>without help</b> - to pass through several directions, without changing the level, and <b>with changing the shape of the leg segment</b>
	+0,50	In addition to the start value: • continuous free circle movement of the leg - <b>without help</b> - to pass through several directions, <b>with changing the level</b> , and without changing the shape of the leg segment
	+0,50	In addition to the start value: • continuous free circle movement of the leg - <b>without help</b> - to pass through several directions, <b>with changing the level and the shape of the leg segment</b>
	+0,50	In addition to the start value: • continuous free circle movement of the leg - <b>without help</b> - to pass through several directions, <b>with changing the level and/or changing the shape of the leg segment, always with gymnast changing the direction</b>
	+0,50	Fouetté Balance: • minimum <b>3 times heel support</b> , with changing the shape and/or the level and/or the direction of the gymnast

4.2.3 Balances on the knee  or  or  or  or  or  or  or  Base: 0,10

	+0,10	+ On the knee: • trunk at the horizontal in front scale, with back leg at the horizontal in arabesque or attitude, or with back leg high up, with help.
	+0,20	+ On the knee: trunk at the horizontal in side scale, leg high up, sideways, with help
	+0,30	+ On the knee: • trunk at the horizontal in side scale, leg high up, sideways, without help
	+0,30	+ On the knee: • trunk bent at the horizontal or more in back scale, with front leg high up
	+0,10	+ On the knee • leg high up in front or at the side, <b>without help</b>
	0,30	+ On the knee: • leg with ring, <b>without help</b>

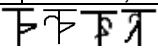




**\*Note :** Attention ! The “Slow turn” is not considered as a body rotation

### 4.3 LIST OF THE DIFFICULTIES OF BALANCE (T)




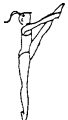








**Notes:**

1. All slow turns must be performed as follows: **no more than a ¼ rotation at every impulse**. If the rotation is initiated by one single impulse the value of the slow turn is cancelled
2. The slow turn must **begin once the position of the difficulty is fixed**.
3. It is forbidden to include 2 or 3 successive difficulty elements with slow turn. **A maximum of one difficulty element out of 3 is allowed with slow turn.**
4. The FIG does not encourage balance elements and slow turns on the knee
5. All difficulties **with ring** must have the **foot in contact with the head**
6. Repetitions of the same shape with or without slow turn do not count (see 1.2. VALUE OF THE DIFFICULTIES §1.2.2.)
7. The value of the difficulties, even performed with a greater amplitude than mentioned in the Code, does not change

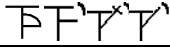






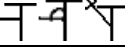






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A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
1. Balance in « passé » or leg lower than the horizontal 									
1. In passé 	• Back bend of the trunk 								
2. Trunk bent forward 									
3. Back bend of the trunk 									

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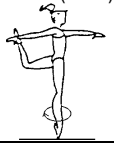






A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>2. Support leg stretched</b>									
<b>2.1. Free leg front F F F F</b>									
<b>4. At the horizontal</b>									
			• slow turn (180°) 		• slow turn (360°) 				
<b>5. Splits</b>									
	• with help 		• slow turn (180°) with help 		• slow turn (360°) with help 				
<b>6. Splits</b>									
		• without help 		• slow turn (180°) without help 		• slow turn (360°) without help 			
<b>2.2. Free leg sideways F'</b>									
<b>7. At the horizontal</b>									
			• slow turn (180°) 		• slow turn (360°) 				

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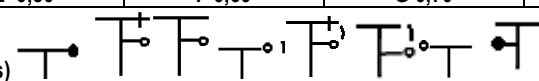

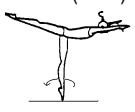







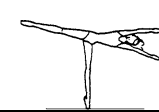
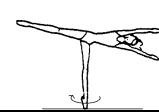
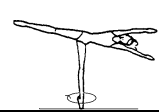





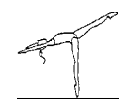

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more	
<b>2.2. Free leg sideways</b> 										
<b>8. Splits</b>	<ul style="list-style-type: none"> <li>• With help</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (180°) with help</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (360°) with help</li> </ul> 					
<b>9. Splits</b>		<ul style="list-style-type: none"> <li>• without help</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (180°) without help</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (360°) without help</li> </ul> 				
<b>2.3. Free leg back</b> 										
<b>10. Arabesque</b>	<ul style="list-style-type: none"> <li>• Arabesque</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (180°)</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (360°)</li> </ul> 					
<b>11. Back split</b>		<ul style="list-style-type: none"> <li>• with help</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (180°)</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (360°)</li> </ul> 				



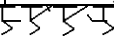
























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A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
2.3. Free leg back (cont'd) T									
12. Back split				•	•	• without help 		• slow turn (180°) 	
2.4. Free leg bent back पप									
13. Attitude	• Attitude 	•	• slow turn (180°) 		• slow turn (360°) 				
14.				• With back bend of the trunk 					
2.3. Free leg back पप									
15. Leg in ring position		• With help 		• slow turn (180°) 		• slow turn (360°) 			
16. Leg in ring position				•		• without help 		• slow turn (180°) 	






T

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<p>3. Trunk at the horizontal (scales) </p>									
17. Front scale		• Front scale 	•	• slow turn (180°) 		• slow turn (360°) 			
18. Front scale with leg high up with help			• Front scale (split with help) 		• slow turn (180°) 		• slow turn (360°) 	•	
19. Front scale with leg high up without help					• Front scale with back split 		• slow turn (180°) 		• slow turn (360°) 
20. Side scale			• Side scale 		• slow turn (180°) 		• slow turn (360°) 		
21. Side scale with leg high up with help			Side scale (split with help) 		• slow turn (180°) 		• slow turn (360°) 		
22. Side scale with leg high up without help					• With split, without help 		• slow turn (180°) 		
23. Back scale				• Back scale 		• Back scale leg high up 			




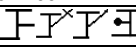




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A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>4. Support leg bent</b> 									
<b>24. At the horizontal</b>		<ul style="list-style-type: none"> <li>• «Cossack» front</li> </ul> 	<ul style="list-style-type: none"> <li>• Support leg bending progressively</li> </ul> 	<ul style="list-style-type: none"> <li>• slow turn (180°)</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (360°)</li> </ul> 			
<b>25. Leg high up front</b>		<ul style="list-style-type: none"> <li>• With help</li> </ul> 	<ul style="list-style-type: none"> <li>• Support leg bending progressively</li> </ul> 	<ul style="list-style-type: none"> <li>• slow turn (180°)</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (360°)</li> </ul> 			
<b>26. Leg high up front</b>			<ul style="list-style-type: none"> <li>• Without help</li> </ul> 	<ul style="list-style-type: none"> <li>• Support leg bending progressively</li> </ul> 	<ul style="list-style-type: none"> <li>• slow turn (180°)</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (360°)</li> </ul> 		
<b>27. At the horizontal</b>		<ul style="list-style-type: none"> <li>• «Cossack» side</li> </ul> 	<ul style="list-style-type: none"> <li>• Support leg bending progressively</li> </ul> 	<ul style="list-style-type: none"> <li>• slow turn (180°)</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (360°)</li> </ul> 			
<b>28. At the horizontal</b>		<ul style="list-style-type: none"> <li>• «Cossack» back</li> </ul> 	<ul style="list-style-type: none"> <li>• Support leg bending progressively</li> </ul> 	<ul style="list-style-type: none"> <li>• slow turn (180°)</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (360°)</li> </ul> 			
<b>29. Attitude</b>		<ul style="list-style-type: none"> <li>• Attitude</li> </ul> 	<ul style="list-style-type: none"> <li>• Support leg bending progressively</li> </ul> 	<ul style="list-style-type: none"> <li>• slow turn (180°)</li> </ul> 		<ul style="list-style-type: none"> <li>• slow turn (360°)</li> </ul> 			

T

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>5. Balances with leg movement in suspension and/or trunk (see criteria)</b> 									
30. Split with help + "Ronde" with help					<ul style="list-style-type: none"> <li>"Ronde" with help</li> </ul> 				
31. Split with help + "Ronde" with help, slow turn 180° (no rotation)							<ul style="list-style-type: none"> <li>"Ronde" with help, slow turn 180°</li> </ul> 		
32. Split without help + "Ronde" with help						<ul style="list-style-type: none"> <li>"Ronde" with help</li> </ul> 			
33. Split without help + "Ronde" with help, slow turn 180° (no rotation)							<ul style="list-style-type: none"> <li>"Ronde" with help, slow turn 180°</li> </ul> 		

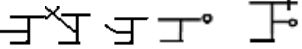


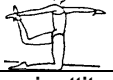




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A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>5. Balances with leg movement in suspension and/or trunk (see criteria)</b> 									
<b>34. Example with criteria (+ 0,50):</b> <i>in addition to the base value, continuous free movement of the leg with change of the shape of the leg segment, without help, and change of the direction of the gymnast</i>  						<ul style="list-style-type: none"> <li>Continuous movement of the leg front, attitude with back bend of the trunk with 1/2 turn of the trunk</li> </ul> 			
<b>5. On the knee</b>									
<b>5.1. Free leg front</b> 									
<b>35. At the horizontal</b> <ul style="list-style-type: none"> <li>Without help</li> </ul> 									
<b>36. Leg high up front</b> <ul style="list-style-type: none"> <li>With help</li> </ul> 	•	•							
<b>37. Leg high up front</b> <ul style="list-style-type: none"> <li>Without help</li> </ul> 	•	•	•						
<b>38. Leg high up front, trunk at the horizontal back (or more)</b>			<ul style="list-style-type: none"> <li>Back scale</li> </ul> 	•					

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A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
5.2. Free leg sideways									
39. At the horizontal, sideways									
• Without help 	•	•							
40. Leg high up, sideways									
• With help 	•								
41. Leg high up, sideways, trunk at the horizontal, side									
		• With help 	•						
42. Leg high up, sideways									
	• Without help 	•							
43. Leg high up, sideways, trunk at the horizontal, side									
		•	• Without help 	•					
5.3. Free leg back									
44. At the horizontal, back									
• Arabesque 									
45. At the horizontal, back, trunk forward									
	• Front scale 								

T

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
5.3. Free leg back (cont'd) 									
46. Leg high up back • With help 	•	•	•						
47. Leg high up back with trunk at the horizontal front • Front scale, with help 			•						
48. Leg in attitude • In attitude 	•	•							
49. Leg in attitude, trunk at the horizontal, front • • Front scale 			•						
5.4. Free leg in attitude or ring position 									
50. With ring • With help 	•	•	•						
60. With ring • Without help 				•					

## 5. PIVOTS

### 5.1 GENERALITIES





- 5.1.1 All the pivot difficulties must have the **following basic characteristics**:
- Be performed **on the toes, with heel raised high**
  - Have a **fixed and well defined shape** during the rotation until the end
  - Have a **good amplitude** in the shape
  - Be connected with a Mastery element of the apparatus
- 5.1.2 Any pivot performed **on a flat foot during the entire rotation or part of it, or without being connected with a Mastery element of the apparatus, does not count as a difficulty.**
- 5.1.3 In case of an incomplete number of rotations, compared to what was indicated on the official form, the pivot will be evaluated according to the number of rotations performed. This criterion is also valid for “Fouetté” pivots.
- 5.1.4 The amplitude of the shape and/or the degree of rotations will determine the level of the difficulty.
- 5.1.5 The support leg whether **stretched or bent** does not change the value of the difficulty
- 5.1.6 The pivot can end with an elevation of the trunk and leg, giving more precision to the end of the difficulty.
- 5.1.7 In the series of identical pivots - a maximum of 3 - the pivots are performed one after the other without interruption and only with heel support.
- 5.1.8 Each pivot in the series counts as one difficulty, except for the combination of identical “Fouettés”, which counts as one difficulty
- 5.1.9 Pivots with changes of shapes represent a “category”. Each shape included in the pivot must have a minimum basic rotation of 360°. However, for this type of pivots, the transition from one shape to the other before the end of the basic rotation and/or the beginning of the following base is accepted.
- 5.1.10 During pivots with change of shape, passing from one shape to another must be performed without heel support and as directly as possible. However, the passing from one shape to another is free.
- 5.1.11 Different pivots are pivots with a different shape regardless of the number of rotations, valid also for “Fouetté” pivots.

#### Notes:

1. **Incomplete rotation** means that the gymnast stops the rotation or uses heel support on the floor before completing the specified degree levels of the difficulty.
2. **Shape not well fixed** means that the shape taken by the gymnast is not held motionless and changes slightly = Execution fault. The judge must verify that the free leg takes the shape as the rotation begins and comes down exactly on the same plane and in the same direction at the end of the rotation. If the shape is not held at all = Composition fault (for example, a pivot with a swing of one leg), the difficulty loses its full value.

### 5.2 CRITERIA FOR DEFINING THE VALUES OF PIVOT DIFFICULTIES

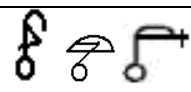





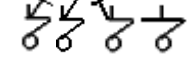







#### 5.2.1 Criteria common to all pivots

	+ 0.20	+ for each additional rotation
	+ 0.10	+ Support leg bending progressively (see tables)
	+ 0.30	+ From bent leg to stretched leg (see tables)
	+ 0.50	+ Support leg bending progressively and return, or vice versa (see tables)







5.2.2 With leg at the horizontal or front and sideways high up with help



 Base: 0,30  Base: 0,20  Base: 0,10

	+0,10	+ <b>Trunk bent forward</b> : • with leg in front below the horizontal, or at the horizontal, with support leg bent or stretched, with help
	+0,20	+ <b>Trunk bent forward</b> : • with leg in front at the horizontal, without help
	+0,20	+ <b>Back bend of the trunk</b> : • with leg below the horizontal
	+0,30	+ <b>Back bend of the trunk</b> : • with leg sideways at the horizontal
	+0,20	+ <b>Back bend of the trunk</b> : • with leg in « attitude »
	+0,30	+ <b>Back bend of the trunk</b> : • with leg in « arabesque », the head must touch the leg
	+0,10	+ <b>Support leg bent</b> : • with leg high up in front, with or without help • or with leg high up at the back, with help • or leg in arabesque position
	+0,20	+ <b>Leg high up in front or sideways</b> , without help
	+0,40	+ Leg high up stretched back or with ring, without help
	+0,10	+ Trunk at the horizontal and leg high up, with help
	+0,30	+ Trunk at the horizontal and leg high up, without help
	+0,10	+ <b>Trunk at the horizontal sideways</b> with leg at the horizontal
	+0,20	+ <b>Trunk at the horizontal sideways</b> with side splits, with help
	+0,40	+ <b>Trunk at the horizontal sideways</b> with side splits, without help

5.2.3. **Pivots with change of the shape**

Ex.  H	+0,10	In addition to the value of each basic shape, for each linking element (0,30+0,40+0,10) = 0,80
Ex.  J	+0,20	For each additional rotation over the basic ones (0,30+0,40+0,10+0,20) = 1,00 (2 shapes, 1 link, 3 rotations – one more than the base-).
Ex.  N	+0,20	(0,30+0,30+0,40+0,10+0,10+0,20) = 1,40 (3 shapes, 2 links, 4 rotations - one more than the base -).

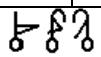















5.2.4. **Pivots fouettés in passé**  Base : 0,10

	+0,20	+ For each additional rotation without heel support
	+0,10	+ With leg stretched at the horizontal or higher than the horizontal in front, side, « arabesque », or « attitude »

### 8.3 LIST OF THE DIFFICULTIES OF PIVOTS (b)

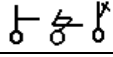
**NOTES:**

- In all difficulties with ring, the foot must be in contact with the head.
- In pivots with splits and trunk at the horizontal, the trunk must visibly be kept at the horizontal position for the full rotation; a 20° deviation is tolerated.
- “Cossack” pivots: a start-off impulse with the help of the hand(s) on the floor is valid. The degrees of the rotation count from the moment when the hand(s) leave the floor. The position is valid even if the gymnast sits on the support heel – heel well raised above the floor.
- “Cossack” pivots: a maximum of 4 rotations are evaluated.
- The gymnast can terminate her pivot on the knee of the support leg, but this passing must be controlled and clean.
- Pivot with support leg bending progressively: passing from a stretched support leg to a bent leg must be slow and clearly progressive.
- A little hop or a support on the heel during the rotation interrupts the difficulty.
- Pivots with leg front or leg sideways are different pivots.
- A repetition of the same shape, regardless of the number of rotations does not count (see 1.2. VALUE OF THE DIFFICULTIES § 1.2.2.).
- The value of the difficulties, even performed with a greater amplitude than mentioned in the Code, does not change

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>1. «Passé» or leg lower than the horizontal, back bend of the trunk</b> 									
<b>1. Eln «passé»</b> 360° 		720° 		1080° 		1440° 		1800° 	
<b>2. Free leg below the horizontal</b> 360° 		720° 		1080° 		1440° 			
	<b>3. Trunk bent forward, free leg below the horizontal</b> 360° 		720° 		1080° 				
		<b>4. Trunk bent backwards, free leg below the horizontal</b> 360° 		720° 		1080° 			



A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>2. Support leg stretched or bent</b>									
<b>2.1. and 2.2. Free leg front or side</b>									
<b>5. At the horizontal front or side</b>									
		360° 		720° 		1080° 		<ul style="list-style-type: none"> <li>• A single movement without stop, flexibility with rotation of the vertical axis of the gymnast in back splits and trunk bent forward </li> </ul>	
<b>6. « Cossack» front or side</b>									
		360° 		720° 		1080° 	<ul style="list-style-type: none"> <li>• 360° « Cossack », leg front, ending in balance, leg held high </li> </ul>	720° « Cossack », leg front, ending in balance, leg held high	
<b>7. « Cossack» front, trunk bent forward</b>									
			360° 		720° 		1080° 		
<b>8. Support leg bending progressively</b>									
			360° 		720° 		1080° 		






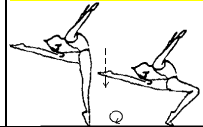
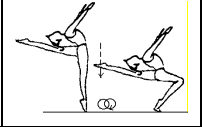





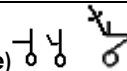
A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>2.1. and 2.2. Free leg front or side</b>									
<b>6. Support leg bending progressively (the other leg held front or side)</b>									
<b>9 Support leg from bent to stretched (the other leg held front or side)</b>									
					360° 		720° 		1080° 
<b>10. Support leg bending progressively and returning to stretched position (the other leg held front or side)</b>									
							More than 360° 		720° 
<b>11. Front or side splits with help</b>									
	360° 		720° 		1080° 				
<b>12. Support leg bent; the other leg high up (front or side) with help</b>									
		360° 		720° 		1080° 			
<b>13. Support leg bending progressively (the other leg front or side)</b>									
		360° 		720° 		1080° 			
<b>14. Support leg from bent to stretched (the other leg front or side)</b>									
				360° 		720° 			1080° 



A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 et plus
<b>2.1. and 2.2. Free leg front or side (cont'd)</b>									
<b>15. Support leg bending progressively and returning to stretched position (the other leg held front or side)</b>									
						More than 360° 		720° 	
<b>16. Trunk bent forward</b>									
		•	• over the leg front at the horizontal ( 360° ) with help 	• over the leg front at the horizontal (360°) without help 					
<b>17. Trunk bent backward, free leg horizontal side</b>									
					360° 		720° 		1080° 
<b>18. Splits without help (front or side)</b>									
			360° 		720° 		1080° 		
<b>19. Support leg bent, the other leg high up (front or side) without help</b>									
				360° 		720° 		1080° 	
<b>20. Support leg bending progressively (the other leg front or side)</b>									
				360° 		720° 		1080° 	

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>2.1. et 2.2. Free leg front or side (cont'd)</b>									
<b>21. Support leg from bent to stretched</b>									
						360° 		720° 	
<b>22. Support leg bending progressively and returning to stretched position</b>									
								More than 360° 	
<b>2.3. and 2.4. Free leg back ("arabesque" or attitude)</b>									
<b>23. At the horizontal ("arabesque" or "attitude")</b>									
		360° 		720° 		1080° 			
<b>24. "Cossack" leg back</b>									
			360° 		720° 		1080° 		
<b>25. Support leg bending progressively (the other leg in arabesque or attitude)</b>									
			More than 360° 		720° 		1080° 		
<b>26. Support leg from bent to stretched (the other leg in arabesque or attitude)</b>									
					More than 360° 		720° 		

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
2.3. and 2.4. Free leg back (“arabesque” or attitude) 									
27. Support leg bending progressively and returning to stretched position (the other leg in arabesque or attitude).									
							More than 360° 	720° 	
28. Back bend of the trunk , leg at the horizontal in “arabesque”									
					360° 		720° 		
29. Back bend of the trunk, support leg bending progressively, the other leg in “arabesque”									
						More than 360° 		720° 	
30. Back bend of the trunk, leg in attitude									
				360° 		720° 		1080° 	



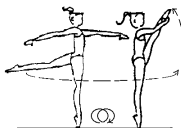


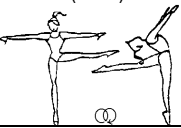
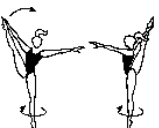
A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>2.3. and 2.4. Free leg back ("arabesque" or attitude)</b>									
<b>31. Back splits with help or with ring with help</b>									
		360° 		720° 		1080° 			
<b>32. Support leg bent, the other leg high up with help</b>									
			360° 		720° 		1080° 		
<b>33. Support leg bending progressively</b>									
			More than 360° 		720° 		1080° 		
<b>34. Support leg from bent to stretched position</b>									
					More than 360° 		720° 		
<b>35. Support leg bending progressively and returning to stretched position</b>									
							More than 360° 		720° 
<b>36. Back splits without help</b>									
						360° 		720° 	
<b>37. Leg in ring position without help</b>									
						360° 		720° 	







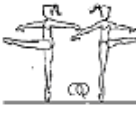
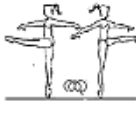


A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>3. Trunk at the horizontal</b>									
<b>38. Front scale</b>									
		360° 		720° 		1080° 			
<b>39. Back splits with trunk at the horizontal with help</b>									
			360° 		720° 		1080° 		
<b>40. Back splits with trunk at the horizontal</b>									
					360° 		720° 		1080° 
<b>41. Side scale</b>									
			360° 		720° 		1080° 		
<b>42. Side splits with trunk at the horizontal with help</b>									
				360° 		720° 		1080° 	
<b>43. Side splits with trunk at the horizontal without help</b>									
						360° 		720° 	



A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more
<b>4. Pivots with shape change: see § 8.2.4. EXAMPLES</b>									
44. 720° pivot, leg at the horizontal					<ul style="list-style-type: none"> <li>• 720° from « arabesque » to front splits position with help during the rotation</li> </ul> 	<ul style="list-style-type: none"> <li>• 720° from « attitude » to back splits position with help during the rotation</li> </ul> 			<ul style="list-style-type: none"> <li>• 720° pivot from leg front to ring position without help Value : K : 1,10</li> </ul> 
45. 720° pivot, leg at the horizontal					•	•		•	<ul style="list-style-type: none"> <li>• Free leg side at the horizontal to « arabesque » with back bend of the trunk during the rotation (720°)</li> </ul> 
46. 720° pivot in splits position					<ul style="list-style-type: none"> <li>• 720° front splits with help, and circle during the rotation</li> </ul> 				



A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 and more	
<b>4. Fouetté, free leg at the horizontal or higher in different positions</b>										
<b>47. "Fouetté"</b> (free leg in "passé" and horizontal)										
<p>360°</p> <ul style="list-style-type: none"> <li>Start with free leg in « passé » or horizontal</li> </ul> 		<p>720°</p> <ul style="list-style-type: none"> <li>Double rotation without heel support</li> </ul> 		<p>1080°</p> <ul style="list-style-type: none"> <li>Triple rotation without heel support</li> </ul> 						
<b>48. "Fouetté"</b> (free leg at the horizontal or higher), front, side « arabesque », « attitude », high up										
	<p>360°</p> <ul style="list-style-type: none"> <li>With leg always at the horizontal or higher during the rotation</li> </ul> 		<p>720°</p> <ul style="list-style-type: none"> <li>Double rotation without heel support</li> </ul> 		<p>1080°</p> <ul style="list-style-type: none"> <li>Triple rotation without heel support</li> </ul> 					

**6. FLEXIBILITIES AND WAVES**

**6.1 GENERALITIES**

6.1.1 All the difficulties of Flexibility and Waves must have the **following basic characteristics:**

- Be performed with support **on one or both feet (flat feet), or on another part of the body.**
- Have a **shape well defined and good amplitude of the movements**
- Be coordinated with a **Mastery element of the apparatus**

**Note:** Any Flexibility difficulty requiring support on a flat foot, but performed on the toes, will not change the level of the difficulty nor the body movement group, the flexibility difficulty will always remain a “flexibility” difficulty regardless of the execution technique.

6.1.2 Difficulties performed **with insufficient amplitude or with shape not well fixed** do not count as difficulties.


6.1.3 In case of an incomplete rotation with regard of the difficulty declared on the form, the difficulty is evaluated according to the number of rotations performed.

6.1.4 Difficulties of flexibility not connected with a Mastery element of the apparatus do not count as difficulty.






6.1.5 During the difficulties with circle movement of the leg in suspension and/or with a rotation around the body axis, the movement must be slow and continuous and performed with the maximum possible amplitude.

6.1.6 The support leg whether **stretched or bent** does not change the value of the difficulty.


**6.2 CRITERIA FOR DEFINING THE VALUES OF FLEXIBILITY AND WAVES DIFFICULTIES**






6.2.1 *in an exercise, it is possible to add to a difficulty one single time a “Slow turn” of 180° or more  , value +0,20.*

6.2.2 General criteria for all groups of flexibilities






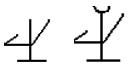
	+ 0,10	+ Start on the floor
	+ 0,10	+ Total wave which must finish in the requested end position, without interruption
	+ 0,20	+ Start standing, with rotation at the horizontal axis (walkover of the body), in all directions, finishing in the requested end position, without interruption
	+ 0,20	+ Start standing, with rotation (less than 360°) at the vertical axis with free leg in different positions (not higher than the horizontal). This rotation must provide the necessary impulse and be directly linked to the difficulty foreseen with rotation at the vertical axis.
	+ 0,30	+ Start on the floor, with rotation at the horizontal axis, in all directions, finishing in the requested end position, without interruption

6.2.3 **On one foot : free choice to pass from one shape to another** with a circle movement of the leg, rotation around the body axis, or different type of passing

Leg at the horizontal + rotation around the axis of the trunk: **Base = 0,10** 






	+ 0,10	+ circle of the leg
	+ 0,20	+ trunk bend over the leg: • with ½ turn of the trunk on the vertical axis • or with ¼ turn of the trunk on the vertical axis
	+ 0,20	+ circle of the leg: • + bend trunk over the leg in front or sideways, at the end of the movement
	+ 0,30	+ circle of the leg: • + back bend of the trunk over the back leg, at the end of the movement
	+ 0,50	+ circle of the leg: • + bend trunk over the leg during the circle of the leg

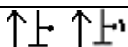
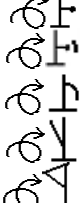
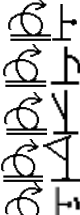
**Front splits with help** + rotation around the axis of the trunk **Base = 0,20** 

	+ 0,10	+ leg in front splits, with help and circle of the leg
	+ 0,30	+ leg in front splits, without help + rotation of the trunk around its axis
	+ 0,40	+ leg in front splits, without help and circle of the leg
	+ 0,30	+ passing from one split position to another split position, or ring, moving with different shapes and level of the leg + rotation of the trunk « temps fouette »
	+ 0,40	+ passing from one split position to another split position, or ring, moving, with different shapes and level of the leg + rotation of the trunk « temps fouette »
	+ 0,20	+ passing from a split position to a position with leg horizontal, moving with different shapes and level of the leg with or without rotation of the trunk (or vice versa) « temps fouette »
	+ 0,10	+ for each additional leg swing (for « temps fouette ») (the difficulty may have a maximum of 4 leg swings in total)

6.2.4 **Support on one foot : reach directly a fixed position after a rotation of the body, performed with different technics** (each type of rotation can be used twice maximum in each exercise).

**Splits** in different positions or ring position, with trunk in different positions

End position:  = 0,00  or  = 0,10  or  = 0,20 (are not a difficulty)

	+ 0,10	<b>+ Start on the floor. End: trunk at the horizontal front or sideways</b>
	+ 0,20	<b>+ Start standing</b> , with rotation around the horizontal axis in all directions, provided that the rotation ends in the requested end position without interruption. <b>End position: trunk at the horizontal front or sideways; penché; back split; with ring.</b>
	+ 0,30	<b>+ Start on the floor</b> , with rotation around the horizontal axis in all directions, provided that the rotation ends in the requested end position without interruption. <b>End position: trunk at the horizontal front or sideways; penché; back split; with ring.</b>

**Front split and back bend of the trunk Base = 0,30** ↓

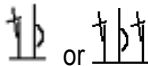
	+ 0,10	+ Start on the floor
	+ 0,20	+ Start standing, with rotation
	+ 0,30	+ Start on the floor, with rotation

**Back split with rotation Base = 0,40** or ↓

	+ 0,20	+ Rotation in penché position
	+ 0,10	+ Start on the floor: front split + back bend of the trunk + ½ rotation
	+ 0,20	+ Start standing, with rotation: front split + back bend of the trunk + ½ rotation
	+ 0,30	+ Start on the floor, avec rotation : front split + back bend of the trunk + ½ rotation
	+ 0,20	+ Start standing: front split + back bend of the trunk + rotation
	+ 0,30	+ Start on the floor: front split + back bend of the trunk + rotation

**NOTE :** « Rotation at the horizontal axis » in all directions, examples : simple illusion forward, walkovers/cartwheels in all directions, chest roll/fish-flop in all directions, rolls in all directions, etc.

**6.2.5 Back splits with help, with back bend of the trunk, and land on the other foot -or vice versa - or with an intermediate position with back bend below the horizontal Base = 0,50**



	+ 0,20	+ ½ rotation in a “turnover” position
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




**Illusion forward, sideways or backward, with circle of the leg, without total back bend of the trunk, Base = 0.10** or or

	+ 0,20	+ Illusion backwards with back bend of the trunk
	+ 0,10	+ Illusion backwards with trunk at the horizontal maximum
	+ 0,20	+ For each additional successive illusion, maximum of 3 rotations
	+ 0,10	+ For each additional circle of the leg during backward illusions, without full bend of the trunk, maximum of 3 leg circles

**6.2.6 On the floor, on the knee with back bend of the trunk + front split or « lunge » position + back bend of the trunk over the back stretched leg, Base = 0,20**






	+ 0,20	Back splits with or without help, back bend of the trunk and land on the other knee in front splits with back bend of the trunk
	+ 0,10	Roll backwards (or any other form of rotation) + support on the stomach with back bend
	+ 0,30	Roll backwards (or any other form of rotation) + support on the chest, legs high up, with help
	+ 0,40	Roll backwards (or any other form of rotation) + support on the chest, legs high up, without help
	+ 0,50	+ Support on the stomach with back bend and swing into support on the chest, legs high up
	+ 0,20	+ ½ turn of the chest passing the legs high up

PART ONE – INDIVIDUAL EXERCISES - DIFFICULTY

	+ 0,10	+ For each additional ½ turn
	+ 0,20	+ On the forearms, with movements of the legs and apparatus handling
	+0,30	+ On the forearms + landing from a forward walkover, on the knees with back bent of the trunk
	+0,40	+ On the forearms + landing from a rotation (i.e. roll backwards), with leg movement
	+ 0,20	+ Front splits with side roll on the floor
	+ 0,40	+ Back splits with side roll on the floor

**Note:** The general criteria do not apply to the difficulties mentioned in § 6.2.6.

**6.2.7 Total body waves, standing, in all directions Base = 0,10** 

	+ 0,10	+ Total body wave, down to the floor
	+ 0,40	+ Total body wave, from the floor up, with or without back bend of the trunk
	+ 0,10	+ "Tonneau": total body wave with spiral on both feet; + <b>0.20</b> for each additional spiral turn.
	+ 0,30	+ "Tonneau" (360°): total body wave with spiral on one foot
	+ 0,20	+ For each additional turn of 360° with spiral

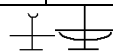
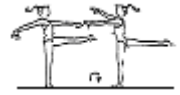
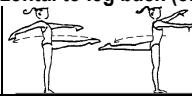
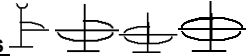


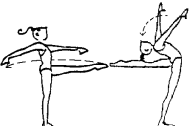
**Note.** All difficulties with trunk at the horizontal must be kept rigorously at this level. When the trunk is higher than the horizontal, the difficulty belongs to the vertical position category; when the trunk is lower than the horizontal, the difficulty belongs to the "penché" category. **Only a 20° difference from the correct position will be tolerated.**

**6.3. LIST OF DIFFICULTIES OF FLEXIBILITIES AND WAVES ⊥**

**Notes :**




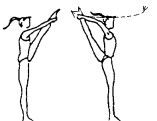

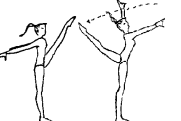



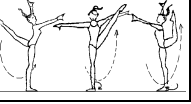

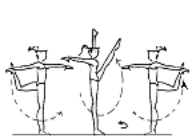
1. The FIG does not encourage elements with maintained wide back bending of the trunk
2. All difficulties with **ring must have the foot in contact** with the head
3. The “circle” requires passing the leg in two opposite directions (from front to back splits or vice versa)
4. Rotation without specification means a rotation of a minimum of 360°.
5. « With movement, with different modality and level» means that the leg can pass below the horizontal, at the horizontal or high up, keeping its shape (ex. stretched) or with change of the shape (ex. en passé).
6. A repetition of the same shape (relationship trunk-legs) regardless of the: presence/absence of a body rotation or the number and/or type of rotations or the starting position – from standing/from the floor- does not count (see 1.2. § 1.2.1.).
7. **Each modality of body rotation** (see list of pre-acrobatic elements § 3.4.1.) or body rotation **can be presented twice (max.)** in each exercise. Each additional repetition of the identical modality is cancelled by the D1 judge.
8. The value of the difficulties, even performed with a greater amplitude than mentioned in the Code, does not change



A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00
<b>1. Support on one foot with rotation of the trunk or with movement of the leg in suspension with or without movement of the trunk</b> 									
<b>1 Leg horizontal front or back, with rotation of the trunk</b> 									
<b>2 From leg front horizontal to leg back (or vice versa) with movement of the leg at the horizontal plane</b> 									
<b>1.1. With trunk bent : Examples</b> 									
<b>3. Leg front with 1/4 turn of the body, passing the bent trunk over the leg front to the bent position over the leg side</b> 									
<b>4. “Ronde” and trunk bent front</b> 									
<b>5. “Ronde” and trunk bend back</b> 									




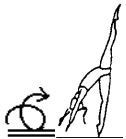
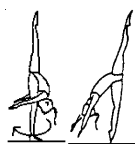

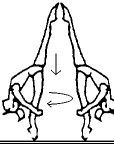
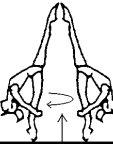


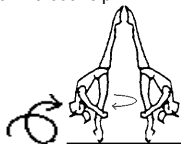
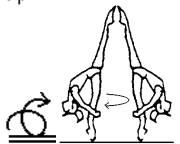


⊥

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00
6. "Ronde" with trunk bent over the moving leg ("Ronde" of the trunk)									
									
1.2. Split with rotation of the trunk or "Ronde" of the leg or leg moving free 									
7. Front or back with or without help :									
	Rotation of the trunk with help 	"Ronde" with help 		With rotation of the trunk without help 	"Ronde" without help 				
8. Passing from a split position to another split position with free movement (shape and level) (« temps fouetté ») (examples)									
				Without rotation of the trunk 	With rotation 				
9. Passing from a split position to another split position with free movement (shape and level) (« temps fouetté »), with additional swing (examples)									
					Without rotation with additional swing 	With rotation and additional swing 			
10. Passing from one shape to another of different levels with free movement (shape and level) (temps fouetté) (examples)									
			With or without rotation of the trunk 	With additional swing 					













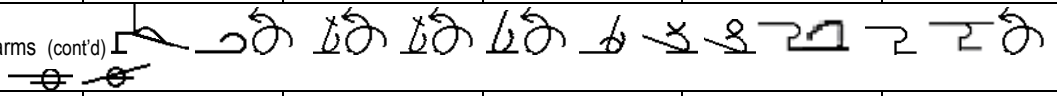



A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00
<b>2.. On one foot : reaching the fixed position with walkover or rotation with different techniques</b>									
<b>2.1. Split in different positions and trunk horizontal in different positions, penché, back split or with ring</b>									
<b>11. Trunk horizontal front</b>									
Start from the floor 	With rotation 	Walkover start from the floor 							
<b>12. Trunk horizontal side</b>									
	Départ au sol 	With walkover 	Walkover start from the floor 						
<b>13. Penché</b>									
		With walkover 	Walkover start from the floor 						
<b>14. Back split</b>									
			With walkover 	Walkover start from the floor 					
<b>15. With ring</b>									
			With walkover 	Walkover start from the floor 					







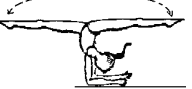
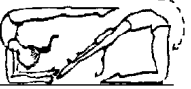



		A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00
<b>2.2. Front split and back bend of the trunk</b> ↓ <i>d</i> ↑ <i>d</i> <i>ed</i> <i>ed</i>											
16.		Start standing 	Start from the floor 	With walkover 	Walkover start from the floor 						
<b>2.3. Back split with rotation on the vertical axis</b> <i>hd</i> <i>id</i>											
17.			Start in penché, ½ turn 		Rotation in penché 						
<b>2.4. . Front split and back bend of the trunk and rback during rotation</b> ↓ <i>d</i> ↑ <i>d</i> <i>ed</i> <i>ed</i> <i>i</i>											
18.			Start standing + ½ turn with or without help 	Start from the floor + ½ turn, with or without help 	Start standing + turn, with or without help 	Start from the floor + turn, with or without help 					
19.					Start standing + with walkover + ½ turn, with or without help 	Walkover with start on the floor, with or without help 					

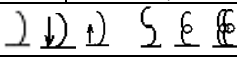
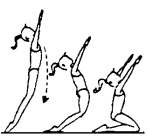
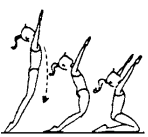
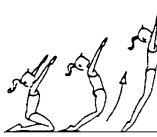
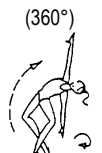


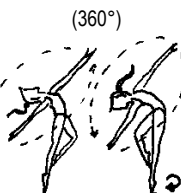
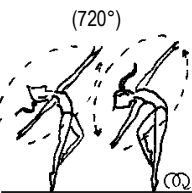
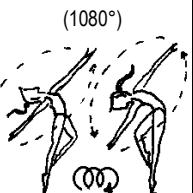


	A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00
<b>3. On one foot : kip movement or walkover or rotation on the horizontal axis</b>										
<b>3.1. Back split with help</b> , with back bend of the trunk, arrival on the other leg (or vice-versa) or with intermediate position with trunk bent below the horizontal										
20. On one foot					From back split to front split with trunk bent back (with or without movement back to the initial position) 					
21.							With ½ turn in the walkover position 			
<b>3.2. Illusion on one foot : 1, 2, 3, etc. successive ones (without change of support of the hands or the foot)</b>										
22. Forward One		2 successive		3 successive						
23. Sideways One		2 successive		3 successive						

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00
<b>24. Backwards with back bent of the trunk</b>									
		One 		2 successive 		3 successive 			
<b>25. Backwards with trunk horizontal</b>									
	One 		2 successive 		3 successive 				
<b>26. Illusion backwards with circle of the leg in different directions, without full bend of the trunk</b>									
One 	2 successive 	3 successive 							
<b>4. On the floor</b>									
<b>4.1. On the floor, on the foot with leg bent, on the stomach, on the chest or on the forearms or « fente » position + trunk bent back over the stretched leg</b> 									
<b>27. On the knees</b>	A genoux, de flexion en arrière à grand écart avant restant en flexion 		On the knee, split with or without help, plus 27B 						
<b>4.2. On the floor, on the knee, on the foot with leg bent, on the stomach, on the chest or on the forearms (cont'd)</b> 									
<b>28. On one foot</b>	From the « lunge » position to « lunge » position with back bend of the trunk 								

⊥

	A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00
29. On the chest			Rotation, on the stomach with back bent of the trunk 		Rotation, on the chest, legs high up with help 	Rotation, on the chest, legs high up without help 	From position on the stomach and trunk bent back, and on the chest, legs high up without help 			
30. On the stomach / chest				Pushing with the hands, rotation (180°) on the chest, legs high up. 	Pushing with the hands, rotation (360°) on the stomach, arms and legs high up 					
31. Support on the forearms				With movement of the leg on the horizontal or vertical plane 	Landing forward on the knees with back bend of the trunk 	After a rotation or roll backwards and movement of the legs 				
32. On the floor				Front split with side roll (360°) 		Back split with side roll (360°) 				

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00
<p>5. Waves </p>									
<p><b>33. Total body wave standing or passing on the tips of the toes</b> <b>Total body wave standing, in all directions</b></p> 	<p>down to the floor:</p> 			<p>from the floor, with or without trunk bent back</p> 					
	<p>(360°)</p> 		<p>(720°)</p> 		<p>(1080°)</p> 				
			<p>(360°)</p> 		<p>(720°)</p> 		<p>(1080°)</p> 		



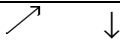







## 2. APPARATUS DIFFICULTY (D2)

### 2.1 GENERALITIES


- 2.1.1 Each individual exercise can have an unlimited number of Mastery elements with apparatus for a value of a maximum of 10.00 points: with or without throw, with Risk catches and Apparatus Originalities.
- 2.1.2 To be valid, all Mastery elements with apparatus must be performed **without any technical fault** in the apparatus handling. In case of a combination of several Mastery criteria, the Judge will cancel the entire combination if the apparatus element is not correctly performed.
- 2.1.3 The principle to be observed, is to avoid to superimpose/overlap the Mastery elements or their criteria, meaning that the value of a Mastery element or criterion cannot be awarded twice.
- 2.1.4 Each Mastery element counts only once, therefore, an identical repetition – **identical** body movement and identical apparatus handling – will not be counted. Exception: a succession of 2 or 3 identical passing into the Rope/Hoop with Jumps/Leaps
- 2.1.5 Each gymnast must submit in advance and in writing the sequence of all apparatus Mastery elements (D2), with the corresponding symbols and entering them in the **left** column of the official form.
- 2.1.6 If on the official form, the addition of value of a Mastery apparatus Difficulty or the value of a Mastery element is incorrect: 0.30 penalty (D2 Judges)
- 2.1.7 The definitions, norms and values of Mastery are described in the following paragraphs:



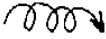
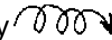







- 2.2 *Technical Groups*  
 2.3 *Mastery without throw*  
 2.4 *Mastery with throw*  
 2.5 *Risk*  
 2.6 *Apparatus Originalities*






### 2.2 TECHNICAL GROUPS



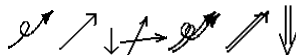



<b>Rope</b>
Open rope held by both hands, rope turning forward, backward or laterally: Jumps or Leaps into the rope 
Open rope held by both hands, rope turning forward, backward or laterally: skips or hops into the rope 
Throws and catches  <ul style="list-style-type: none"> <li>• Open rope, held by the end </li> <li>• Open rope, held in the middle </li> </ul>
Toss of one end ("échappé") 
Rotations of the rope  <ul style="list-style-type: none"> <li>• Folded rope, held at the ends or in the middle </li> <li>• open rope held in the middle </li> <li>• open rope held at the end </li> </ul>



<p>Handling : </p> <ul style="list-style-type: none"> <li>• swings</li> <li>• circles</li> <li>• figure eights</li> <li>• « sails »</li> </ul> <p>• spirales</p>
<p><b>Notes</b></p> <ol style="list-style-type: none"> <li>1. <i>The rope can be held by both hands or by one hand either open or folded in 2, 3 or 4; however, the primary technique is with the open rope held at the ends by both hands during the jumps/leaps or skips/hops.</i></li> <li>2. <i>It is also possible to perform wrapping, spiral, rebounding, and mills movements. These elements, 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></li> <li>3. <i>Jumps/leaps or skips/hops into the rope must be performed in all directions: forward, backward, with turns, etc.</i></li> </ol>

<p><b>Hoop</b></p>
<p>Passing through the hoop </p>
<p>Elements over the hoops </p>
<p>Rolls: </p> <ul style="list-style-type: none"> <li>• Over the body </li> <li>• On the floor </li> </ul>
<p>Rotations: </p> <ul style="list-style-type: none"> <li>• Around one hand or another part of the body</li> <li>• Around one axis of the hoop : hoop standing on the floor or on a part of the body, or being in suspension </li> </ul>
<p>Throws and catches </p> <ul style="list-style-type: none"> <li>• with rotations of the apparatus </li> <li>• on oblique plan </li> </ul>
<p>Handling: </p> <ul style="list-style-type: none"> <li>• Swings</li> <li>• Circles</li> <li>• Figure eights</li> </ul>


<b>Ball</b>	
Throws and catches	
Bounces	
Free rolls:	
	<ul style="list-style-type: none"> <li>• over the body </li> <li>• on the floor </li> </ul>
Handling:	
	<ul style="list-style-type: none"> <li>• thrusts</li> <li>• swings</li> <li>• circles</li> <li>• Figure eights</li> <li>• « Flip over » with or without circular movements of the arms (ball balancing on one hand or on a part of the body)</li> <li>• Rotations of the hand around the ball</li> <li>• Small rolls</li> <li>• Accompanied rolls</li> </ul>
<b>Notes.</b>	
<ol style="list-style-type: none"> <li>1. The handling of the ball held with 2 hands is not typical of this apparatus; therefore, they must not overwhelm the composition.</li> <li>2. The execution of all technical groups with ball supported on the hand is correct only when fingers are joined in a natural manner. <b>A "grasped" ball is considered to be static.</b></li> <li>3. The ball held on the hand without autonomous movement of the arm is considered to be static; therefore, it is only allowed during a <b>single</b> body movement.</li> <li>4. <b>Catches</b> : The ball is generally caught with one hand. A catch with both hands will lower the value of the Mastery element by one tenth (0,10), Exception: Catches outside the visual field.</li> </ol>	

<b>Clubs</b>	
Small circles	
Mills	
Throws with or without rotation of the Club/s during the flight (1 or 2) or asymmetric throws and catches	
Asymmetric movements	
Tapping	
Handling:	
	<ul style="list-style-type: none"> <li>• « Thrusts », swings, circles with the arms</li> <li>• « Thrusts », swings, circles of the apparatus</li> <li>• Figure eights</li> <li>• Free rotation of the clubs</li> <li>• Rolls of the clubs</li> </ul>


**Notes.**

1. The typical technical characteristic, is handling of both Clubs together, therefore, this technical work should be predominant in the composition.
2. The basic norm of handling the Clubs, is to be held by the head, therefore, any other forms of holding the Clubs – example: by Club's body or neck - must not be predominant.
3. Asymmetric movements must be performed with different movements of each club (shape or amplitude and work plane 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.
4. 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.
5. Rolling, rotation, rebounding, or sliding movements must not overwhelm the composition.

**Ribbon**

Snakes (4-5 waves) 


Snakes on the floor  (drawn on the floor)


Spirals (4-5 loops) 

Spirals on the floor  (drawn on the floor)

Handling:



- « Thrusts »
- Swings
- Circles
- Figure eights
- Figure eights on the floor  (drawn on the floor)
- Rotation of the Ribbon stick around the hand
- Roll of the stick on a part of the body

Boomerang throws 

Tosses ("échappé") 

Throws 

Passing through or over the pattern formed by the ribbon with the whole body or a part of the body



**Note :** It is also possible to perform rebounds (push backs), wrapping and unwrapping movements with the apparatus. However, as with all elements non specific to the technique of the apparatus, these elements must not overwhelm the composition.

**Note valid for all the apparatus :** Any coordination between body and apparatus or any particularly interesting use of the apparatus, which has not been specified in the following tables, must be presented/submitted for consideration of being accepted as Originalities.

2.3 MASTERY WITHOUT THROW

2.3.1 Description of the “Bases”

ROPE

	Passing into the rope turning forward with a jump/leap Passing into the rope turning backward during a “Jeté” with a turn
	Passing into the rope turning forward with skips/hops
	Echappé: with catching the end of the Rope without rotation
	Rotation : open and stretched rope held in the middle
	Rotation : open and stretched rope held at one end
	<i>Note : the rotation of the folded rope held at the ends or in the middle  is not valid as a base for the Mastery.</i>
	- Figure eights and « sales » combined with:
	- Spirals combined with :
	- Passing the apparatus : • under the leg(s) during a jump/leap: () • without hands: ()
	- Unstable balance of the apparatus combined with :





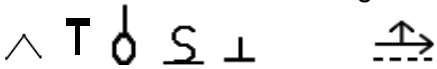
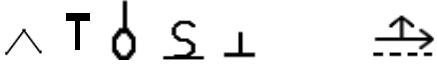
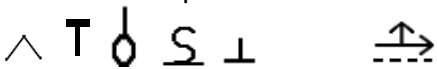
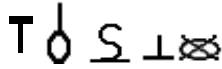
**Note valid for all the apparatus :**

In the Handling section it has been mentioned different criteria applicable to each particular handlings, because depending on the type of the handling, only certain criteria can be combined.





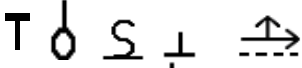
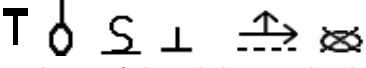
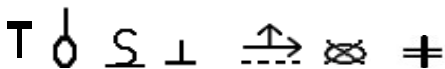
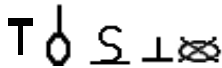
HOOP

	Large roll: • over the body - 2 segments minimum - with impulse by the hand • rolls over the stretched arms to the side, the large roll must be performed over the 2 arms
	Roll on the floor: straight forward or backward
	Rotation around the hand
	Rotations around the axis between the fingers or on the floor (the technique of the impulse always requires a series of rotations).
	Passing through: with or without jumps/leaps or skips/hops)
	Passing over: • partial or whole body (with hands, or with the hoop rolling on the floor, or with the hoop turning on the floor
	- Figure eights: with flip over of the hoop with circular movement of the arm and a movement of the trunk with large amplitude :
	- Passing the apparatus : • under the leg(s) during a jump/leap: () • without hands: ()
	- Unstable balance of the apparatus combined with :




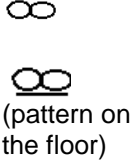







**BALL**

	<p>Bouncing with hand</p>
	<p>Large roll:</p> <ul style="list-style-type: none"> <li>• over the body - 2 segments minimum - with impulsion by the hand</li> <li>• <i>rolls over the stretched arms to the side, the large rolls must be performed over the 2 arms</i></li> </ul>
  	<p>- Figure eights with flip over of the ball with circular movement of the arm and a movement of the trunk with large amplitude combined with :</p> <p style="text-align: center;">  </p> <p>- Series of small rolls over the body or on the floor combined with :</p> <p style="text-align: center;">  </p> <p>- Series of accompanied rolls combined with :</p> <p style="text-align: center;">  </p> <p>- Passing the apparatus :</p> <ul style="list-style-type: none"> <li>• under the leg(s) during a jump/leap: (→✕←)</li> <li>• without hands: (✕)</li> </ul> <p>- Unstable balance of the apparatus combined with : </p>

**CLUBS**

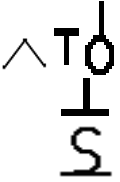

	<p>A mill is composed of at least 4 small circles of the clubs with time delay and by alternating crossed and uncrossed wrists/hands each time</p>
	<p>The asymmetric movements of both Clubs must be different in their shape or amplitude and in the work planes or the direction.</p>
	<p>Series of small or medium circles of both clubs on the same plane and direction</p>
	<p>- Figure eights combined with :</p> <p style="text-align: center;">  </p> <p>- Rolls : </p> <p>- Free Rotations of the clubs on the body combined with :</p> <p style="text-align: center;">  </p> <p>- Passing of the apparatus :</p> <ul style="list-style-type: none"> <li>• under the leg(s) during a jump/leap: (→✕←)</li> <li>• without hands: (✕)</li> </ul> <p>- Unstable balance of the apparatus combined with : </p> <p><i>Other elements :such as tapping, rebounding, sliding are not valid as base for the mastery.</i></p>







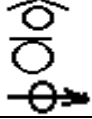
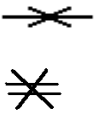
**RIBBON**

	<p>- Snakes : 4 - 5 waves, performed with the same height and amplitude                  - Spirals : 4 - 5 loops, performed with the same height and amplitude</p>
	<p>Snakes drawn on the floor                  Spirals drawn on the floor</p>
	<p>Circles : circles with large movement of the arm</p>
	<p>- Large and small figures eight combined with :                    - Figure eights drawn on the floor combined with :   (stepping into the loops of the figure eight on the floor)                  - Rebound/kick back of the stick combined with :                     - « swordsman »: passing one arm through the pattern combined :  <ul style="list-style-type: none"> <li>• with movement of the arm into and out of the pattern : </li> <li>• with total passing of the stick into the pattern followed by the toss of the stick : </li> </ul>                   - Passing of the apparatus :  <ul style="list-style-type: none"> <li>• under the leg(s) during a jump/leap: </li> <li>• without hands: </li> </ul> </p>

**2.3.2 Description of the criteria**

- Each « basic technical element » of the apparatus has a value of 0,00 point.
- According to the general rule of the mastery, if a basic apparatus element is performed with a technical fault, the element of mastery is no longer valid.
- The value of the base increases each time by 0.10 point when coordinated with one or more than one, of the following criteria:

Criteria of Mastery without throw	
	<p><b>Body in space:</b></p> <ul style="list-style-type: none"> <li>• Body during the flight ;</li> <li>• Body in a balance position ;</li> <li>• Body during a rotation around the horizontal or vertical axis (without step)</li> <li>• Body performing a flexibility or wave</li> </ul> <p>As for the definition of the body group of “mixed” difficulties, the condition of the body during the flight is given by the first part of the element. Therefore the 0.10 point can be given only once per element.</p>
	<p><b>Performed in a series:</b> the series is composed by a succession of at least 3 <u>different</u> elements, with at least 2 different handlings or changes of the planes, directions, levels. <u>Exceptions</u> :</p> <ul style="list-style-type: none"> <li>• The succession of 2 or 3 equal passings into the Rope/Hoop with jumps/leaps.</li> <li>• The series of mills can be performed without change of the plane / direction</li> </ul> <p><b>Note : Ball</b></p> <ul style="list-style-type: none"> <li>• <i>the series of bounces can have a change of rhythm and/or height</i></li> <li>• <i>or a change of the relationships body-apparatus.</i></li> </ul>

	<p><b>Coordinated with a sequence of rhythmic steps (4 steps minimum):</b></p> <ul style="list-style-type: none"> <li>Any classical dance steps</li> <li>Any folkloric dance steps</li> <li>Any rhythmic steps mentioned in Physical Education manuals</li> <li>Any rhythmic steps with or without travelling</li> <li>Any rhythmic steps in different directions and/or with rotations</li> </ul> <p><i>The rhythmic steps must be strictly related to the music and express a rhythm, and not only the regular timing</i></p>
	<p><b>Performed:</b></p> <ul style="list-style-type: none"> <li>without the help of the hand/s</li> <li>or on one open hand, such as free rotations of the apparatus</li> <li>or free rotation of the apparatus on the fingers, on the body or around the body</li> </ul>
	<p>Performed in a position on the floor:</p> <ul style="list-style-type: none"> <li>During a large roll of the apparatus over the body</li> <li>During a passing through or over the apparatus (ex: passing over or through the rope/hoop with brief hand support or skips/hops with bent legs)</li> </ul>
	<p><b>Performed outside the visual field:</b> In principle this criterion is not applied for the group of "Handling", except for the following handlings:</p> <ul style="list-style-type: none"> <li>handling without hands or unstable balance (see Note 3 here after)</li> <li>spirals of the open rope</li> <li>free rotation of the club(s)</li> <li>roll of the club(s)</li> </ul>
	<ul style="list-style-type: none"> <li>passing into the folded rope</li> <li>with additional passing through the apparatus during the flight of the same jump/leap: for each additional passing</li> </ul>
	<p><b>Performed with a change of:</b></p> <ul style="list-style-type: none"> <li>plane</li> <li>direction</li> <li>level</li> <li>rhythm</li> </ul> <p>of the apparatus and/or the gymnast.</p>
	<p><b>Passing with total/whole body</b> through or over the apparatus with or without a jump/leap</p>
	<p><b>Performed with:</b></p> <ul style="list-style-type: none"> <li>passing the apparatus below the leg(s) during the flight of a jump/leap</li> <li>passing the apparatus outside the visual field during an element with rotation of the apparatus (hoop)</li> <li>passing the apparatus without the help of the hands</li> </ul>

**Notes valid for all the apparatus :**

**1. «Development of Mastery criterion »**

A Mastery technical element performed without the help of hands or with a roll on the body, which in addition uses a change of direction, level or a change of body in space, with or without loss of visual contact will have an overall value which is comprised by all represented criterion

Example : Continuous rotations of the hoop around the ankle during a walkover backwards with passing on the floor finishing in a Balance with leg backward :

$$\frac{\text{O} (\neq \text{O} \uparrow \rightarrow \text{T} \otimes)}{\text{Base} \quad 5 \text{ criteria}} = 0,50$$

2. « **Passing through** » the apparatus may be performed ( $\rightarrow \text{O}$ ) :

- with the whole body “moving in and moving out”
- or “moving in only”, passing through a minimum of 2 large body segments like the arms, legs or head - trunk

3. « **Handling without hands** » Examples : ( $\text{O} \neq$ ) or ( $\text{O} \neq$ ) or ( $\text{O} \neq$ )

During a handling of any technical element without the help of the hands, the apparatus must have an autonomous technical movement which can be initiated:

- with the impulse from another part of the body
- with the initial impulse from the hand(s), but thereafter the apparatus must be able to have a complete autonomous movement without the hands. Excluded are the rolls of the apparatus over the body -.

4. « **Unstable balance** » of the apparatus ( $\text{O}$ )

The apparatus is considered in an « unstable balance » provided that :

- The apparatus is held without the help of the hand(s) on a small surface of the body segment (foot, the back of the hand) or with a difficult body-apparatus relationship, with risk of loss of the apparatus;
- The apparatus is held without the help of the hand(s) during a body rotation on the horizontal or vertical axis (including the simple “suspended” (hanging) position of the apparatus on the neck or another part of the body);
- A “suspended” (hanging) position of the apparatus on a large surface of the body is not considered as an element of unstable balance.

5. **Sequence of rhythmic steps**  $\uparrow \rightarrow$

The sequence of rhythmic steps must be coordinated with a variety of apparatus handling – always moving - (plane, direction, level). During the sequence, it is possible to combine different basic techniques.

2.3.3 Summary table for Mastery without throw

ROPE	$\wedge \text{T} \text{O}$ $\perp \text{S}$	$3 \uparrow \rightarrow$	$\uparrow \rightarrow$	$\neq$	$=$	$\otimes$	$\uparrow \rightarrow$	$\text{O} \rightarrow \text{O}$	$\text{O} \text{O}$	$\rightarrow \times$ $\times$
$\rightarrow \text{O}$	0,1	0,1					0,1		0,1	
$\rightarrow \text{O} \rightsquigarrow$		0,1		0,1	0,1		0,1		0,1	
$\curvearrowright$	0,1	0,1	0,1 (catch)			0,1 (catch)		0,1	0,1 double rotation of one end	
$\text{---} \bullet$ $\text{---} \bullet$	0,1	0,1	0,1	0,1			0,1 plane/ direction	0,1		0,1
$\text{O}$ $\text{O}$	0,1		0,1			0,1 spirals, without hands / unstable				0,1 spirals



PART TWO – INDIVIDUAL EXERCISES – APPARATUS DIFFICULTY

HOOP										
	0,1	0,1	0,1	0,1	0,1	0,1	0,1			
	0,1			0,1		0,1	0,1 with boomerang or in a circle	0,1		
	0,1			0,1		0,1	0,1 frontal and lateral plan			0,1 without hands or with rotations
	0,1			0,1		0,1		0,1		0,1
	0,1	0,1		0,1		0,1	0,1 for skips/hops		0,1	
	0,1					0,1				0,1
	0,1		0,1			0,1 without hands/unstable				0,1

BALL										
	0,1	0,1	0,1	0,1*		0,1	0,1	0,1		0,1
	0,1	0,1	0,1	0,1	0,1	0,1	0,1			
	0,1		0,1			0,1 without hands/unstable				0,1

\*Note « Without hands » refers to the bouncing on the floor without hands or the catch without hands from a bounce











CLUBS										
	0,1	0,1	0,1			0,1	0,1			
	0,1					0,1				
	0,1					0,1				
	0,1		0,1	0,1		0,1 without hands/unstable				0,1











RIBBON										
	0,1	0,1	0,1			0,1	0,1	0,1		
	0,1	0,1	0,1			0,1	0,1			
	0,1		0,1					0,1		
	0,1		0,1					0,1		0,1

## 2.4 MASTERY WITH THROW









### 2.4.1 Large Throws or Re-throws/Rebounds








The height of a large throw must be about double the size of the gymnast measured from her head. Only the height of the boomerang throw of the **ribbon**, of the fully stretched **rope**, or the clubs with horizontal rotations may be less. On the other hand, the boomerang throw on the floor must be evaluated according to the criteria for *small /medium* throws.

MASTERY with THROW		
	0,10	Without the help of the hands
	0,10	Outside the visual field
	0,10	During an element with rotation (rotation around the vertical or horizontal axis of the body, for example, pivot, illusion, "chaînés", etc.)
	0,10	During a flexibility or wave movement
	0,10	During a balance movement of the body
	0,10	During a flight element
	0,10	Below the leg(s)
	0,10	Passing through and throw immediately
	0,10	Throw in a position on the floor (also valid with support on the knee)
	0,10	Re-throw (throw and without a catch, throw again immediately) or push-back









MASTERY with SPECIFIC THROWS		
ROPE		
	0,20	Throw open rope held by the end
	0,30	Throw open rope held in the middle
HOOP		
	0,20	Throw of the hoop with rotation around its diameter
	0,20	Throw of the hoop on the oblique plan
CLUBS		
	0,10 0,30	Throw with very fast rotations on the horizontal plan: 1 Club = 0.10, 2 Clubs = 0.10 + 0.20
	0,20	Throw of 2 clubs
	0,30	Asymmetric throw :2 Clubs = 0.10 + 0.20
	0,20	Throw 2 Clubs in «double cascade»
	0,30	Throw 2 Clubs in «triple cascade » = 0,20+0,10
RIBBON		
	0,20	Boomerang throw



2.4.2 **Small or medium throws** (including boomerang throws on the floor and tosses/“échappés” of the **ribbon**), re-throws and push backs  
 The values specified in MASTERY for large throws must be decreased by 0.10. Therefore, at the minimum two of the following criteria must be met to receive **0.10** point (except for the specific small/medium throws of the ball and the clubs. See special Table).







MASTERY with THROW (small or medium)	
	Without the help of the hands
	Outside the visual field
	During an element with rotation on the vertical or horizontal axis of the body (for example, pivot, illusion, “chaînés”, etc.)
	During an element with body in a flight position
	Below the leg(s)
	Passing through and throw immediately
	Throw of the apparatus with rotation: <ul style="list-style-type: none"> <li>• <b>hoop</b>: rotation around its diameter;</li> <li>• <b>clubs</b>: very fast rotations.</li> </ul>
	Throw from a position on the floor (also valid with support on the knee)

MASTERY with specific THROW (small or medium)		
<b>BALL</b>		
	0,20	Series of different small throws (modality, directions, amplitude, type of catch or without catch)
<b>CLUBS</b>		
	0,10	Asymetric throw of 2 clubs
	0,10	Throw 2 clubs in «double cascade»
	0,20	Throw 2 clubs in «triple cascade»
	0,20 0,30	Series of different small throws (modality, directions, amplitude, type of catch or without catch : 1 club = 0,20 2 clubs at the same time alternating = 0,30)
<b>RIBBON</b>		
	0,10	Toss (“échappé”) with rotation of the stick of the ribbon, combined with the following criteria: 

2.4.3 **Catch after a large throw** (including boomerang throws of the **ribbon**), re-throws, push-backs and catch of an apparatus balanced on one part of the body, apparatus intentionally sliding or dropped: **0,10** point each time










MASTERY with catches		
	0,10	Without the help of the hands
	0,10	Outside the visual field
	0,10	During an element with rotation around the horizontal or vertical axis of the body (for example pivot, « chaîné », illusion, etc.)
	0,10	During a jump/leap
	0,10	During a flexibility or wave movement
	0,10	During a Balance
	0,10	Below the leg(s)
	0,10	Catch while passing through the apparatus during the flight





	0,10	Catch in a position on the floor, also valid with support on the knee
	0,10	Mixed catch: with hand and another part of the body

<b>MASTERY with specific catches</b>		
<b>BALL</b>		
	0,20	Catch directly with a roll
	0,10	<ul style="list-style-type: none"> <li>Catch with one hand (only for catch outside the visual field for which the value has to be added = 0.10 + 0.10)</li> </ul>
	0,20	Catch on the back of the hand(s)
<b>HOOP</b>		
	0,10	Direct catch with rotation of the apparatus
	0,20	Catch directly with a roll
	0,20	Catch while passing - with at least 2 parts of the body - through the apparatus

#### 2.4.4 Catch of small or medium throws (including tosses/"échappés" of the ribbon), re-throws and push backs

The values specified in MASTERY for catches of large throws must be decreased by 0.10 point. Therefore, at the minimum two of the following criteria must be met to receive 0.10 point.

<b>MASTERY with catches (small or medium throws)</b>	
	Without the help of the hands
	Outside the visual field
	During an element with rotation on the horizontal or vertical axis of the body (for example pivot, « chaîné », etc.)
	During a jump/leap (body in a flight position)
	Below the leg(s)
	Catch while passing through the apparatus
	Catch in a position on the floor: <ul style="list-style-type: none"> <li>also valid with support on the knee</li> <li>In the case of   the body position must be different.</li> </ul>

<b>MASTERY with specific catches (small or medium throws)</b>		
<b>BALL</b>		
	0,10	Catch directly with a roll
	0,10	Catch on the back of the hand(s)
<b>HOOP</b>		
	0,10	Catch directly with a roll
<b>CLUBS</b>		
	0,10	Catch directly with a roll

**Notes valid for all the THROWS and CATCHES:**

1. The criterion “during an element with body rotation” applied to the jumps/leaps is only valid for the jumps/leaps with rotation of the body of more than 180°.
2. Small and medium throws: if one of the two actions of throwing or catching has one single criterion, it is evaluated in addition to the other action
3. Any catch facilitating the control of the apparatus (ex. catching/blocking with the additional help of the hand) cancels the value of the element. Special case : catching the ball with both hands (see Technical Groups, Ball, Note 4).

**2.5 RISK**

The risk can be with or without throw of the apparatus.

**2.5.1 Risk with throw**

The « risks » with throw must comprise at least the **two** following basic actions:








**1<sup>st</sup> action** : during the flight of the apparatus,


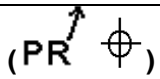
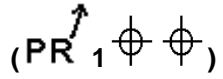

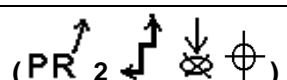
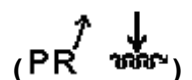
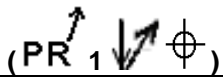

- **Minimum of 1 element, with rotation of the body** on the vertical or horizontal axis, with or without passing on the floor.

**2<sup>nd</sup> action** : during the catch of the throw,

- loss of visual contact with the apparatus during or immediately at the end of an element with body rotation on the horizontal axis. It is also possible to catch the apparatus during a body movement difficulty, but only if the difficulty is perfectly related to the preceding movement of body rotation and **without interruption of the loss of visual contact**.

The value of the risk can be increased if, in addition to the two actions mentioned there are criteria as mentioned in the table below :

RISK WITH THROW			
Symbol	Value	Description of the base	
	0,30	1 <sup>st</sup> action	During the flight of the apparatus : <b>1 rotation</b> around the horizontal or vertical axis of the body, with or without passing to the floor
		2 <sup>nd</sup> action	Catch during or immediately at the end of <b>1 rotation</b> around the horizontal axis of the body (without catch on the floor)
Symbol	Value	Criteria to be applied to the base of Risk with throw	
 1, 2	(+0,10)	For each additional rotation around the horizontal or vertical axis of the body, with or without passing to the floor (1, 2 etc.) performed in succession during the flight of the apparatus	
	(+0,10)	For each change of body rotation axis	
	(+0,10)	For each change of gymnast level (3 levels : standing, gymnast in flight, on the floor)	
	(+0,30)	For direct catch with rolling of the apparatus on the body during a walkover	
	(+0,20)	For re-throw of the apparatus during a walkover	
	(+0,20)	For catch out of the visual field during or immediately at the end of a walkover	
See Mastery	See Mastery	For other criteria foreseen in the Mastery with catch (ex: catch without hands, on the floor, etc.)	



EXAMPLES of criteria combinations of Risk with throw		
Throw, <b>3 rolls</b> and catch during the 3 <sup>rd</sup> roll = 0,30+0,10		0,40
Throw, <b>1 pivot</b> with side split and catch during a <b>walkover</b> sideways on the hands = 0,30+0,10		0,40
Throw, <b>illusion</b> forward, <b>pas chaîné</b> and catch during a <b>walkover</b> forward on the hands = 0,30+0,10+0,10+0,10		0,60
Throw, <b>Illusion</b> forward and catch at the end of a <b>roll</b> forward on the floor without hands = 0,30+0,10+0,10+0,10		0,60
Throw, <b>3 pas chaînés</b> and catch out of the visual field during a <b>walkover</b> on the forearms = 0,30+0,10+0,10+0,10+0,20+0,10		0,90
Throw, <b>illusion</b> and direct catch with rolling of the hoop on the body during a <b>walkover</b> forward, on the hands = 0,30+0,30		0,60
Throw, <b>2 pas chaînés</b> , and re-throw during a <b>walkover</b> backwards on the hands = 0,30+0,10+0,20+0,10		0,70
Throw, <b>1 pas chaîné</b> , and direct catch with rolling of the hoop on the body during a <b>walkover</b> backwards on the hands and re-throw of the hoop out of the visual field = 0,30+0,30+0,20+0,20+0,10		1,10

### 2.5.2 Risk without throw

The « risk » without throw has always a rolling of the apparatus on the body during a body rotation around the horizontal axis, with loss of visual contact with the apparatus.

The value of the risk may increase:


1. with **passing on the floor** during a body rotation
2. with **re-throw/push-back** of the apparatus
3. with the criteria foreseen for the mastery without throw

RISK WITHOUT THROW		
Symbole	Value	BASE
(PR)	0,30	Long roll of the apparatus during a body rotation at the horizontal axis of the body (without passing on the floor)
Symbole	Value	Value and application of the additional criteria
(PR  )	0,40	+0,10 passing on the floor
(PR  )	0,50	+0,20 passing on the floor + push-back of the apparatus
Plus criteria for the Mastery without throw		

**Note valid for all catches with Risk :**

- The simple «forward Illusion » can be used as a body element (not declared as difficulty in the form) with rotation on the horizontal axis of the body without passing on the floor. For a succession of “Illusions” to be counted as body movement with rotation, the gymnast must perform a change of support at each turn.

**2.6 APPARATUS ORIGINALITIES**

- 2.6.1. All original apparatus movements must be declared before the Championships, in order to be evaluated by the Technical Committee and the participating Judges during the official training. After the Championships the concerned National Federation will be required to submit to FIG the descriptive text in 2 languages (French and English), with drawings of the originalities accepted as valid. Gymnasts who did not participate in the official Championships will have the possibility to submit to FIG a video of the originalities, for the evaluation. However, the submitted original apparatus movements will only be valid for tournaments, unless they have been accepted at the first official Championships in which the gymnast did participate.
- 2.6.2. For each novel relation gymnast-apparatus:
- + 0.10 (+ **0,10** in case of a risk)
- 2.6.3. After being accepted, **the originality** must be indicated on the official form with the symbol  and its approved value (+0,20) or (+0,10) at the left side of the concerned symbol of mastery in the right column of the apparatus difficulty (D2).
- 2.6.4. If the new and/or original apparatus element/difficulty is not performed correctly or not performed as officially approved, it will lose its entire value (element + originality = 0.00).

**2.7 PENALTY DEDUCTED BY THE D2 JUDGES**

Penalties	0,10	0,20	0,30 and more
			Incorrect addition of the total value of the apparatus difficulty or the value of a mastery element

**2.8 EVALUATION OF THE APPARATUS DIFFICULTY (D2)**

The judge for Apparatus **Difficulty (D2)** must proceed as follows :

- Follow and check all the elements according to their performance sequence;
- Verify the gymnast performs the elements listed on the form in a valid way;
- Apply the corresponding score
- Deduct the penalties

## ARTISTRY (A)

### 1. BASIC COMPOSITION

The main objective of the artistic component of the RG exercise is to project an emotional message to the spectators and to display the choreographic idea with an expressive interpretation guided by the following three aspects: music accompaniment, artistic image and expressivity (Choreography)

The maximum value of Artistry is **10.00 points**.

### 2. MUSIC - GENERALITIES

- 2.1 All the exercises have to be performed in their totality with a musical accompaniment. However, very short and voluntary stops, motivated by the composition, may be tolerated.
- 2.2 An exercise performed voluntarily or involuntarily during a long period or in its totality without music accompaniment will not be evaluated. In the case the interruption is due to a fault of the Organisers, the gymnast is authorised to repeat the exercise.
- 2.3 The music may be interpreted by one or several instruments, including the voice used as an instrument (without words). 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.
- 2.4 The exercise may be accompanied either by one musician or by a musical recording on CD.
- 2.5 Conditions required for recording:
  - It is permitted to record a sound signal at the beginning of the recording, but the name of the gymnast or the apparatus should never be mentioned;
  - A different CD will be used for each exercise;
  - The music must be recorded at the beginning of the CD;
  - The following will be marked on the CD:
    - ⇒ The name of the gymnast and the 3 capital letters used by the FIG to designate the gymnast's country
    - ⇒ A symbol representing the apparatus used
    - ⇒ The length of the music
    - ⇒ The name(s) of the composer(s) and of the music used.
- 2.6. The characteristics of the musical accompaniment determines the structure and the character of the composition.
- 2.7. The music of an RG exercise must have the required characteristics for the musical accompaniment of an RG exercise: a character coherent with the development of the exercise and a well and clear efficient marked rhythm, in order to assist and emphasize the rhythm of the gymnast's movements.
- 2.8. Very strict harmony is required between the character and the rhythm of the music and that of the exercise and its movements.
- 2.9. The harmony between music and movement must be emphasized throughout the exercise, if it is only at the beginning and at the end of the exercise is considered as « background music ».
- 2.10. The musical composition may have been written especially for the exercise or may come from the use or modification of already existing music (arrangement).
- 2.11. In any case, the music must have a unity and not be a disconnected juxtaposition of various musical fragments.



### **3. CHOREOGRAPHY**

#### **3.1 GENERALITIES**

- 3.1.1 Choreography is characterized by a guiding idea performed, from beginning to end, by means of a **unified** message using all possible movements of the body and the apparatus. A composition must not be a disconnected juxtaposition of difficulties.
- 3.1.2 It must utilize sufficient connecting elements – technical, aesthetic and emotional – in relationship with the music, in order to assist to develop a theme of the exercise.
- 3.1.3 The body movement difficulties must be uniformly distributed throughout the exercise.
- 3.1.4 The movements must be logically connected: passing from one movement - or a movement sequence – to another, should have a logical continuity and not a disconnected juxtaposition.
- 3.1.5 The whole floor area must be used.

#### **3.2 CHOICE OF BODY ELEMENTS**

- 3.2.1 The body movements must not be segmented, but should have the participation of all the body segments, starting from the plexus solaris.
- 3.2.2 The body movements must be accompanied by the movement of the head, arms, the extension of the shoulders, the lengthening of the neck, etc. The expressiveness of the movement is mainly achieved by the connecting elements and by imperceptible details such as position of the hands, position or movement of the head, etc.
- 3.2.3 The apparatus elements must be coordinated with the body movement elements: different types of travellings, different types of arms and trunk movements, jumps, turns, pivots, balance, flexibility elements, etc.
- 3.2.4 Body movement elements must be as varied as possible.
- 3.2.5 The starting position of the exercise must be justified and used by the initial movement of the apparatus.

#### **3.3 CHOICE OF ELEMENTS WITH APPARATUS**

- 3.3.1 They must be chosen evenly among all the groups of technical elements for each apparatus.
- 3.3.2 At the beginning and the end of the exercise, the gymnast must be in contact with the apparatus.
- 3.3.3 The apparatus must be handled with as much variety as possible: technical elements with variety in the types of handling, amplitude, directions, planes, dynamics.
- 3.3.4 The throws must have as much variety as possible in their plane- direction, different levels or different ways of using the mastery:
- any possible planes for each type of apparatus in flight– vertical, horizontal, oblique, with rotation – and combined with different directions : forward, backward, sideways, vertical or on a curved line.
  - any position levels of gymnast throwing the apparatus : standing, on the floor, or gymnast in flight.
  - any identical type of mastery according to the criteria of throws and catches

must not predominate in the exercise. Non of the above three aspects can be performed more than 2 times. Each type of predominance will be penalised.

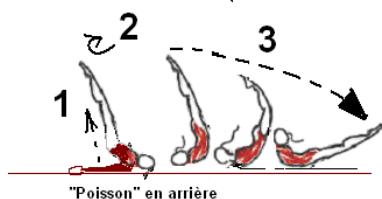
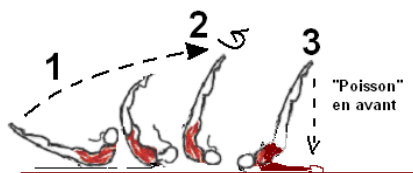
3.3.5 Apparatus must not be used as decoration, but rather must be included in the body movements: the relationship between gymnast and apparatus must be constant. However, it is also possible to perform original, aesthetic, and different choreographic elements up to a maximum of two times within each composition, provided that these elements be very brief and do not create a break in the continuity of the movements of the apparatus.

3.3.6 Each exercise must contain at least 3 Risks. They must be different, regardless of the number of rotations performed in each risk.

### 3.4 PRE-ACROBATIC ELEMENTS

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

- forward rolls without flight
- backward rolls without flight
- Forward walkovers without flight
- Backward walkovers without flight
- Cartwheels without flight
- « Ralenkova » : walkover starting from the floor
- « 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 a roll.

3.4.2 Walkovers and cartwheels with different support positions (chest, forearms, hands) are considered as different pre-acrobatic elements.

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

- Front support on the chest with or without hand support, legs up;
- 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 at the vertical.

3.4.4 The following techniques of execution are not authorized:

- Rolls: performed with flight
- Forward, backward walkovers:
  - performed with a stop in the vertical position
  - performed with flight
- Side or front splits on the floor performed with a stop in the position

3.4.5 All groups of authorized pre-acrobatic elements and elements not considered as acrobatic may be included in the exercise on condition:

- that they are performed in passing, without stopping in the position and without interrupting the continuity of the exercise;
- that they are combined with a technical element of the apparatus.

- **Case 1.** The gymnast holds the apparatus: the element with apparatus can be performed either at the beginning, at the end or during the whole pre-acrobatic element.
- **Case 2.** The gymnast is no longer in contact with the apparatus (throws, rolls, etc.); in this case, the gymnast must be in contact with the apparatus at the beginning or at the end of the pre-acrobatic element.
- **Case 3.** The gymnast is no longer in contact with the apparatus (throws, rolls, etc.), but the pre-acrobatic element is directly followed by another body element; in this case, the gymnast must be in contact with the apparatus at the beginning or at the end of these linked elements.

3.4.6 Same as for the difficulties, the **pre-acrobatic elements cannot be repeated**. However, the series of identical pre-acrobatic elements is authorized, in this case, the same element within the series cannot be repeated isolated.

### 3.5 VARIETY

3.5.1 Variety must also include the following features:

- a. Dynamics (speed and intensity of the movement)
- b. Use of space:
  - Directions
  - Trajectories
  - Levels of the height
  - Modes of travelling

## 4. PENALTIES DEDUCTED BY THE A JUDGES

4.1 MUSIC			
Penalties	0,10	0,20	0,30 and more
		Absence of unity between different musical themes	
		Abrupt interruption of the music at the end of the exercise	
	Absence of harmony in the character of each movement sequence and music <b>(each time, up to a maximum of 1.00 point)</b>		
	Absence of harmony in the rhythm of each movement sequence and music <b>(each time, up to a maximum of 1.00 point)</b>		Background music : <b>2,00 points</b>
4.2 CHORÉOGRAPHY			
Generalities	Interruption in the logical connections of movements : <b>0,10</b> each time		Insufficient connecting elements, technical, aesthetic and emotional in relationship with music (absence of unity) : <b>0.50</b>
		Lack of uniform distribution of difficulties	
		Insufficient use of the floor area	

<b>4.2 CHORÉOGRAPHY (cont'd)</b>			
<b>Penalties</b>	<b>0,10</b>	<b>0,20</b>	<b>0,30 and more</b>
<b>Choice of Apparatus Elements</b>	Absence of balance between the use of the different technical groups	Insufficient variety in the technical movements: types, amplitudes, directions, planes, dynamic	
		For each missing Risk	
		For each additional element of decoration	
<b>Choix des éléments corporels</b>		Starting position not justified by the initial movement of the apparatus	Absence of contact between the gymnast and the apparatus at the beginning or the end of the exercise (composition fault)
	Insufficient variety in the use of the body	Insufficient participation of the whole body (segmentary movements)	Movements not enough accompanied with the trunk, neck, head, arms, hands ( <i>lack of expressivity</i> ) : <b>0,50</b>
<b>Pre-acrobatic elements</b>		Authorized pre-acrobatic element performed with an unauthorized technique	
		For each repetition of authorized pre-acrobatic elements, whether isolated or in combination	
		Unauthorized pre-acrobatic elements	
<b>Variety</b>	Insufficient variety in the throws/catches : for more than 2 throws/catches in the same <u>plane-direction</u> or on the <u>same level</u> or <u>same modality</u> : <b>0,10 for each predominance</b>	Insufficient variety in the use of the space: directions / trajectories / travelling modalities ( <b>for each type</b> )	Insufficient variety in the dynamic (speed and intensity of the movements)

## 5. EVALUATION OF THE ARTISTRY (A)

The Artistry Judge (A) records all composition faults and gives the total penalties.

**EXECUTION (E)**

**Note:** Execution faults must be penalized every time and for each element at fault, except in cases of overall penalties

<b>1 MUSIC AND MOVEMENT</b>			
<b>Penalties</b>	<b>0,10</b>	<b>0,20</b>	<b>0,30 or more</b>
<b>Music - movement</b>			Absence of harmony between music and movement at the end of the exercise: <b>0.50</b>
			Absence of harmony between music and movement at the end of the exercise due to a loss of the apparatus: <b>0.30</b> + loss of the apparatus

<b>2. TECHNIQUE OF THE BODY MOVEMENTS</b>			
<b>Penalties</b>	<b>0,10</b>	<b>0,20</b>	<b>0,30 or more</b>
<b>Generalities</b>	Incomplete movement		
	Involuntary travelling without throw: adjusting the body position on the floor		
<b>Basic Technique</b>	Body segment incorrectly held during a movement <b>(each time, up to a maximum of 1.00 point)</b>		
	Loss of balance: additional movement without travelling	Loss of balance: additional movement with travelling	
			Loss of balance with support on one or both hands or on the apparatus: <b>0,50</b>
			Total loss of balance with fall: <b>0,70</b>
			Statism of the gymnast
<b>Jumps/leaps</b>	Lack of amplitude in the shape		
		Heavy landing	
<b>Balances</b>	Lack of amplitude in the shape	Shape neither fixed nor held	
<b>Pivots</b>	Lack of amplitude in the shape	Shape neither fixed nor well-defined	
		Support on the heel during a part of the rotation	Axis of the body not at the vertical and ending with one step
	Travelling (sliding) during the rotation	Hops during the rotation	
<b>Flexibilities</b>	Lack of amplitude in the shape	Lack of continuity during the movement : interruption or irregular movement	Axis of the body not at the vertical and ending with one step

PART TWO – INDIVIDUAL EXERCISES – EXECUTION

Pre-acrobatic Elements		Imprecise plane or direction	
		Incorrect execution technique	
		Heavy landing	

3. TECHNIQUE WITH THE APPARATUS			
Penalties	0,10	0,20	0,30 or more
Loss of the apparatus			Loss and immediate retrieval without travelling
			Loss and immediate retrieval after a short travelling (1-3 steps): <b>0,50</b>
			Loss and retrieval after a large travelling (4 or more steps): <b>0,70</b>
			Loss of the apparatus and use of the replacement apparatus: <b>0,50</b>
			Loss of the apparatus (no contact) at the end of the exercise: <b>0,50</b>
Technique with Apparatus	Imprecise trajectory and catch in flight with 1 step		Imprecise trajectory and catch in flight with 2 or more steps
	Incorrect catch or with the help of one hand or the body		
	Involuntary contact with the body with alteration of the trajectory		
			Statism of the apparatus
ROPE			
Basic technique	Incorrect handling: for the amplitude, shape, work plane, or for the rope not held at both ends ( <b>each time, up to a maximum of 1.00 point</b> )		
			Knot in the rope
Loss of one end of the rope		Loss of one end of the rope, with a short stop in the exercise	
Involuntary wrappings			Around the body or part of it with interruption of the exercise
Jumps/leaps & skips/hops		Feet caught in the rope	

PART TWO – INDIVIDUAL EXERCISES – EXECUTION

<b>HOOP</b>			
<b>Basic Technique</b>	Incorrect handling: alteration in the work plane, vibrations <b>(each time, up to a maximum of 1.00 point)</b>		
<b>Rolls</b>		Incorrect roll with bounce	
		Involuntary, incomplete roll over the body	
<b>Rotations</b>		Sliding onto the forearm	Sliding on the arm
	Irregular rotation on the vertical axis		
<b>Throws and catches</b>		Catch: contact with the forearm	Catch: contact with the arm
<b>Passing through the hoop</b>		Feet caught in the hoop	
<b>BALL</b>			
<b>Penalties</b>	<b>0,10</b>	<b>0,20</b>	<b>0,30 or more</b>
<b>Basic Technique</b>	Incorrect handling: Ball held against the forearm or ball "grasped" <b>(each time, up to a maximum of 1.00 point)</b>		
<b>Rolls</b>		Incorrect roll with bounce	
		Involuntary incomplete roll over the body	
<b>CLUBS</b>			
<b>Basic Technique</b>	Incorrect handling (see small specific mistakes hereafter) <b>(each time, up to a maximum of 1.00 point)</b>		
<b>Small circles and mills</b>	Irregular movements or interruption of the movement		
	Arms too far apart during the mills		
<b>Throws and catches</b>	Alteration of synchronization in the rotation of the clubs during the flight		
<b>Asymmetric movements</b>	Lack of precision in the work planes of the clubs		
<b>Loss and retrieval of both clubs</b>			Loss of both clubs and immediate retrieval without travelling: <b>0,40</b>
			Loss of both clubs and immediate retrieval after a short travelling (1-3 steps): <b>0,60</b>

PART TWO – INDIVIDUAL EXERCISES – EXECUTION

			Loss of both clubs and retrieval after a large travelling (4 or more steps): <b>0,80</b>
			Loss of both clubs at the end of the exercise: <b>0,60</b>
<b>RIBBON</b>			
<b>Basic Technique</b>	Alteration of the pattern formed by the ribbon ( <b>each time, up to a maximum of 1.00 point</b> )		
	Incorrect handling : imprecise passing/transmission , ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon ( <b>each time, up to a maximum of 1.00 point</b> )		
		Knot without interruption in the exercise	Knot with interruption in the exercise
<b>Involuntary wrappings</b>			Around the body or part of it with interruption in the exercise
<b>Snakes and Spirals</b>	Loops or waves insufficiently tight ( <b>each time, up to a maximum of 1.00 point</b> )		
	Loops or waves not of the same amplitude (height, length) ( <b>each time, up to a maximum of 1.00 point</b> )		
<b>Throws and tosses</b>		The end of the ribbon stays on the floor involuntarily	

**Notes:**

1. **Statism of the apparatus:** The apparatus must not be held for more than one movement without performing a clear element or without being in an unstable position, nor be simply lying on the floor. As a definition a static apparatus is an apparatus held for a long time:

a- "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.

b- Apparatus held "for a long time" means that the apparatus is held longer than the length of one body movement element:

- 2 or more successive travelling or connecting elements
- A preparatory element for the difficulty and the difficulty itself
- Two successive difficulties

See also *Mastery of the apparatus – Technical Groups, Ball* : notes 2 and 3.

2. **Statism of the gymnast:** the gymnast must not be motionless/immobile, when momentarily she is not in contact with the apparatus (ex.: throws, rolls).

**4. EVALUATION OF THE EXECUTION**

Each execution (E) judge must record any execution faults and give the total penalties.





## **PART THREE**

# **GROUP EXERCISES**

Version June 2009

# FEDERATION INTERNATIONALE DE GYMNASTIQUE



FONDEE 1881

## PART THREE GROUP EXERCISES

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## GENERALITIES

### 1. GYMNASTS

#### 1.1 NUMBER OF GYMNASTS

Each group exercise must be performed by 5 gymnasts. A group comprising a different number of gymnasts is not acceptable.

Each federation may enter a minimum of 5 gymnasts and a maximum of 6 gymnasts for the total program of group exercises (2 exercises and 2 finals).

In the case of 6 gymnasts, the gymnasts of the group may be:

- named for the 2 exercises of the program
- named for one exercise and reserve for the other

#### 1.2 RESERVE GYMNASTS

(See *Technical Regulations*)

If during an exercise, a gymnast leaves the group for a valid reason:

- The gymnast may be replaced by a reserve gymnast

**Penalties:**

Coordinator Judge:

0,20 point for "gymnast leaving the floor area"  
+ 0,50 point for "use of a reserve gymnast"

- The gymnast is not replaced

**Penalties:**

Artistry Judges:

2.00 points or 1.00 point depending on whether the gymnast left the group during the first half or during the second half of the exercise (set penalty for composition requirements not met because of the absence of one gymnast).

Execution Judges:

Possible faults for disruption of general harmony, formations, travelings, etc.

Coordinator Judge:

0.20 point for gymnast leaving the floor area.

Reserve gymnasts are not allowed in the competition area during the performance of the exercise.

#### 1.3. DRESS OF THE GYMNASTS

Leotards must be identical (of the same material, style, and design) and of the same color for the 5 gymnasts of the group. However, if the leotard is made of a patterned material, some slight differences due to the cut may be tolerated.

**Penalty (overall)**

- 0.50 point, if this rule is not met (Coordinator Judge)

The other norms regarding the dress of the gymnasts are outlined in *Part One, Generalities*.

## 2. ENTRY

### 2.1 PLACING OF THE GROUP ON THE FLOOR AREA

The placing of the group on the floor area must be done:

- rapidly and without musical accompaniment
- with the 5 gymnasts each having one apparatus, or one or several gymnasts holding the 5 pieces of apparatus

**Penalty:**

- 0.20 point for noncompliance with these norms (Coordinator Judge)

## 3. APPARATUS

### 3.1 CONTACT WITH THE APPARATUS

#### 3.1.1 Starting Position

At the start of the exercise, each gymnast may hold an apparatus and be in contact with it, or one or several gymnasts may hold all 5 apparatus, which she or they will throw or pass to her/their partners.

In the latter case, the apparatus must be distributed to the partners at the beginning of the exercise and the 5 gymnasts cannot remain without apparatus for longer than 4 movements.

**Penalty:**

- 0.30 point, if one or several gymnasts remain without apparatus for longer than 4 movements (Execution Judges).

When the apparatus and the gymnasts do not start moving simultaneously, the various moves must follow each other rapidly, within a short period of time to avoid visible immobility of some of the gymnasts (not more than 4 movements).

**Penalty:**

- 0.30 point for static position of one or more gymnasts (Execution Judges).

#### 3.1.2 During the Exercise

Except under special circumstances, the composition will include a single apparatus per gymnast. During the exercise, it is possible for one or several gymnasts to be in possession of two or more apparatus, their partners having none, under the following conditions:

- Such a situation is only very temporary.

**Penalty:**

- 0.30 point if the contrary occurs (Execution Judges)
- The apparatus are properly handled by the gymnasts who have them, and not simply held

**Penalty:**

- 0.30 point if the apparatus are not moving (Execution Judges)

Any involuntary contact of the apparatus with the body during the exercise will be penalized.

**Penalty:**

- 0.10 point if the contact alters the trajectory of the apparatus (Execution Judges)

**3.1.3 At the End of the Exercise**

Each gymnast must hold or be in contact with one of the 5 apparatus; it is allowed for several gymnasts to hold one apparatus or for one gymnast to hold or be in contact with several apparatus.

**Penalty:**

- 0.30 point if the absence of contact is due to a composition fault (overall penalty) (Artistry Judges)
- 0.50 for each gymnast at fault, if the absence of contact is due to a loss of the apparatus at the end of the exercise (Execution Judges).

*See Part One, Generalities*

**3.2 LOSS AND RETRIEVAL OF THE APPARATUS**

*See Part One, Generalities.*

**3.3 BROKEN APPARATUS**

*See Part One, Generalities.*

## DIFFICULTY (D)

### 1 DIFFICULTY OF THE BODY MOVEMENTS (D1)

#### 1.1 GENERALITIES

1.1.1 Each group exercise can have a maximum of **14 difficulties** (level A or higher) for a maximum value of **10.00 points**. Additional body difficulties of A level can be used in the exercise. In this case, they must not be declared on the official form for Difficulty (D1) and will not be evaluated.

1.1.2. The official form of each group exercise can have a maximum of **14 difficulties** for a maximum value of 10.00 points

1.1.3 The exercise must have at least **6 difficulties with exchange of level A or higher**.

The exchanges count as 1 or 2 difficulties:

- if the exchange has one **body movement element** or **one body difficulty** = 1 difficulty
- if the **exchange has 2 body difficulties** = 2 difficulties.

1.1.4. The compulsory groups of body movement difficulties (GCO), required for each apparatus for individual exercises are not compulsory for group exercises.

#### Penalties:

1. If there are **more than 14** difficulties on the form/in the exercise: **0.50**, and only the **first 14** difficulties performed will be evaluated.
2. If the form/ the exercise has **less than 6** difficulties with **exchange** : **0,30 point**
3. For each difficulty of level B or higher, performed, but **not declared** on the form: **0,30** point.
4. For **incorrect addition** of the total value of the Difficulty (D1) or **incorrect value** of a difficulty : **0,30 point**

1.1.5 Each group must submit in advance and in writing the sequence of all difficulties (D1) in the right column, using the official form and appropriate symbols.

#### 1.2 VALUE OF THE DIFFICULTIES

1.2.1 **The value of the difficulties WITHOUT exchange are as follows:**

**A = 0,10; B = 0,20; C = 0,30; D = 0,40; E = 0,50; F = 0,60; G = 0,70; H = 0,80; I = 0,90; J = 1,00 or more**

1.2.1.1 If **any of the 5** gymnasts does not perform a difficulty, for whatever reason - **composition fault or any of the technical faults** listed in Paragraph 2.1.2.-, the difficulty will not be valid.

1.2.1.2 To be valid, a difficulty must be performed without the following technical faults:

- **Major alteration of the basic characteristics** particular to each group of body movements (*see Part II, Individual Exercises - Difficulty*).
- **Loss of apparatus** during the difficulty, with or without throws.

**Note:** 2 Clubs: if there is a loss of a single Club (with or without throw), the difficulty is valid, but there will be an execution penalty.

- **Loss of balance during the difficulty**, with support on one or 2 hands on the floor or on the apparatus, or fall.

1.2.1.3 The difficulty value is determined by the body movement element. However, all body movement difficulties performed without **connection with the apparatus** will not count as difficulties.

1.2.1.4 A difficulty is performed in connection with the apparatus

- if the apparatus **is held** on the hand or hands or on another part of the body and **executes a technical movement**, or is placed in an **unstable balance position**;

- if the apparatus is thrown at the beginning, during or towards the end of the difficulty;
- if the apparatus is caught at the beginning, during or towards the end of the difficulty.

1.2.1.5 Any difficulty of body movement performed with a static apparatus or with an apparatus simply lying on the floor does not count as a difficulty, except in the case of a single static club (see Part II, Individual Exercises - Difficulty).

1.2.1.6 The difficulties may be of the same type and level for all 5 gymnasts or of different types and levels. However, the easiest difficulty performed by one of the gymnasts will determine the value of the difficulty for the group.

1.2.1.7 The simultaneous performance of 3 or more different body movement difficulties - with or without exchange - by all 5 gymnasts is not authorised. **Example:** at the same time: « jeté with a turn » by 3 gymnasts, « cossack jump » by 1 gymnast and « total body wave with spiral (tonneau) » by 1 gymnast.

**Penalty:** If the 5 gymnasts perform simultaneously 3 or more body movement difficulties: 0.30 point (D1 Judges)

1.2.1.8 In case of a mixed difficulty (difficulty with exchange and difficulty without exchange), no more than one individual difficulty without exchange may be performed. If the gymnasts perform 2 individual difficulties, only the first difficulty will count; the second will not count and there will be a deduction for mixed difficulty not respecting the rules (Judges D1). The mixed difficulty counts as a difficulty without exchange.

1.2.1.9 All the difficulties listed for individual exercises are also valid for group exercises.

1.2.1.10 Any difficulty performed with a value lower than entered in the form will not count; difficulties performed with a higher value will keep the value entered on the form – except for Pivots and Flexibility difficulties with body rotation (see concerned chapters, Individual Exercises).

## 1.2.2 Level and Value of Difficulties with Exchange of Apparatus

1.2.2.1 Difficulties with exchange of apparatus have the following value:

- D-Exchange = 0.40 point (0,10 A- difficulty + 0,30 for exchange difficulty)
  - E-Exchange = 0.50 point (0,20 B- difficulty + 0,30 for exchange difficulty)
  - F-Exchange = 0.60 point (0,30 C- difficulty + 0,30 for exchange difficulty)
  - G-Exchange = 0.70 point (0,40 D- difficulty + 0,30 for exchange difficulty)
  - H-Exchange = 0.80 point (0,50 E- difficulty + 0,30 for exchange difficulty)
  - I- Exchange = 0.90 point (0,60 F- difficulty + 0,30 for exchange difficulty)
  - J-Exchange = 1.00 point (0,70 G- difficulty + 0,30 for exchange difficulty)
  - K-Exchange = 1.10 point (0,80 H- difficulty + 0,30 for exchange difficulty)
- or more

1.2.2.2 Exchanges by throwing apparatus are the only ones considered as difficulties with exchange

1.2.2.3 The exchanges may be performed by subgroups or by the 5 gymnasts, but it is considered an exchange, only if all gymnasts participate in both actions of an exchange – in other words:

- Throwing an apparatus to a partner
- Receiving an apparatus from a partner

1.2.2.4 All other types of exchanges are evaluated by the Apparatus Difficulty judges (D2).

1.2.2.5 Exchanges may be performed either simultaneously or in a very rapid succession.

1.2.2.6 A difficulty with exchange is considered as such, if all the gymnasts perform a body movement difficulty or a body movement element and if they keep the required distance, if specified - at the moment of the throw or at the moment of the catch.

- 1.2.2.7 The exchanges may be of the same level for all 5 gymnasts or of different levels. However, the **easiest exchange** performed by one of the gymnasts will **determine the value** of the exchange for the group.
- 1.2.2.8 In exercises with different apparatus of an uneven number (for example, 3 balls and 2 ribbons), exchanges between the **same types** of apparatus as well as exchanges between **different types** of apparatus are **valid**.
- 1.2.2.9 Exchanges may be performed with the gymnasts **in place or travelling**.
- 1.2.2.10 A body movement difficulty performed as **a difficulty without exchange may be used a second time with an exchange**.
- 1.2.2.11 The exchange may be coordinated with body movement elements or with difficulties.
- 1.2.2.12 If one or several **apparatus fall** during an exchange, the **exchange is no longer valid** and there will also be an execution penalty or penalties. Loss of one club during an exchange of 2 clubs follows the general norm for difficulties performed with two clubs. This means that:
- If both clubs fall (independently of the number of gymnasts (1 or 2) who loose the club(s), the exchange does not count
  - If a **single club falls**, the **exchange is valid**
- 1.2.3 General criteria for judging the level of difficulties with an exchange**
- 1.2.3.1 In general, it is the body movement difficulty that determines the level of the exchange.
- 1.2.3.2 A **maximum of 2 body movement** difficulties can be performed in coordination with an exchange.
- Penalty:** 0.30 if the exchange has more than 2 difficulties (D1)
- 1.2.3.3 Body movement difficulties may be performed **during** the throw, **during** the flight of the apparatus or **during** the catch of the apparatus. Difficulties performed immediately before the throw or immediately after the catch are not considered for the value of the exchanges.
- 1.2.3.4 Obviously if 2 difficulties are performed **during the same exchange**, the value will be obtained by **adding the value of the 2 difficulties** (see *Summary Table below*).
- 1.2.3.5 The level of the exchange can be modified according to
- **Distance**
- Note :** *The more difficult throws and catches-(without hands or with another apparatus, etc.- are evaluated by the Apparatus Difficulty Judges (D2. ) (see Part two, Individual Exercises).*
- 1.2.4. Exchanges by throwing** ↗
- 1.2.4.1 Elements increasing the value of the difficulties by throwing are the following:
- **Distance: 6 m (→) = 0.20 point**
  - Catch **on the floor** (the gymnast must already be on the floor and not move toward the floor during the catch) (⊥) = **0.10 point**.
- 1.2.4.2 The **catch of the ball with 2 hands** - example: catching/blocking with the help of the other hand - or making it easier for the majority of the gymnasts carries a **deduction of 0.10 point** from the value of the exchange.




1.2.4.3 If a body movement difficulty, being part of an exchange is **not performed** or if it is performed **outside the exchange** itself, for example after the catch, **regardless of the number of gymnasts at fault**, the **value of the difficulty cannot be given to the exchange value**. However, the **exchange can be evaluated**, if it has at least another criteria that is valid and to be considered as a “difficulty with exchange”.

### 1.3 ORIGINAL DIFFICULTIES

All original body movement difficulties must be declared before the Championships, in order to be evaluated by the Technical Committee and the participating Judges during the official training. After the Championships the concerned National Federation will be required to submit to FIG the descriptive text in 2 languages (French and English), with drawings of the originalities accepted as valid. Groups who did not participate in the official Championships will have the possibility to submit to FIG a video of the originalities, for the evaluation. However, the submitted original difficulties will only be valid for tournaments, unless they have been accepted at the first official Championships in which the Group did participate.

For each novel difficulty, **with or without exchange : + 0,30.**

The original difficulty must be connected with an apparatus. It is valid as difficulty for all the apparatus. However, as originality, the bonus will be awarded only to the specified apparatus submitted.

After being accepted, the originality must be indicated on the official form with the symbol  and its approved value (+0.30), at the left side of the concerned difficulty symbol in the right hand difficulty column (D1).

If the new and/or original difficulty is not performed correctly or not performed as officially approved, it will lose its entire value (difficulty + originality = 0.00).

1.4 EXCHANGE DIFFICULTIES – SUMMARY TABLE

Distance	Body Movements or Difficulties			Partner	Results	
	Throw	Flight	Catch		1 apparatus	2 apparatus
<b>1 difficulty (during the throw, the flight or the catch)</b>						
		BM		BM	////	D
		A		A	D	E
		B		B	E	F
		C		C	F	G
		Etc.				
<b>1 difficulty, distance 6 m minimum = + 0,20</b>						
→ <sub>6</sub>		BM		BM	E	F
→ <sub>6</sub>		A		A	F	G
→ <sub>6</sub>		B		B	G	H
→ <sub>6</sub>		C		C	H	I
		Etc.				

<b>1 difficulty and catch on the floor = + 0.10</b>						
	MB		↓	same	D	E
	A		↓	same	E	F
	B		↓	same	F	G
	C		↓	same	G	H
		Etc.				

<b>1 difficulty plus distance, plus catch on the floor = 0,20 + 0,10 = + 0,30</b>						
→ <sub>6</sub>	BM		↓	same	F	G
→ <sub>6</sub>	A		↓	same	G	H
→ <sub>6</sub>	B		↓	same	H	I
		Etc.				

<b>2 difficulties</b>						
	A		A	same	E	F
	B		A	same	F	G
	B		B	same	G	H
		Etc.				

<b>2 difficulties, distance 6 m. minimum = + 0,20</b>						
→ <sub>6</sub>	A		A	same	G	H
→ <sub>6</sub>	B		A	same	H	I
→ <sub>6</sub>	B		B	same	I	J
		Etc.				

<b>2 difficulties and catch on the floor = + 0,10</b>						
	A	A	↓	same	F	G
	B	A	↓	same	G	H
	B	B	↓	same	H	I
		Etc.				

<b>2 difficulties + distance + catch on the floor = 0,20 + 0,10 = 0,30</b>						
→ <sub>6</sub>	A	A	↓	same	H	I
→ <sub>6</sub>	A	B	↓	same	I	J
→ <sub>6</sub>	B	B	↓	same	J	K
		Etc.				

Note: "BM" = "Body movement"

**Notes regarding the exchanges**

1. An exchange by throwing the **rope** or the **ribbon** is valid, only if the apparatus is totally free in space for any length of time.
2. Exchanges with a single **club** per gymnast follow the same norms as exchanges with any other apparatus.
3. When exchanging the **ribbons** with a throw, the gymnasts must generally **catch the apparatus by the end of the stick**. However, it is permitted to voluntarily catch the apparatus by the ribbon, provided that the catch is done **within a zone of approximately 50 cm. from the attachment**.
4. **Balance** difficulties with exchange cannot be performed during the flight of the apparatus, because it is not possible to perform the technical movements specific to the apparatus.
5. **Catches on the floor** and throwing or catching of two apparatus during an exchange count only for the Body Movement difficulty (D1) and cannot be declared and evaluated again by the Apparatus Difficulty Judges (D2).

**1.5. PENALTIES DEDUCTED BY THE D1-Judges**

Penalties	0.10	0.20	0.30 and more
			The form/exercise has more than 14 difficulties: <b>0.50</b>
			The form/exercise has less than 6 difficulties with exchange
			An exchange has more than 2 body movement difficulties
			Incorrect addition of the total value of the difficulties or the value of one difficulty
			More than one slow turn out of three successive difficulties
			If 5 gymnasts perform simultaneously 3 or more different body movement difficulties
			Mixed difficulty not respecting the rules
			For each difficulty of level B or higher , performed but not declared on the official form

**1.6. EVALUATION OF THE DIFFICULTY (D1)**

The Difficulty Judge (D1) must proceed as follows:

- Follow and verify that all gymnasts of the group perform all the difficulties submitted on the official form according to their performance sequence and add, if necessary, the difficulties not listed on the form (B or higher).
- The total value of the Difficulty (D1) is calculated by addition of the values of the difficulties in chronological order up to the number of difficulties declared on the form.
- Verify that all gymnasts of the group perform the difficulties in a **valid** way
- Apply the corresponding score
- Deduct the penalties

## 2. APPARATUS DIFFICULTY (D2)

### 2.1 GENERALITIES

- 2.1.1 Each group exercise can have an unlimited number of apparatus Mastery elements : with or without throw, with or without collaboration between the gymnasts, with risk or originality, for a value of a maximum of 10.00 points.
- 2.1.2 To be valid, all Mastery elements must be performed without any technical faults **of the apparatus technique**. In case of a combination of several Mastery criteria, the Judge (D2) will cancel the entire combination if the apparatus element is not correctly performed.
- 2.1.3 The principle to be observed, is to avoid to overlap the Mastery elements or their criteria, meaning that the value of a Mastery element or criterion cannot be awarded twice.
- 2.1.4 Each Mastery element counts only once, therefore, an identical repetition – identical body movement and identical apparatus handling – will not be counted.






**Exception : a succession/series of 2 or 3 identical passing into the Rope / Hoop with Jumps/Leaps.**

- 2.1.5 All Mastery elements can be of the same type and level for all 5 gymnasts or of a different type and level. However, the easiest element performed by one of the gymnasts will determine the value for the group.
- 2.1.6 The groups must submit in advance and in writing the sequence of all Mastery elements, with the corresponding symbols and entering them in the **left column** of the official (D2) form.
- 2.1.7 If on the official form, the total value of the apparatus difficulty or of a mastery element is incorrect: 0.30 point penalty.
- 2.1.8 The definitions, norms and values of the apparatus Mastery are described in the following paragraphs:
- 2.2. *Collaboration among the Gymnasts*
  - 2.3. *Mastery without throw*
  - 2.4. *Mastery with throw*
  - 2.5. *Risk*
  - 2.6. *Originality with the apparatus*

### 2.2 COLLABORATION AMONG THE GYMNASTS



- 2.2.1 **Definition of the collaboration:** Gymnasts, totally or in part, in contact either directly or by means of the apparatus, moving in different directions, formations or types of travelings.
- 2.2.2 An element of collaboration can also be performed in conjunction with a mastery element with or without throw, providing that the mastery element is performed by all 5 gymnasts. The value of this collaboration is determined by the value of the mastery, plus the value of the collaboration.  
Example: double « échappé » of the Rope and the end is caught by the partner, all 5 gymnasts are linked by the ropes = collaboration without throw (0,10) + “échappé” with double rotation of the end (0,20) = 0,30.
- 2.2.3 The collaboration may be organised by subgroups. If the subgroups perform a collaboration of different values, the lowest value counts.
- 2.2.4. In the criteria of group collaboration , the “loss of visual contact” during the flight of the apparatus refers to the loss of visual contact during one or more body movements with rotation, and refers always to the catch of the apparatus, whether the apparatus is thrown by the partner or the gymnast throws its own apparatus.

**Types of collaboration**


Types of collaboration	Symbols	No. of gymnasts*	Value
Without throw	C	5	0,10
With large throw		1 or more	0,20
Collaboration with multiple exchanges using different techniques (with or without throws)	CC	5	0,30
Large throw of 2 or more apparatus simultaneously by the same gymnast		1 or 2	0,30
With throw + risk with loss of visual contact with the apparatus during its flight	 R1 or 3	1 or 2 3 or more	0,30 0,40
With throw + risk with loss of visual contact with the apparatus during its flight + passing above, below or through one or several apparatus or partners during the flight of the apparatus	 RR1 or 3	1 or 2 3 or more	0,50 0,60
With throw + risk with loss of visual contact with the apparatus during its flight + passing through the apparatus <b>in flight, apparatus not being held neither by the partner nor by the gymnast passing through.</b>	 RRR1 or 3	1 ou 2 3 ou plus	0,70 0,80




\* Number of gymnasts = Number of gymnasts participating in the main action of the collaboration



**Notes:**

1. Collaboration  RR1 or 3, passing **over** the partners or over the apparatus : at the moment when the gymnast is passing over, the apparatus or the partner(s) must be positioned/standing at least at the knee level height of a standing gymnast.
2. Collaboration  RR1 or 3, passing **below** the partners or below the apparatus : at the moment when the gymnast is passing below, the apparatus or the partner(s) must be positioned/standing at a maximum of the waist level height of a standing gymnast.

**Notes regarding points 1 and 2 :**

If the requirement of the partners or apparatus positioned/standing height is not respected, the collaboration is decreased to a collaboration of the type  R1 or 3, if there is still a risk. However, if the partners or the apparatus concerned are moving while the gymnast is passing over, below or through **the positioned height is not required.**

3. Collaboration  RRR1 or 3, means that the criterion "passing through the apparatus in flight" must be added to the previous risk ( RR). Therefore, a simple passing through the apparatus in flight is not sufficient for a « high risk » ( RRR).
4. The collaboration with simultaneous throw can be combined with each of the collaborations with risk. In such a case, the value of the collaboration is given by the addition of the values of the two components. On the form, the symbols must be mentioned as follows:

(  R1 = 0,60 ).


**2.3 MASTERY WITHOUT THROW**


All mastery elements of the individual exercises are valid also for the group exercises.

See part two, Individual exercises – 2.3. Mastery without throw, paragraphs :


**2.4 MASTERY WITH THROW**


2.4.1 All the large and small throws, general or specific for each apparatus, mentioned for the individual exercises, are valid also for the group exercises, and **in addition** :

MASTERY with THROW		
	0,10	Without hands, with the help of another apparatus









MASTERY with THROW (small or medium)	
	Without hands, with the help of another apparatus

2.4.2 All the catches of large and small throws, general or specific for each apparatus, mentioned for the individual exercises, are valid also for the group exercises, and **in addition**:

MASTERY with CATCH		
	0,10	Without hands, with the help of another apparatus

MASTERY with CATCH (small or medium throw)	
	Without hands, with the help of another apparatus

2.4.3 Mastery during an exchange with throw

MASTERY with EXCHANGE by throw		
	0,10	Element with body rotation on the vertical or horizontal axis during the flight of the apparatus and immediate catch
<p><b>Note</b> : all mastery elements with throw <b>are also valid</b> for the exchanges and can be performed by 5 gymnasts or by subgroups. Example :</p> <p>5 gymnasts throw behind the back without hands (  ) = 0,10 + 0,10</p> <p>5 gymnasts catch during a jump/leap  = 0,10</p> <p>3 gymnasts  and 2 gymnasts  = 0,10</p> <p>2 gymnasts  and 3 gymnasts  = 0,10</p>		

**Notes valid for all THROWS and CATCHES:**

- The criterion “during an element with body rotation” applied to the jumps/leaps is valid only for the jumps/leaps with rotation of the whole body of more than 180°.
- Small and medium throws : if one of the two actions of throwing or catching has one single criterion, it is evaluated in addition to the other action.
- Catches facilitating the control of the apparatus (example : catching/blocking with the additional help of the hand) cancels the element. Special case : catch of the ball with both hands (see Part 2, Individual Exercises, Technical Groups, ball.).


**2.5 RISK**

All elements with risk mentioned for the individual exercises are valid also for the groups. See Part two, Individual Exercises – Risk.

## 2.6 ORIGINALITIES WITH THE APPARATUS

- 2.6.1 All original body movement difficulties must be declared before the Championships, in order to be evaluated by the Technical Committee and the participating Judges during the official training. After the Championships the concerned National Federation will be required to submit to FIG the descriptive text in 2 languages (French and English), with drawings of the originalities accepted as valid. Groups who did not participate in the official Championships will have the possibility to submit to FIG a video of the originalities, for the evaluation. However, the submitted original difficulties will only be valid for tournaments, unless they have been accepted at the first official Championships in which the group did participate.
- 2.6.2 For each novel relation gymnast-apparatus: + **0,10** + 0,10 in case of risk with loss of visual contact with the apparatus during the flight.
- 2.6.3 For each novel relationship and collaboration gymnast-apparatus and between the gymnasts, the originality bonus will be given according to the type of collaboration:

Types of collaboration	Value of the originality
Without throw	0,10
With large throw	
Collaboration with multiple exchanges using different techniques (with or without throws)	0,20
Large throw of 2 or more apparatus simultaneously by the same gymnast	
With throw + risk with loss of visual contact with the apparatus during its flight	0,30
With throw + risk with loss of visual contact with the apparatus during its flight + passing above, below or through one or several apparatus or partners during the flight of the apparatus	
With throw + risk with loss of visual contact with the apparatus during its flight + passing through the apparatus in flight, apparatus not being held neither by the partner nor by the gymnast passing through	0,40

- 2.6.4 After being accepted, the originality must be indicated on the official form with the symbol  and its approved value ex.: (+0,30) at the left side of the concerned mastery symbol, the collaboration symbol or the risk symbol in the left column of the Apparatus Difficulty (D2).
- 2.6.5 If the new and/or original element is not performed correctly or not performed as officially approved, it will lose its entire value (element + originality = 0,00).

## 2.7 EVALUATION OF THE APPARATUS DIFFICULTY (D2)

- 2.7.1 The judge for **Apparatus difficulty (D2)** proceeds as follows :
- Follow and check all the elements according to their performance sequence
  - Verify that the group performs the elements submitted on the official form in a valid way
  - Apply the corresponding score
  - Deduct the penalties.

**2.8 PENALTIES DEDUCTED BY THE D2 JUDGES**

Penalties	0,10	0,20	0,30 and more
			Incorrect addition of the total value of the Apparatus Difficulty Elements or the value of a mastery or collaboration element.



## ARTISTRY (A)

### 1. BASIC COMPOSITION

The main objective of the artistic component of the RG exercise is to project an emotional message to the spectators and to display the choreographic idea with an expressive interpretation guided by the following three aspects: music accompaniment, artistic image and global and collective expressivity (Choreography).

The maximum value of Artistry is **10.00 points**.

### 2. MUSIC - GENERALITIES

- 2.1 All the exercises have to be performed in their totality with a musical accompaniment. However, very short and voluntary stops, motivated by the composition, may be tolerated.
- 2.2 An exercise performed voluntarily or involuntarily during a long period or in its totality without musical accompaniment will not be evaluated. If the interruption is due to a fault of the Organiser, the group will be authorised to repeat the exercise.
- 2.3 The music may be interpreted by one or several instruments, including the voice used as an instrument (without words). 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.
- 2.4 The exercise may be accompanied either by one musician or by a musical recording on a CD.
- 2.5 Recording requirements:
- It is permitted to record a sound signal at the beginning of the recording, but the name of the group or of the apparatus should never be mentioned;
  - A different CD will be used for each exercise;
  - The recording must be made at the beginning of the CD;
  - The following will be marked on the CD:
    - ⇒ The name of the country (the 3 capital letters used by the FIG)
    - ⇒ A symbol representing the apparatus used
    - ⇒ The length of the music k
    - ⇒ The name(s) of the composer(s) and of the music used.
- 2.6 The characteristic of the musical accompaniment determines the structure and the character of the composition. Same question as for the individuals
- 2.7 A music composition of an RG exercise must have the required characteristics for the musical accompaniment of an RG exercise: a character coherent with the development of the exercise and a well clear and efficient marked rhythm, in order to assist and emphasize the rhythm of the gymnast's movements.
- 2.8 Very strict harmony is required between the character and the rhythm of the music and that of the exercise and its movements.
- 2.9 The harmony between music and movement must be emphasized throughout the exercise, if it is only at the beginning and at the end is considered as "background music".
- 2.10 The musical composition may have been written especially for the exercise or may come from the use or modification of already existing music (arrangement).
- 2.11 In any case, the music must have a unity and not be a disconnected juxtaposition of various musical fragments.

### 3. CHOREOGRAPHY

#### 3.1 GENERALITIES

- 3.1.1 Choreography is characterized by a guiding idea performed, from beginning to end, by means of a unified message using all possible movements of the body and the apparatus. A composition must not be a disconnected juxtaposition of difficulties.
- 3.1.2 It must utilize sufficient connecting elements – technical, aesthetic and emotional – in relationship with the music, in order to assist to develop a theme of the exercise.
- 3.1.3 The body movement difficulties must be uniformly distributed throughout the exercise.
- 3.1.4 The movements must be logically connected: passing from one movement – or movement sequence – to another, should have a logical continuity and not a disconnected juxtaposition.
- 3.1.5 The whole floor area must be used.

#### 3.2 RELATIONSHIP AND COLLABORATION AMONG THE GYMNASTS

- 3.2.1 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. The composition must be conceived in such a manner that the idea of collaboration among all the gymnasts is clearly visible throughout the exercise.
- 3.2.2 Each composition must have different elements of "relationship or collaboration among the gymnasts" and "group work", in addition to the relationship with exchange of apparatus, and have different types of organization in the collective work:
- a. When all gymnasts perform **the same movements**:**
- Organization with synchronized execution
  - Organization of execution in rapid succession
  - Organization of execution in "canon"
  - Organization with "contrasting" execution
- b. When all gymnasts or subgroups perform **different movements**:**
- Organization with "choral" execution
  - Organization with collaboration in execution
- None of these types of organization must overwhelm the composition.
- 3.2.3 Elements of collaboration, with or without physical contact, are those in which the successful performance of each gymnast depends on a perfect coordination with her partner (for example, passing through or over a moving apparatus held by a partner). A group exercise, which in its composition does not sufficiently stress the principle of cooperation (a minimum of 5 elements), loses its value (*see Penalties*).
- 3.2.4 Elements including a relationship between the gymnasts must be chosen according to the essential characteristics of Rhythmic Gymnastics, specifically:
- the handling of apparatus
  - the aesthetics of gymnastics
- 3.2.5 General criteria for judging prohibited elements:
- All actions performed or positions maintained by leaning on one or several partners without contact with the floor for a prolonged time

**Note :** « *for a prolonged time* » means during 3 or more successive movements or remaining in a position for 2 seconds or more.

- 3.2.6 Therefore, elements such as:
- carrying a gymnast on the arms or on another part of the body
  - dragging a gymnast over the floor for more than one or 2 steps
  - walking – with more than one support - over one or several gymnasts grouped together
  - forming pyramids
  - performing several rolls over one or several gymnasts grouped together without contact with the floor ,
- must not be utilized, because they do not reflect the spirit of Rhythmic Gymnastics.
- 3.2.7 These prohibited elements will be penalized in the following manner (*see Penalty Tables*):
- a. The same element performed simultaneously by the 5 gymnasts or by subgroups counts as 1 element;
  - b. The same element performed successively by each of the 5 gymnasts or by subgroups counts as 1 element;
  - c. The same element performed by various subgroups at different moments in the composition is considered as a repetition; it is, therefore, counted as 1 element each time;
  - d. However, different elements performed simultaneously by a group of gymnasts count as 1 element.
- 3.2.8 On the other hand, the following are authorized:
- a. Collaboration elements when one or several gymnasts give an initial impulse, either directly or with the help of the apparatus, to the movement of one or several partners (rotation movements, jumps/leaps, etc.)
  - b. Brief passive elements with the help of one or more partners without travelling or with one or two steps at the maximum.

### 3.3 FORMATIONS

- 3.3.1 Each group exercise must include a minimum of 6 different formations.
- 3.3.2 Formations may use all 5 gymnasts as well as different subgroups, according to division possibilities.
- 3.3.3 The gymnasts may not stay too long in the same formation.
- 3.3.4 The composition of the group exercise must make use of the whole floor area through variety in the formations, with differences in their amplitude (tight and wide formations), in their position on the floor area, and in the use of varied directions.

### 3.4 CHOICE OF APPARATUS ELEMENTS

- 3.4.1 The specific characteristics of each apparatus must be respected.
- 3.4.2 Within each technical group, at least one element must be chosen by the gymnasts.
- 3.4.3 During the exercise, the apparatus must be in constant motion: technical movements with a great variety in the shapes, amplitudes, directions, planes, and speeds. There should be as much diversity as possible in the handling of the apparatus.
- 3.4.4 In particular, the throws must have as much variety as possible in their plane – direction, different levels or by different means of using the mastery. This is understood as follows:
- any possible planes for each type of apparatus in flight – vertical, horizontal, oblique, with rotation – and combined with different directions : forward, backward, sideways, vertical or on a curved line.
  - any position levels of gymnast throwing the apparatus: standing, on the floor, or gymnast in flight.
  - any identical type of mastery according to the criteria of throws and catches
- must not be predominant in the exercise. An identical aspect of mastery with throw and catches can not be performed more than 2 times. Each type of predominance will be penalised.

- 3.4.5 Apparatus cannot be used as decoration, but must be included into the body movements: non-technical and decorative elements authorized for individual gymnasts are not allowed for group exercises. However, it is possible to perform different original, aesthetic and choreographic elements, provided that these elements are very brief with an eventual statism of the gymnasts or of the apparatus (lasting no longer than 3 movements), and are coordinated within the collective work of the group.

### **3.5 CHOICE OF BODY MOVEMENTS**

- 3.5.1 The general norms for individual exercises are also valid for groups, except for Paragraphs 3.2 (*see Part Two, Individual Exercises - Artistry*).
- 3.5.2 In addition, the following norms apply to groups:
- The compulsory body movements group (GCO) for each apparatus is not required for group exercises.
  - At least one element from each group of body movements must be performed.

### **3.6 PRE-ACROBATIC ELEMENTS**

- 3.6.1 All the norms for individual exercises are also valid for groups (*See Part Two, Individual Exercises - Artistry*).
- 3.6.2 Pre-acrobatic elements in a group exercise composition will be counted as follows:
- a. The same element performed simultaneously by the 5 gymnasts or by subgroups counts as 1 element.
  - b. The same element performed successively by each of the 5 gymnasts or by subgroups counts as 1 element.
  - c. The same element performed by various subgroups at different moments in the composition is considered as a repetition; it is therefore counted as one element each time.
  - d. However, different pre-acrobatic elements performed simultaneously by a group of gymnasts count as 1 element.

### **3.7 VARIETY**

- 3.7.1 Variety must also include the following features:
- a. Dynamics (speed and intensity of movements)
  - b. Use of space:
    - Directions
    - Trajectories
    - Levels of the height
    - Modes of travelling

## 4. PENALTIES DEDUCTED BY (A) JUDGES

Penalties	0,10	0,20	0,30 or more
Music composition		Absence of unity between different musical themes	
		Abrupt interruption of the music at the end of the exercise	
	Absence of harmony in the character of each movement sequence and music (each time, up to a maximum of. 1.00 point )		
	Absence of harmony in the rhythm of each movement sequence and music (each time, up to a maximum of 1.00 point )		Background music : <b>2,00 points</b>
Choreography	Interruption in the logical connections of movements : <b>0,10</b> each time	Lack of uniform distribution of difficulties	Insufficient connecting elements, technical, aesthetic and emotional in relationship with music (absence of unity) : <b>0.50</b>
Collaboration between the gymnasts		For each missing element of collaboration (in addition to the exchanges)	
			Element with an unauthorized body contact
Relationship between the gymnasts	Absence of variety in the organization of the collective work		
Formations			Absence of a formation
		Long stop in a formation	
	Insufficient variety in the formation patterns		
	Insufficient variety in the amplitude of formations		
		Insufficient use of the floor area	
Choice of body movements and apparatus elements	Absence of an apparatus or a body movement group	Absence of variety of the technical movements : types, amplitudes, directions, planes, dynamics	
	Absence of balance between the use of different apparatus technical groups or body movement groups		
	Insufficient variety in the use of the body	Insufficient participation of the whole body (segmentary movements)	Insufficient accompaniment of the movements with the trunk, head, neck, arms, hands ( <i>lack of expression</i> ) : <b>0,50</b>

PART THREE – GROUP EXERCISES – ARTISTRY

Penalties	0,10	0,20	0,30 or more
	Absence of variety in the throws/catches : for more than 2 throws/catches in the same <u>plane-direction</u> or on the <u>same level</u> or <u>with the same modality</u> : <b>0,10 for each dominance</b>		
	Non aesthetic elements	Composition without gymnastics character	
Pre-acrobatic elements		Authorized pre-acrobatic element performed with an unauthorized technique	
		For each repetition of authorized pre-acrobatic elements, isolated or in combination	
		Unauthorized pre-acrobatic elements	
		Pre-Acrobatic element performed without coordination with the apparatus	
Variety in the use of the space (u.o.s.) and dynamics		Absence of variety in the u.o.s.: directions	
		Absence of variety in the u.o.s. : trajectoires	
		Absence of variety in the u.o.s. . : hights	
		Absence of variety in the u.o.s. : modalities of travellings	
			Absence of variety in the dynamic (speed and intensity of the movements)
At the end of the exercise			Absence of contact with the apparatus at the end of the exercise (composition fault)
Special cases			Gymnast leaving the exercise: During the 1 <sup>st</sup> part: <b>2.00 p.</b> During the 2 <sup>nd</sup> part: <b>1.00 p</b>

5. EVALUATION OF ARTISTRY

The Artistry Judge (A) records all composition faults and gives the total penalties.

**EXECUTION (E)**

**Note:** Execution faults must be penalized every time and for each element, except in the case of overall penalties

<b>1 MUSIC - MOVEMENT</b>			
<b>Penalties</b>	<b>0,10</b>	<b>0,20</b>	<b>0,30 or more</b>
<b>Synchronization and harmony (each gymnast)</b>	Lack of synchronization between individual rhythm and that of the group		Absence of harmony between music and movement at the end of the exercise: <b>0,50</b>
			Absence of harmony between music and movement at the end of the exercise due to a loss of apparatus: <b>0,30</b> + loss of the apparatus

<b>2. GROUP FAULTS</b>			
<b>Penalties</b>	<b>0,10</b>	<b>0,20</b>	<b>0,30 or more</b>
<b>Synchronization and harmony</b>	Lack of synchronization in the speed, amplitude or intensity of expression ( <b>each time, up to a maximum of 1.00 point</b> )		
<b>Formations and travellings</b>	Alteration of the formation		
	Imprecision in the direction and the shape of the travelling		
			Collision between the gymnasts (+ all the consequences)

**Note.** Absence of amplitude in a body movement element or a difference in the pattern formed by an apparatus put into motion by one or several gymnasts creates an alteration in the general harmony or in the synchronization. Therefore, a penalty should be applied, whether this results in a technical fault or not.

<b>3. TECHNIQUE WITH THE APPARATUS (GENERALITES)</b>			
<b>Penalties</b>	<b>0,10</b>	<b>0,20</b>	<b>0,30 or more</b>
<b>Loss and Retrieval (each gymnast)</b>			Loss and immediate retrieval
			Loss and immediate retrieval after a short travelling (1-3 steps): <b>0,50</b>
			Loss and immediate retrieval after a large travelling (4 or more steps): <b>0,70</b>
			Loss of the apparatus and use of a replacement apparatus: <b>0,50</b>
			Loss of the apparatus (no contact) at the end of the exercise: <b>0,50</b>
<b>Technique with the Apparatus (each gymnast)</b>	Imprecise trajectory and catch in flight with 1 step		Imprecise trajectory and catch in flight with 2 or more steps
	Incorrect catch or with the help of one hand or the body		

PART THREE – GROUP EXERCISES – EXECUTION

Penalties	0,10	0,20	0,30 or more
<b>ROPE</b>			
(each time)	Involuntary contact with the body with alteration of the trajectory		
			Statism of the apparatus, also during the collaboration and at the beginning of the exercise
			Collision between the apparatus (+ all the consequences)
Basic Technique	Incorrect handling: for amplitude, shape, work plane, or for rope not held at both ends (each time, up to a maximum of 1.00 point )		
			Knot in the rope (each gymnast)
Loss of one end of the rope (each gymnast)		Loss of one end of the rope with interruption in the exercise	
Involuntary Wrapping (each gymnast)			Around the body or a part of it with interruption in the exercise
Jumps/leaps and skips/hops (each gymnast)		Feet caught in the rope	
<b>HOOP</b>			
Basic Technique	Incorrect handling: alteration of the work plane, vibrations (each time, up to a maximum of 1.00 point )		
Rolls		Incorrect roll with bounce	
		Involuntary incomplete roll	
Rotations		Sliding onto the forearm	Sliding on the arm
Throws and catches	Irregular rotation on the vertical axis	Catch: contact with the forearm	Catch: contact with the arm
Passing through the hoop (each gymnast)		Feet caught in the hoop	
<b>BALL</b>			
Basic Technique	Incorrect handling: ball held against the forearm or "grasped" (each time, up to a maximum of 1.00 point )		
Rolls		Incorrect roll with bounce	
		Involuntary, incomplete roll over the body	
<b>CLUBS</b>			
Basic Technique	Incorrect handling (see small specific faults hereafter ) (each time, up to a maximum of 1.00 point )		



PART THREE – GROUP EXERCISES – EXECUTION

Penalties	0,10	0,20	0,30 or more
<b>CLUBS</b>			
<b>Small circles and mills</b>	Irregular movements or interruption of the movement		
	Arms too far apart during the mills		
<b>Throws and catches</b>	Alteration of synchronization in the rotation of the clubs during the flight		
<b>Asymmetric movements</b>	Lack of precision in the work planes of the clubs		
<b>Loss and retrieval of both clubs (each gymnast)</b>			Loss of both clubs and immediate retrieval: <b>0,40</b>
			Loss of both clubs and immediate retrieval after a short travelling (1-3 steps): <b>0,60</b>
			Loss and retrieval after a large travelling (4 or more steps): <b>0,80</b>
			Loss of both clubs at the end of the exercise: <b>0,60</b>
<b>RIBBON</b>			
<b>Basic Technique</b>	Alteration of the pattern formed by the ribbon <b>(each time, up to a maximum of 1.00 point )</b>		
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon <b>(each time, up to a maximum of 1.00 point )</b>		
		Knot without interruption in the exercise <b>(each gymnast)</b>	Knot with interruption in the exercise <b>(each gymnast)</b>
<b>Snakes and Spirals</b>	Loops or waves insufficiently tight		
	Loops or waves not of the same amplitude (height and length)		
<b>Involuntary wrappings (each gymnast)</b>			Around the body or part of it with interruption of the exercise
<b>Throws and tosses</b>		The end of the ribbon stays on the floor involuntarily	
<b>4. TECHNIQUE OF BODY MOVEMENTS</b>			
Penalties	0,10	0,20	0,30 or more
<b>Generalities</b>	Incomplete movement		
	Involuntary travelling without throw : adjusting the body position on the floor		
	Body segment incorrectly held during a movement <b>(each time, up to a maximum of 1.00 point)</b>		

PART THREE – GROUP EXERCISES – EXECUTION

4. TECHNIQUE OF BODY MOVEMENTS			
Penalties	0,10	0,20	0,30 or more
<b>Generalities</b>	Loss of balance: additional movement without travelling <b>(each gymnast)</b>	Loss of balance: additional movement with travelling <b>(each gymnast)</b>	
			Loss of balance: support on one or both hands or on the apparatus: <b>0,50 (each gym.)</b>
			Total loss of balance with fall: <b>0,70 (each gymnast)</b>
			Statism of the gymnast <b>(each gymnast)</b>
<b>At the beginning of the exercise</b>			Gymnast(s) without apparatus during more than 4 movements
			Statism of the gymnast(s) or the apparatus during more than 4 movements
<b>During the exercise</b>			Gymnast(s) with more than one apparatus for a long time
			2 ore more apparatus held by a gymnast without handling
			Elements of collaboration : statism of one gymnast or an apparatus during more than 3 movements
<b>Jumps/leaps</b>	Lack of amplitude in the shape	Heavy landing	
<b>Balances</b>	Lack of amplitude in the shape	Shape neither fixed nor held	
<b>Pivots</b>	Lack of amplitude in the shape	Shape not well defined and fixed	
		Support on the heel during a part of the rotation	Body axis not at the vertical and ending with a step
	Travelling (sliding) during the rotation	Hops during the rotation	
<b>Flexibilities</b>	Lack of amplitude in the shape	Lack of continuity of the movement : interruption or irregular movement	Body axis not at the vertical and ending with a step
<b>Acrobatic elements</b>		Imprecise planes or directions	
		Incorrect execution technique	

**Notes :**

1. Execution faults are usually given for each gymnast ; all other penalties, which have not been specified in bold letters, are overall penalties, regardless of the number of gymnasts at fault (1 up to 5).
2. **Statism of the apparatus:** The apparatus must not be neither held, nor to serve as a support to a gymnast or her partner, nor be simply lying on the floor (See also Part two – Individual Exercises, Execution).
3. **Statism of the gymnast:** the gymnast must not be motionless/immobile when momentarily she is not in contact with the apparatus or when waiting for her partner to perform or finish her action/movement. (see also Part two – Individual Exercises, Execution).
4. **Music - movement:** the group must develop their exercise , with a very strict harmony between the character and rhythm of the music and that of each movement sequence. The duration of each movement sequence is determined by the same structure as of the selected music composition.

**5. EVALUATION OF THE EXECUTION**

Each execution (E) judge must record any execution faults and give the total penalties.



## **PART FOUR**

### **APPENDICES**

1. Appendice 1 –Examples of catches
2. Appendice 2 – Programme for Junior Gymnasts
3. Appendice 3 - Form for Difficulty (D1 and D2) - Individuals
4. Appendice 4 - Form for Difficulty (D1 and D2) - Groups
5. Appendice 5 - Form for Artistry (A) - Individuals
6. Appendice 6 - Form for Artistry (A) - Groups

**APPENDICE 1 - EXAMPLES OF CATCHES OF THE THROWS**

Examples of catches behind the back or outside the visual field, with the hand(s)

ROPE	HOOP	RIBBON	BALL	CLUBS

Examples of catches behind the back or outside the visual field, without help of hands

ROPE	HOOP	RIBBON	BALL	CLUBS

Examples of catches without help of hands

ROPE	HOOP	RIBBON	BALL	CLUBS

Examples of mixed catches (hand and other parts of the body)

ROPE	HOOP	RIBBON	BALL	CLUBS

Examples of catches below the leg during a jump/leap

ROPE	HOOP	RIBBON	BALL	CLUBS

Special cases according to the apparatus

- **Rope:** catch and passing into the apparatus during the same flight phase of a jump/leap
- **Hoop:** same as for the rope + immediate catch with roll
- **Ribbon:** same as for the rope
- **Ball:** immediate catch with roll

ROPE	HOOP	RIBBON	BALL	CLUBS

Examples of catches with gymnast lying on the floor or with back bend of the trunk, without help of hands.

ROPE	HOOP	RIBBON	BALL	CLUBS

**Apparatus caught and balanced on a part of the body, aside from hands and arms, let sliding down or dropped voluntarily: 0.10 point or 0.20 point for each, depending on the difficulty of the catch (see above *Criteria for Catches of Large Throws*).**

## APPENDICE 2 - PROGRAM FOR JUNIORS

### 1. Age of the gymnasts

- a. **2009:** 1996-1995-1994
- b. **2010:** 1997-1996-1995
- c. **2011:** 1998-1997-1996
- d. **2012:** 1999-1998-1997

### 2. Competition Programme

**Individual gymnasts:** 4 exercises.

2009 : Rope, hoop, ball, clubs

2010 : Rope, hoop, ball, clubs

2011 : Hoop, ball, clubs, ribbon

2012 : Hoop, ball, clubs, ribbon

**Groups :** 2 exercises

2009 : 4 ribbons, 4 hoops

2010 : 4 ribbons, 4 hoops

2011 : 4 ropes, 4 hoops

2012 : 4 ropes, 4 hoops

Note\*:

For the Junior gymnasts the length of the Ribbon is 5m., whereas it is 6m. for the Senior gymnasts

### 3. Technical Programme for Individual Gymnasts

Duration of the exercise: 1'15"- 1'30". The pedagogical aspect is respected by reducing the number of the difficulties.

#### o **Difficulty (D)**

- o Body Movement Difficulties (**D1**) : 10 difficulties, 7,00 points maximum. Value of each difficulty: 1,00 point maximum.

The difficulties belonging to the compulsory body movement group (GCO) specific to the apparatus, must be represented by:

- Minimum **7 GCO difficulties**, in an exercise of **8 -10** difficulties
- Minimum **5 GCO difficulties**, in an exercise of **7** (or less) difficulties

The Hoop exercise must be represented by all the body movement groups as follows:

- Minimum **2 difficulties** of each body movement group, in an exercise of **8 -10** difficulties
- Minimum **1 difficulty** – maximum **2** - of each body movement group, in an exercise of **7** (or less) difficulties

- Apparatus Difficulties (Mastery with and without throws and risk) (**D2**) : 10,00 points maximum (maximum 2 risks).
- **Artistry (Music and Choreography) (A)**: 10,00 points maximum.  
Requirement: balance between left hand / right hand work. Penalty : 0,50 point if this norm is not respected.
- **Execution** : 10,00 points maximum.

Calculation of the final score: Addition of the D1 and D2 score and divide by 2 + Final A score + final E score. Total : 28,50 point maximum.

#### 4. **Technical Programme for Group exercises**

Duration of the exercise: 2'15 - 2'30. The pedagogical aspect is respected by reducing the number of the difficulties.

##### **Difficulty (D)**

- Body movement difficulties (**D1**): 10 difficulties, 7,00 points, maximum (at least 4 exchanges). Value of each difficulty: 1,00 point maximum
- Apparatus difficulties (Mastery with and without throws and risk) (**D2**): 10,00 points maximum (maximum 2 risks).
- **Artistry (Music and Choreography) (A)** : 10,00 points maximum.  
Requirement: balance between left hand / right hand work. Penalty : 0,50 point if this norm is not respected
- **Execution** : 10,00 points maximum

Calculation of the final score: Addition of the D1 and D2 score and divide by 2 + Final A score + final E score. Total : 28,50 point maximum.

#### 5. **Composition of Juries and calculation of the scores**

4 Difficulty Judges (D), 4 Artistry Judges (A), 4 Execution Judges (E):

- D Judges: 4 judges (2 D1 judges: 7,00 points maximum ; 2 D2 judges: 10,00 points maximum): (by addition)
- A Judges: 0 to 10 points max. (the judges give the total of the penalties)
- E Judges: 0 to 10 points max. (the judges give the total of the penalties)



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GYMNASTIQUE RYTHMIQUE  
Difficulty(D)  
Individual Exercises



JUDGE

**APPARATUS (D2)**

**BODY (D1)**

Judge n°

Date

Fed.

Name Gymnast



Apparatus (D2)		Body (D1)	Judge	Apparatus (D2)		Body (D1)	Judge	Apparatus (D2)		Body (D1)	Judge
Value				Value				Value			
Value				Value				Value			
Value				Value				Value			
Value				Value				Value			
Value				Value				Value			
Value				Value				Value			
Value				Value				Value			
Value				Value				Value			
Value				Value				Value			
Value				Value				Value			
Value				Value				Value			
<b>TOTAL COACH</b>				<b>APPARATUS DIFF.</b>				<b>BODY DIFFICULTY</b>			
<b>TOTAL JUDGE</b>				<b>APPARATUS DIFF.</b>				<b>BODY DIFFICULTY</b>			
				<b>PENAL.</b>				<b>PENAL.</b>			
<b>FINAL SCORE JUDGE</b>				<b>Total D2</b>				<b>Total D1</b>			

Signature Coach.....

Signature Judge.....





Judge **D2**

n° Groupe:

Fed: Date:

2 types of app.

APPARATUS (D2)	BODY (D1)	Judge	APPARATUS (D2)	BODY (D1)	Judge	APPARATUS (D2)	BODY (D1)	Judge	APPARATUS (D2)	BODY (D1)	Judge
Value			Value			Value			Value		
Value			Value			Value			Value		
Value			Value			Value			Value		
Value			Value			Value			Value		
Value			Value			Value			Value		
Value			Value			Value			Value		
Value			Value			Value			Value		
Value			Value			Value			Value		
Value			Value			Value			Value		
Value			Value			Value			Total Coach	APPARATUS (D2):	BODY (D1):
									Total judge	APPARATUS (D2):	BODY (D1):
Value			Value			Value				Penal.	Penal.
									Final score Judge	<b>D2:</b>	<b>D1:</b>

Signature Coach .....

Signature Judge .....



FEDERATION INTERNATIONALE DE GYMNASTIQUE  
GYMNASTIQUE RYTHMIQUE  
ARTISTRY  
Individual Exercises



JUDGE

**ARTISTRY (A)**

Judge (A) n°

Date

Fed.

Name gymnast



	CONCEPT		Penalty	JUDGE
MUSIC	Absence of unity between the different musical themes		- 0,20	
	Abrupt interruption of the music at the end of the exercise		- 0,20	
	Absence of harmony in the character of each movement sequence and music <b>1,00 p. maxi.</b>		X 0,10	
	Absence of harmony in the rhythm of each movement sequence and music <b>1,00 p. maxi.</b>		X 0,10	
	Background Music		- 2,00	
GENERALITIES	Interruption in the logical connection of the movements. <b>1,00 p. maxi.</b>		X 0,10	
	Insufficient connecting elements, technical, aesthetic and emotional in relationship with the music (absence of unity)		- 0,50	
	Lack of uniform distribution of difficulties		- 0,20	
	Insufficient use of the floor area		- 0,20	
APPARATUS	Absence of balance between the use of the different technical groups		- 0,10	
	Insufficient variety in the technical movements: type, amplitudes, directions, planes, dynamic		- 0,20	
	For each missing risk	<b>PR</b>	X 0,20	
	For each additional element of decoration		X 0,20	
	Insufficient variety in the throws/catches in the same plan-direction or on the same level or same modality: <b>for each predominance</b>		X 0,10	
BODY	Starting position not justified by the initial movement of the apparatus	<b>1</b>	- 0,20	
	Insufficient variety in the use of the body		- 0,10	
	Insufficient participation of the whole body (segmentary movements)		- 0,20	
	Movements not enough accompanied with the trunk, neck, head, arms, hands (lack of expressivity)		- 0,50	
PRE-ACROB.	Authorized pre-ac element Performed with an unauthorized technique		X 0,20	
	For each repetition of authorized pre-acrobatic elements, whether isolated or in combination		X 0,20	
	Unauthorized pre-acrobatic elements		X 0,20	
VARIETY	Insufficient variety in the use of the espace : directions / trajectories / travelling modalities ( <b>for each type</b> )		X 0,20	
	Insufficient variety in the dynamic (speed and intensity of the movements)		- 0,30	
BEG. / END	Absence of contact between the gymnast and the apparatus at the beginning or the end of the exercise (composition fault)		X 0,30	
<b>TOTAL PENALTY</b>				

Signature Judge .....



FEDERATION INTERNATIONALE DE GYMNASTIQUE  
GYMNASTIQUE RYTHMIQUE  
Artistry (A) - Groups



JUDGE	<b>ARTISTRY (A)</b>	Judge (A) n°	Date
COUNTRY		1 type of app.	2 types of app.

	CONCEPT		Penalty	JUDGE
MUSIC	Absence of unity between the different musical themes		- 0,20	
	Abrupt interruption of the music at the end of the exercise		- 0,20	
	Absence of harmony in the character of each movement sequence and music 1,00 p. maxi.		X 0,10	
	Absence in the rhythm of each movement sequence and music 1,00 p. maxi.		X 0,10	
	Background music		- 2,00	
GENERALITIES	Interruption in the logical connections of movements. 1,00 p. maxi.		X 0,10	
	Lack of uniform distribution of difficulties		0,20	
	Insufficient connecting elements, technical, aesthetic and emotional in relationship with the music (absence of unity)		- 0,50	
COLLABORAT <sup>o</sup>	For each missing element of collaboration (in addition to the exchanges)	<b>C</b>	X 0,20	
	Element with an unauthorized body contact		- 0,30	
RELATIONSHIP	Absence of variety in the organization of the collective work	<b>≠</b>	- 0,10	
FORMATIONS	Absence of a formation		X 0,30	
	Long stop in a formation		0,20	
	Insufficient variety in the formation patterns / amplitude of formations (each type)	<b>≠</b>	X 0,10	
	Insufficient use of the floor area		- 0,20	
APPARATUS and	Absence of an apparatus or a body movement group (each)		X 0,10	
	Absence of balance between the use of different apparatus technical groups or body movement groups		- 0,10	
	Absence of variety of the technical movements: types, amplitudes, directions, planes, dynamics	<b>∞ ≠</b>	- 0,20	
	Composition without gymnastics character	<b>GR?</b>	- 0,20	
BODY	Absence of variety in the throws/catches : plan-direction/level/ modality: for each predominance.		X 0,10	
	Insufficient variety in the use of the body		- 0,10	
	Insufficient participation of the whole body (segmentary movements)		- 0,20	
	Insufficient accompaniment of the movements with the trunk, head, neck, arms, hands (lack of expression)		- 0,50	
PRE-ACROB.	Unauthorized Pre-A. or performed with an unauthorized technique		X 0,20	
	For each repetition of authorized Pre-A. isolated or in combination		X 0,20	
	Pre-A. performed without coordination with the apparatus		X 0,20	
VARIETY	Absence of variety in the use of the space: directions / trajectories / travellings (for each type)		X 0,20	
	Absence of variety in the dynamic (speed and intensity of movements)		- 0,30	
END ROUTINE	Absence of contact with the apparatus at the end of the exercise		- 0,30	
SPECIAL	Gymnast leaving the exercise : during the 1st part (2,00) during the 2 <sup>nd</sup> part (1,00)	<b>!</b>	- 2,00 - 1,00	
<b>TOTAL PENALTY</b>				

Signature Judge .....