
FEDERATION INTERNATIONALE DE GYMNASTIQUE



FONDEE 1881

CODE OF POINTS
RHYTHMIC GYMNASTICS

2009 – 2012



Rhythmic Gymnastics
Technical Committee

The English version is the official text



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FEDERATION INTERNATIONALE DE GYMNASTIQUE



FONDEE 1881

PART ONE

GENERALITIES

**Norms Applicable
to Individual
and Group Exercises**



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 Senior and Junior individual gymnasts usually consists of 4 exercises.

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 the *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 groups 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.)

The Superior Jury must approve the penalties give by the D1 Coordinator Judge (Article 8).

PART ONE - GENERALITIES

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 exercise, 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 about 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 Group competitions

Difficulty - Judges (D)

Difficulty of the body movements (D1): 0.00 to a maximum of 10.00 points (by addition) – average score

Difficulty of the apparatus elements (D2): 0.00 to a maximum of 10.00 points (by addition) – average 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

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)

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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
below 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:

- 0.70 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*).

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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": **0.70 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 gymnastics 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

6.1.5 For 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.
- Music not conforming to 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
- Use of a reserve gymnast 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.
- 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



**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 and are considered as body elements. Therefore 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:
- o The value of the difficulties belonging to the compulsory body movement groups (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**
 - o Plus the value of a maximum 4 difficulties, if any, from the non-compulsory body movement groups (GCNO), 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**) for **Senior Individual Gymnasts** specific to each apparatus are as follows:

HOOP	BALL	CLUBS	RIBBON
Jumps/Leaps; Balance; Pivots; Flexibility/Waves ∧ ; T ; 0 ; L/S	Flexibility/Waves; Jumps/Leaps L/S ; ∧	Balance; Pivots T ; 0	Pivots; Jumps/Leaps 0 ; ∧
Minimum 2 and maximum 4 from each group	Minimum: 4 L/S + 4 ∧ Maximum 4 GCNO free of choice	Minimum: 4 T + 4 0 Maximum 4 GCNO free of choice	Minimum: 4 0 + 4 ∧ Maximum 4 GCNO free of choice

Seniors 2010: The Rope exercise is present in the apparatus program with GCO requirements 4 ∧ and 4 0 and maximum 4 GCNO free of choice

Juniors 2010: Requirements to the program do not change

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:

1. If there are **fewer than the required** difficulties from the GCO on the form/in the exercise.
2. If the form/the exercise contains **more than the authorized number of difficulties of the GCNO** (difficulties in addition to the number of difficulties according to the rule are cancelled in chronological order).
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**. If the gymnast performs and declares more than one slow turn balance and more than one slow turn flexibility.
6. **For each difficulty of B level or higher performed but not declared on the form.**

Penalties of 0.10 point:

1. In case the body difficulty symbol is incorrectly written, but the body difficulty is correctly executed, the difficulty is valid, but the penalty is applied.
- 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. (D1)

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, etc.

1.2.2 **Each difficulty is counted only once.** Within each group of body difficulties, repetition of an identical shape—regardless of the presence/absence of rotation or walkover or slow turn or wave or the number of rotations—is not valid. An “identical shape” means that the relation between the trunk and leg during the entire development of the difficulty does not change. Therefore, an eventual repetition will not be counted, except in the specific cases concerning a series of identical Jumps/ Leaps and pivots (no more than 3). In the case of multiple or mixed difficulties, the shape of each component can be repeated in isolation or in a different combination, or in 2 different combinations (meaning no more than twice in the exercise).

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

1.2.4 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 Apparatus Difficulty 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.
- Static apparatus

1.2.5 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

1.2.6 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.


NOTE:

1. The value of the difficulty, even performed with greater amplitude than mentioned in the Code, does not change the value of the difficulty.
2. In all difficulties with ring, the foot or another segment of the leg must be in contact with the head (predominant action of the leg). However, a slight tolerance will be acceptable.
3. In all difficulties with back bend of the trunk, the trunk must perform the predominant action (touching is not required).
4. The support leg whether stretched or bent does not change the value of the difficulty (balance, pivot, flexibility). A “slight tolerance” of the bent position of the free leg (ex: top leg in flexibility #15F) is also allowed.
5. In an exercise a gymnast may perform one slow turn balance and one slow turn flexibility.

1.3 ORIGINALITIES – DIFFICULTIES

1.3.1. All original body movement difficulties must be declared before the World Championships in order to be evaluated by the Technical Committee during the official training. After the World 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 World 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 World 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 lose 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. These difficulties are fixed and defined per the Code and no other criteria can be applied 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:0,50
			The form/exercise has less than the required number of GCO difficulties
			The form/the exercise contains more than the authorised number of difficulties GCNO.
			Hoop: 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 or more than one slow turn balance or more than one slow turn flexibility
			For each difficulty of B or higher level, performed but not declared on the official form
			Incorrect body difficulty symbol

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

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

- Follow and check every difficulty according to the 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 performed in chronological order, up to the limit (12 maximum).
- 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 Basic characteristics:

- **Shape fixed and well-defined** during the flight
- Good **height*** (elevation) of the Jumps/Leaps (*«good height » refers to a sufficient elevation in order to achieve a well-defined and fixed shape)

3.1.2 A series of Jumps/Leaps is possible. A series of Jumps/Leaps consists of a maximum of 3 successive identical Jumps/Leaps, performed with or without an intermediary step (2 supports meaning: landing+1 step to perform next jump/leap of the series). **Each component (Jump/Leap) in the series counts as one difficulty.** Exception are difficulties # 4F and 4I (2 or 3 successive split leaps).

3.1.3 Difficulties with a $\frac{1}{2}$ turn or more **without complete rotation (180°) have no value (0.00 point).**

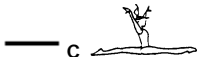




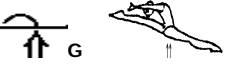
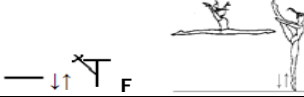





3.1.4. The rotation of the whole body **during the flight is evaluated after the take-off foot/feet has/have left the floor and before the landing of the foot/feet on the floor.**



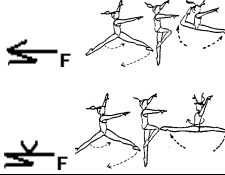

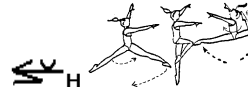



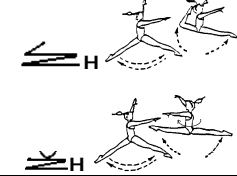



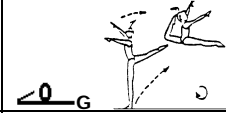


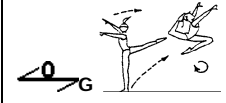
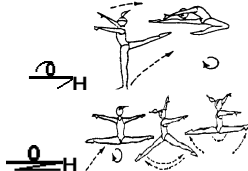

3.1.5. Jumps/Leaps can also be performed with take-off from two feet, even when it is not specified. In this case, the **symbol must be changed by adding arrows,** but **the value of the Jump/Leap does not change.** However, they are considered as different Jumps/Leaps and the gymnast can perform them in the same exercise.

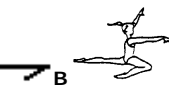
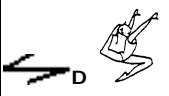
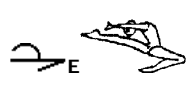




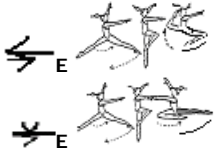
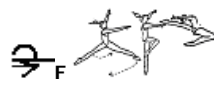



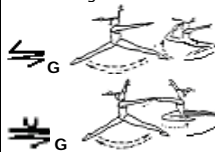



Exception: **split leaps, take off from both feet + 0.10** and jump **20E and 20I**

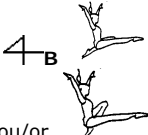




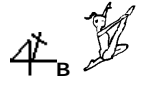








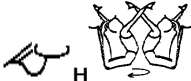
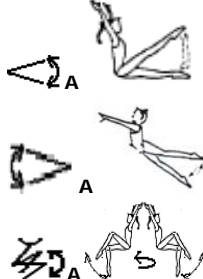
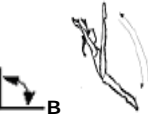


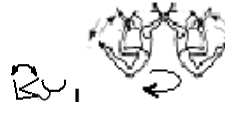
3.1.6 The „Dive Roll“- Split leap with trunk bent forward ending directly in a roll - is not considered as a Split leap difficulty, but as a pre-acrobatic element.


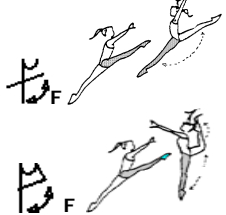
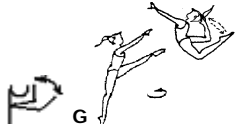
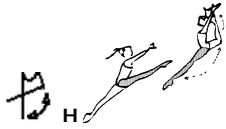
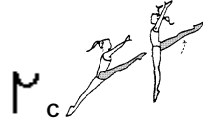


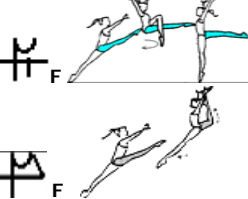
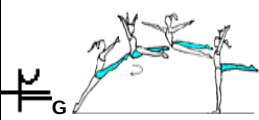

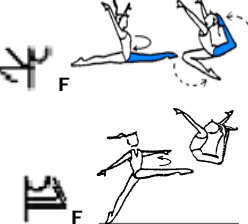

LISTE DES DIFFICULTES DE SAUT/LIST OF DIFFICULTIES OF JUMP OR LEAPS (⤴)

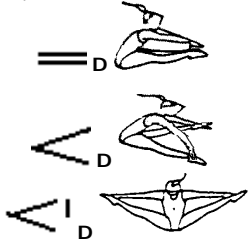
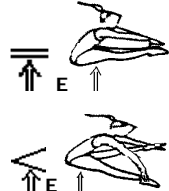


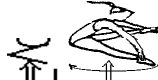
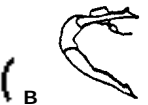






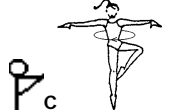
A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 & +
1. Enjambée/Split leaps base — = 0.30									
1. Enjambée/ Split Leap		Enjambée en avant, jambes tendues fléchies ou latérales/ Split leap forward with legs stretched, flexed or side 		avec boucle/ with ring 	flexion du tronc en arrière, jambe tendue ou fléchie/ with back bend of the trunk, legs stretched or bent 				
2. appel de 2 pieds/ Take-off from 2 feet			Enjambée en avant, avec appel des 2 pieds / Split leap forward, take-off from both feet 		avec boucle avec appel des 2 pieds / with ring, take-off from both feet 	avec flexion + appel des 2 pieds avec jambe tendue ou fléchie/ with back bend of the trunk + take-off from both feet, legs stretched or bent 			
3. Enjambée/ Split Leap					Enjambée, arriver au sol, et équilibre en grand écart dorsal (avec ou sans aide) sur le même pied d'arrivée/ Split leap, landing and back split (with or without help) on the landing foot 				
4. 2 ou 3 enjambées Successives / 2 or 3 successive split leaps					2 enjambées successives avec changement du pied d'appel / 2 successive split leaps with change of take-off foot 			3 enjambées successives avec changement du pied d'appel / 3 successive split leaps with change of take-off foot 	
5. Enjambée avec rotation du tronc/ Split leap with turn of the trunk				avec 1/2 tour du tronc en vol / with 1/2 turn of the trunk during the flight 		avec boucle/ with ring 	avec flexion du tronc en arrière/ 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 &+
2. Enjambées avec changement de jambes/Split leaps with leg switch									
6. Enjambée (passage jambe fléchie)/ Split leaps (passing with bent leg)/			(passage jambe fléchie)/ (passing with bent leg) 	avec ¼ de tour/ with ¼ turn 	avec boucle/with ring avec ½ tour du tronc en vol/ with ½ turn of the trunk in flight 	avec flexion du tronc en arrière/ with back bend of the trunk 	avec ½ tour + boucle/ with ½ turn + ring 	avec ½ tour + flexion du tronc en arrière/with ½ turn + with back bend of the trunk 	
7. Enjambée jambes tendues Split leaps passing with stretched legs					(jambes tendues)/ (stretched legs) 	avec ¼ de tour/ with ¼ turn 	avec boucle/with ring avec ½ tour du tronc en vol/with ½ turn of the trunk in flight 	Avec flexion du tronc en arrière/with back bend of the trunk 	avec ½ tour + boucle/ with ½ turn + ring 
3. Sauts jetés en tournant/ Jetés with a turn									
8. Jeté en tournant/ Jeté with a turn				<u>Jeté</u> en tournant/ <u>Jeté</u> with a turn 		avec boucle (+ jambe)/ with ring (+ leg) 	avec flexion du tronc en arrière, avec jambe tendue ou fléchie/ with back bend of the trunk, leg bent or stretched 		
9. Jeté à biche/ Unique, visible image pendant le vol (sans movement basculant)/ Stag leap with turn: Single visible image during the flight (not a "kip" movement)				<u>Jeté</u> à biche/ <u>Stag leap</u> with turn 		avec boucle with ring 	avec flexion du tronc en arrière, avec jambe tendue ou fléchie/ with back bend of the trunk, legs bent or stretched avec changement des jambes tendues/ with stretched leg switch 	avec changement des jambes tendues, mais la jambe d'élan passe par le côté/ with stretched leg switch, take-off leg passing sideways 	

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 & +
4. Sauts de biche/Stag leaps									
10. Biche Unique, visible image pendant le vol (sans movement basculant) / Jeté with stag: Single visible image during the flight (not a "kip" movement)	Biche/ Stag leap 		Biche avec boucle/ Stag leap with ring 	avec flexion du tronc en arrière/ with back bend of the trunk 	avec ½ tour de tout le corps en vol (plus de 180°)/ with ½ turn of the whole body during the flight (more than 180°) 		avec ½ tour de tout le corps en vol (plus de 180°) + boucle/ with ½ turn of the whole body during the flight (more than 180°) + ring 	avec ½ tour de tout le corps en vol (plus de 180°) + flexion en arrière/ with ½ turn of the whole body during the flight (more than 180°) + back bend of the trunk 	
5. Biche avec changement de jambes/Stag leap with leg switch									
11. Biche Unique, visible image pendant le vol (sans movement basculant) / Stag leap: Single visible image during the flight (not a "kip" movement)		(passage jambe fléchie)/ (passing with bent leg) 		avec boucle/with ring avec ½ tour du tronc en vol/with ½ turn of the trunk in flight 	avec flexion du tronc en arrière/ with back bend of the trunk 	avec ½ tour + boucle/ with ½ turn + ring 	avec ½ tour + flexion du tronc en arrière/ with ½ turn + with back bend of the trunk 		
12. Jambes tendues/ Stretched legs				(jambes tendues)/ (legs stretched) 		avec boucle/with ring avec ½ tour du tronc en vol/with ½ turn of the trunk in flight 	avec flexion du tronc en arrière/ with back bend of the trunk 	½ tour + boucle/ ½ turn + ring 	½ tour + flexion du tronc en arrière/ 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 &+
6. Sauts cosaque /Cossack									
<p>13. Cosaque avec jambe à l'horizontale/ Cossack with leg in horizontal position</p>  <p>ou/or</p>	<p><u>Cosaque/</u> <u>Cossack</u></p>			<p>avec boucle (appel et retour sur le même pied/ with ring (take off and landing on the same foot)</p> 	<p>avec tour de 180° (ou plus) de tout le corps en vol /with ½ turn of the whole body during the flight (180°)</p> 	<p>avec tour de 180° (ou plus) de tout le corps en vol et flexion du tronc en avant /with ½ turn of the whole body (180° or more) trunk bent forward</p> 		<p>Avec une seule impulsion initiale: saut cosaque avec demi-tour qui se termine, sans interruption et perturbation de la rotation, en un pivot «cosaque» de 360°/ With a single initial impulse: Cossack jump with a ½ turn ending, without interrupting or disrupting the rotation, into a "Cossack" pivot of 360°</p> 	<p>Note. Dans le saut cosaque le pied de la jambe fléchie doit être bien fermée au niveau du bassin et le genoux presque au niveau de l'horizontale</p> <p>Note: In the cossack jump the foot of the bent leg must be near the level of the pelvis, and the knee- near horizontal</p>
<p>14. Cosaque avec une jambe en haut/ Cossack with one leg high up</p> 	<p>avec une jambe en haut avec aide/ with one leg high up with help</p>		<p>avec une jambe en haut sans aide/ with one leg high up without help</p> 	<p>avec boucle (appel et retour sur le même pied) avec aide/ with ring (take off and land on the same foot) with help</p> 	<p>avec tour de 180° (ou plus) de tout le corps en vol/ with ½ turn (180° or more) of the whole body during the flight</p> 	<p>avec boucle (appel et retour sur le même pied) sans aide/ with ring (take off and land on same foot) without help</p> 	<p>avec tour de 180° (ou plus) de tout le corps en vol / with ½ turn (180° or more) of the whole body during the flight</p> 		
7. Sauts à boucle/Ring jumps or leaps									
<p>15. Une jambe à boucle/ One leg with ring</p> 			<p><u>A boucle des 2 jambes</u> Appel d'un ou 2 pieds/ <u>With ring of both legs</u> Take off from one foot or 2 feet</p> 	<p>Avec tour de tout le corps en vol (180° ou plus)/ _ with ½ turn of the whole body (180° or more)</p> 			<p>avec tour de tout le corps en vol (180° ou plus) (appel d'un ou 2 pieds)/ with turn of the whole body during the flight (180° or more) take off one foot or 2 feet</p> 		
8. Sauts ciseaux / Scissor jumps									
<p>16. Ciseaux en avant ou en arrière Ciseaux avant, jambes fléchies, pendant demitour/ Scissors forward or backward. Scissors forward with bent legs during ½ turn</p> 	<p>Ciseaux en avant, jambe arrivant plus haut que la tête/ Scissors forward, leg higher than head</p> 		<p>Ciseaux en arrière avec boucle/ Scissors backward with ring</p> 		<p>Ciseaux en avant en tournant (180° ou plus) jambe plus haut que la tête/ Scissors forward with turn (180° or more). leg higher than head</p> 			<p>Ciseaux en arrière avec boucle pendant un demitour/Scissors backward with ring during ½ turn</p> 	<p>Note. La caractéristique de base du saut ciseaux est d'avoir toujours un changement des jambes – en avant ou en arrière</p> <p>Note: The basic characteristics of the scissor jump always requires a leg switch— in the front or in the back.</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 &+
9. Sauts entrelacés/Entrelacé leaps									
17. <u>Entrelacé/</u> <u>Entrelacé</u>			Entrelacé/ Entrelacé		avec grand écart/ With split leap avec boucle/with ring	avec ciseaux en arrière avec boucle/ with scissors backward with ring	avec boucle + grand écart/ with ring + split leap		<p>Note. La caractéristique de base du saut entrelacé est d'avoir un changement de jambes – la rotation (demi-tour pendant le vol) se réalise sur l'axe longitudinal de la jambe d'élan.</p> <p>Note: 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</p>
									
10. Sauts fouetté/Fouetté leaps									
18. <u>Fouetté/</u> <u>Fouetté</u>		Fouetté/Fouetté	Fouetté avec grand écart/ Fouetté with split leap	avec boucle/ with ring	½ tour avec passage d'une jambe sur l'autre fléchie/½ turn passing one leg bent over the other avec boucle + grand écart/ with ring + split leap	½ tour avec passage d'une jambe sur l'autre tendue / ½ turn passing one leg stretched over the other		<p>Note. La caractéristique de base du saut fouetté est de n'avoir pas de changement de jambes – la rotation (demi-tour pendant le vol) se réalise sur l'axe longitudinal de la jambe d'élan.</p> <p>Note: 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.</p>	
									
19. <u>Fouetté à</u> <u>biche ou à</u> <u>boucle des 2</u> <u>jambes/</u> <u>Fouetté + stag</u> <u>or ring of both</u> <u>legs</u>			Fouetté à biche/ Fouetté stag leap		avec boucle/with ring avec boucle des 2 jambes, appel d'un pied/Both legs with ring, take-off from one foot	avec flexion en arrière/ with back bend of the trunk		<p>Note: 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.</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 & +
11. Sauts carpés (tronc fléchi sur les jambes)/Pike and Straddle Jumps (trunk bent over the legs)									
<p>20. Saut carpé/ Pike and Straddle Jumps</p>			<p>avec jambes unies, appel d'un pied/with legs together, take-off from one foot avec jambes écartées, appel d'un pied/Straddle jump, take-off from one foot Carpé latéral/Side straddle</p> 	<p>avec appel des 2 pieds/ Take-off from 2 feet avec appel des 2 pieds/ Take-off from 2 feet</p> 	<p>Carpé, jambes en écart latéral avec le tronc fléchi en avant, avec appel de 2 pieds/ Side straddle with trunk bent forward take-off from both feet</p> 		<p>avec tour de 180° (ou plus) en vol/ with turn (180° or more)during the flight</p> 	<p>avec tour de 180° (ou plus) en vol + appel 2 pieds/ with turn (180° or more)during the flight + take-off two feet</p> 	<p>Note Les sauts carpés ont toujours le tronc fléchi en avant (sur les jambes ou entre les jambes) Note. Pike and straddle jumps are always performed with the trunk bent forward (over or between the legs)</p>
12. . Sauts cambrés/Arch Jumps									
<p>21. <u>Cambré/</u> <u>Arch Jump</u></p>	<p>Cambré/ Arch Jump</p> 		<p>en tournant (180°)/ With ½ turn (180°)</p> 		<p>en tournant (360°)/ With one turn (360°)</p> 				
13. Sauts cabriole/«Cabriole» Jump									
<p>22. Cabriole avant, lateral, en arrière/ «Cabriole»forward, sideways, backward</p> 		<p>en tournant (180°)/ with turn (180°)</p> 	<p>avec passage par le grand écart/ Passing through the splits position</p> 						
14. Sauts verticaux (jambes en différentes positions). Critère: seulement la rotation/Vertical Jumps (legs in different positions) Criterion: rotation only									
<p>23. Saut vertical jambe fléchie, avec 180° en vol/ Vertical Jump leg bent with turn during the flight (180°)</p> 		<p>jambe fléchie, avec un tour en vol 360° (ou plus)/ leg bent with one turn during the flight (360°) or more</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 &+
14. Sauts verticaux (jambes en différentes positions). Critère: seulement la rotation (suite)/Vertical Jumps (legs in different positions) Criterion: rotation only (cont'd)									
24. Jambe en avant, en arrière, latérale / Leg stretched front, back, sideways	avec 180° en vol/ with 180° during the flight		avec un tour en vol 360°/ with one turn during the flight 360°		Saut vertical avec une jambe à l'horizontale avec ½ tour de tout le corps; sans arrêt, avec ½ tour du tronc, biche de la jambe d'appel/ 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				
15. Sauts groupés/Tuck Jumps									
25. Groupé avec 180° en vol/ Tuck Jump with ½ turn during the flight (180°)		Groupé avec un tour en vol 360° / Tuck Jump with one turn during the flight 360°							
16. Sauts verticaux en tournant/ Vertical Jumps with turn									
26. Sauts verticaux en tournant/ Vertical Jumps with turn	En tournant (360°)/ With turn (360°)		(540°)						
17. Cas particulier: «butterfly»/Special case: «Butterfly»									
27. "Butterfly" / "Butterfly"			sur le plan horizontal/ on the horizontal plane		sur le plan oblique/ on the diagonal plane				

4. BALANCES**4.1 GENERALITIES**

4.1.1 Basic characteristics:

must be performed on the toes or on one knee and have a well-defined and fixed shape, (without moving the free leg or the support leg during the difficulty).


4.1.2 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.

4.1.3 In an exercise it is possible to perform one balance with slow turn. A «slow turn» must be performed only after the initial position of the difficulty has been fixed, and **with no more than a ¼ rotation at every impulse**, a rotation that results from a **single impulse cancels the value of the difficulty**. During the difficulties with “Slow Turn”, the body must **not “bounce”** (with an up and down movement of the trunk and the shoulders). This **incorrect technique cancels the value of the “Slow Turn” (+ execution fault)**.


4.1.4 Balance difficulties with change of shape—movement of the leg in suspension and/or the Difficulties with change of shape (free and uninterrupted movement of the free leg through various directions and/or body axis of the gymnast)—represent a specific category of multiple difficulties.

The value of the difficulty is calculated by the addition of the first balance plus the value of the second balance **plus the connection** (+0.1) and eventually the value of the **rotation of the trunk** (+0.1). In this case it is necessary to indicate the symbol of rotation above the symbol of the second balance.

Example: ()F(0.60)

4.1.5 Fouette Balance: () minimum 3 heel supports taken with a fixation in releve for each shape, with (or without) changing the level, with (or without) changing the shape of the leg segment, and with gymnast changing direction. (minimum one time)

Value: **Start balance value + 0,50**

4.1.6 Ronde (): **circular movement of the leg up passing continuously through three split positions** with help in the final position.

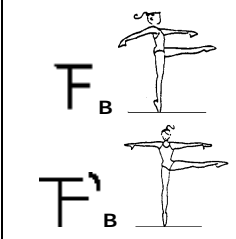
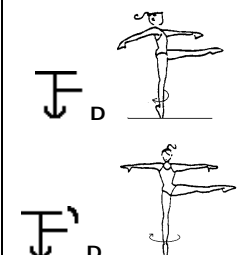
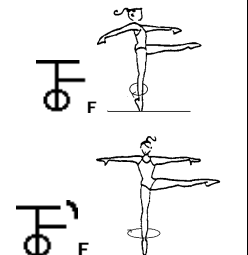
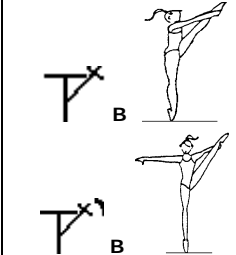
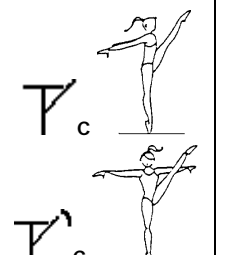
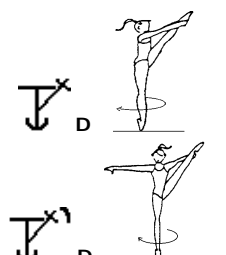
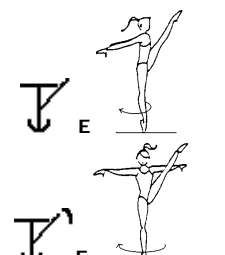
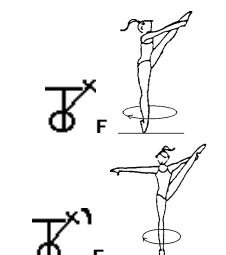
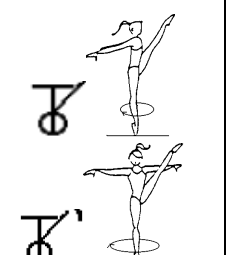
4.1.7 Rhythmic Gymnastics FIG Technical Committee does not encourage “slow turn” and balance elements on the knee.

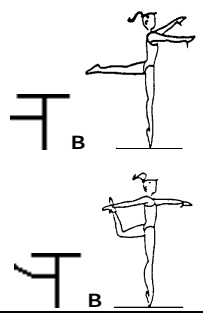
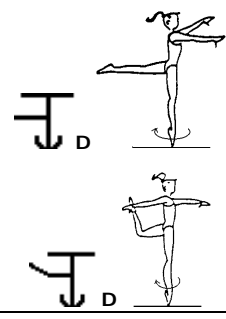
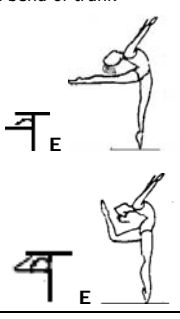
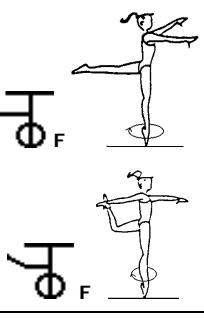
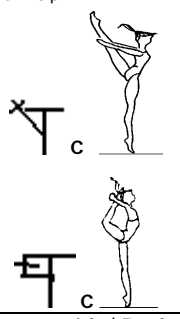
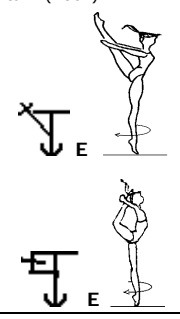
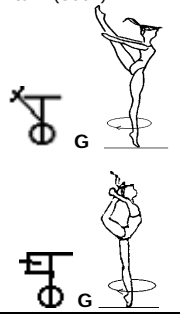
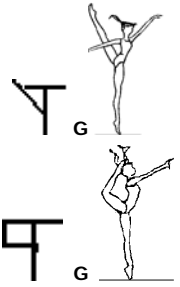
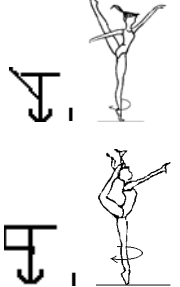
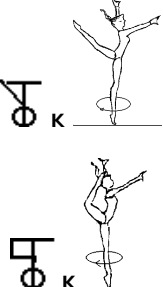
4.2 LISTE DES DIFFICULTES D'EQUILIBRE/ LIST OF THE DIFFICULTIES OF BALANCE

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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 & +
1. Equilibres en passé ou jambe plus basse que l'horizontale/Balance in « passé » or leg lower than the horizontal									
<p>1. . En passé/In passé</p> <p>En passé/In passé avec flexion du tronc en avant/with trunk bent forward</p> <p>avec flexion du tronc en arrière/Back bend of the trunk</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>F_A</p> </div> <div style="text-align: center;"> <p>F_B</p> </div> </div>									
<p>2. Flexion du tronc en arrière/Back bend of the trunk</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;"> <p>T</p> </div> </div>									

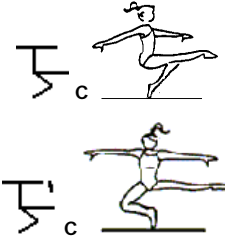
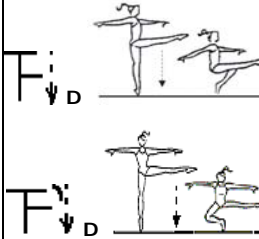
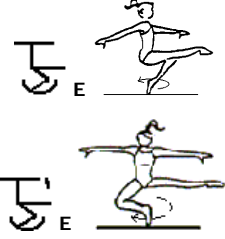
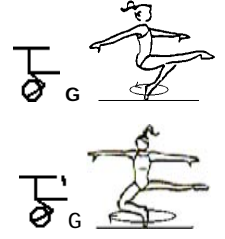
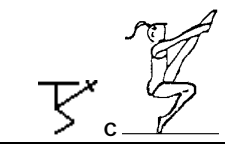
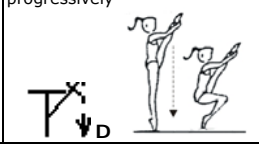
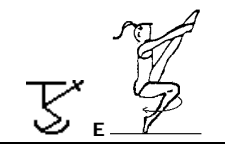
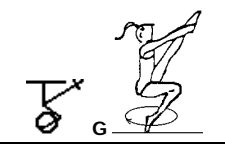
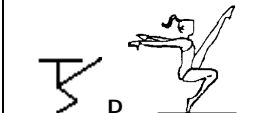
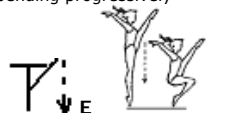
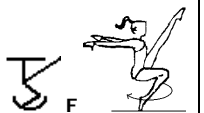
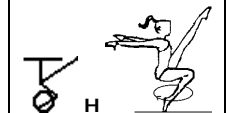
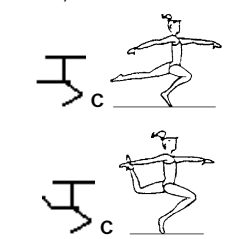
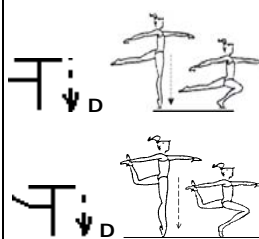
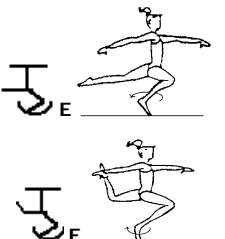
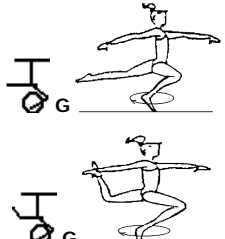
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A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 & +	
2. Jambe d'appui tendue/Support leg stretched										
2.1 Jambe libre en avant ou latérale/Free leg front or sideways										
3. A l'horizontale/At the horizontal										
<p>Avant/Front / Latéral Sideways</p> 		<p>«tour lent» (180°)/ slow turn (180°)</p> 		<p>«tour lent» (360°)/ slow turn (360°)</p> 						
4. Grand écart /Splits										
<p>Avant avec aide/ Front with help Latéral avec aide/ sideways with help</p> 	<p>Avant sans aide/ Front without help Latéral sans aide/ Sideways without help</p> 	<p>«tour lent» (180°) avant avec aide/front slow turn (180°) with help «tour lent» (180°) latéral avec aide/sideways slow turn (180°) with help</p> 	<p>«tour lent» (180°) avant sans aide/front slow turn (180°) without help «tour lent» (180°) latéral sans aide/sideways slow turn (180°) without help</p> 	<p>«tour lent» (360°) avant avec aide/front slow turn (180°) with help «tour lent» (360°) latéral avec aide/sideways slow turn (180°) with help</p> 	<p>«tour lent» (360°) avant sans aide/front slow turn (180°) without help «tour lent» (360°) latéral sans aide/sideways slow turn (180°) without help</p> 					

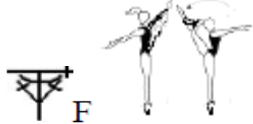
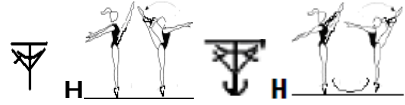
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2.2. Jambe libre en arrière/Free leg back									
5. Arabesque ou Attitude/Arabesque or Attitude									
	Arabesque/Attitude 		«tour lent» (180°)/ slow turn (180°) 	Attitude (ou arabesque) avec flexion du tronc en arrière/ Attitude (or arabesque) with back bend of trunk 	«tour lent» (360°)/ slow turn (360°) 				
6. Grand écart dorsal ou à boucle avec aide/ Back split or ring with help									
		avec aide/ with help 		«tour lent» (180°)/ slow turn (180°) 		«tour lent» (360°)/ slow turn (360°) 			
7 Grand écart dorsal ou à boucle sans aide/ Back split or ring without help									
						sans aide/ without help 	«tour lent» (180°)/ slow turn (180°) 	«tour lent» (360°)/ slow turn (360°) 	

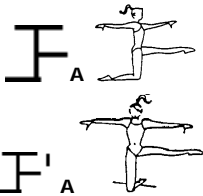
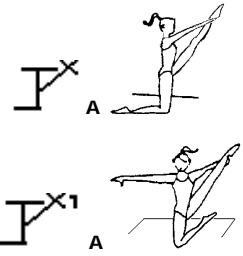
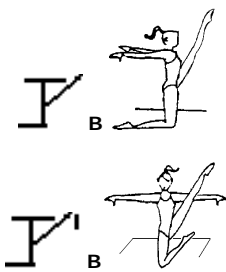
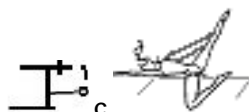
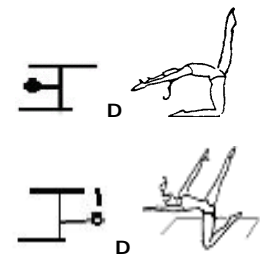
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3. Tronc à l'horizontale (planches) / Trunk at the horizontal (scales)									
8. Planche faciale/Front scale									
		planche faciale/ Front scale		«tour lent» (180°)/ slow turn (180°)	Planche faciale avec grand écart, boucle /Front scale with back split or ring	«tour lent» (360°)/ slow turn (360°)	«tour lent» (180°)/ slow turn (180°)		«tour lent» (360°)/ slow turn (360°)
9. Planche faciale avec jambe en haut avec aide/ Front scale with leg high up with help									
			planche faciale (grand-écart avec aide)/ Front scale (split with help)		«tour lent» (180°)/ slow turn (180°)		«tour lent» (360°)/ slow turn (360°)		
10. Planche latérale/Side scale									
			planche laterale/ Side scale		«tour lent» (180°)/ slow turn (180°) avec grand écart sans aide/ With split, without help		«tour lent» (360°)/ slow turn (360°) Planche latérale avec grand écart sans aide avec «tour lent» (180°)/ Side scale with split without help with slow turn (180°)		
11. Planche latérale avec jambe en haut avec aide / Side scale with leg high up with help									
			planche latérale (grand écart avec aide)/ Side scale (split with help)		«tour lent» (180°)/ slow turn (180°)		«tour lent» (360°)/ slow turn (360°)		
12. Planche dorsale/Back scale									
				Planche dorsale/ Back scale			planche dorsale jambe en haut/ Back scale leg high up		

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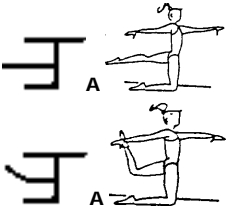
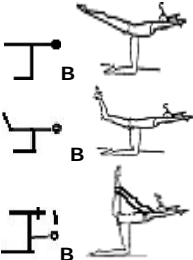

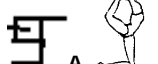

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00 & +
4. Jambe d'appui fléchie/Support leg bent									
13. A l'horizontale, jambe en avant ou latéral/At the horizontal, leg front or to the side									
		«Cosaque» avant/ «Cossack» front «Cosaque» latéral/«Cossack» front 	Flexion progressive de la jambe d'appui/ Support leg bending progressively 	«tour lent» (180°)/ slow turn (180°) 		«tour lent» (360°)/ slow turn (360°) 			
14. Jambe en haut en avant avec aide/Leg high up front with help									
		avec aide/ with help 	Flexion progressive de la jambe d'appui/ Support leg bending progressively 	«tour lent» (180°)/ slow turn (180°) 		«tour lent» (360°)/ slow turn (360°) 			
15. Jambe en haut en avant sans aide/Leg high up front without help									
			sans aide/ without help 	Flexion progressive de la jambe d'appui/ Support leg bending progressively 	«tour lent» (180°)/ slow turn (180°) 		«tour lent» (360°)/ slow turn (360°) 		
16. A l'horizontale/ At the horizontal									
		«Cosaque» arrière/«Cossack» back Attitude/Attitude 	Flexion progressive de la jambe d'appui/ Support leg bending progressively 	«tour lent» (180°)/ slow turn (180°) 		«tour lent» (360°)/ 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 & +	
5. Equilibres avec mouvements de la jambe en suspension et/ou du tronc/ Balances with movement of the free leg and/or the trunk										
<p>17. Ronde (passage de grand écart frontal à grand écart dorsal)</p> <p>Ronde (passage from front split to back split)</p>					<p>Grand écart avec aide.. + ronde avec aide</p> <p>Split with help + circle with help</p> 		<p>Grand écart sans aide+ ronde sans aide+ aide dans la position finale</p> <p>- Split without help + circle without help + help in the last position</p> 			
							<p>Grand écart avec aide.. + ronde avec aide + tour lent 180° (pas de rotation)</p> <p>- Split with help + circle with help + slow turn 180° (no rotation)</p>			

6. Sur le genou/ On the knee									
6.1. Jambe libre en avant ou latérale/ Free leg front or sideways									
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 & +
18. Avant ou latéral/Front or sideways									
<p>Avant ou latéral à l'horizontalee/ Front or sideways at the horizontal</p> 									
19. Jambe en haut, en avant ou latérale/Leg high up front front or sideways									
<p>Avant avec aide/Front with help</p> <p>latéral avec aide/sideways with help</p> 	<p>Avant ou latéral sans aide/ Front or sideways without help</p> 	<p>Jambe en haut, latéralement, avec tronc à l'horizontalee latéralement avec aide/ Side scale with help and trunk bend to the side</p> 	<p>Jambe en haut en avant, flexion du tronc à l'horizontalee ou moin en arrière/Leg high up front, trunk at the horizontal back or lower</p> <p>Jambe en haut, latéralement, avec tronc à l'horizontalee latéralement sans aide/ Side scale without help, trunk bent side</p> 						

6.2. Jambe libre en arrière/Free leg back

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>20. Arabesque ou Attitude/Arabesque or Attitude Arabesque/Arabesque En attitude/In attitude</p> 	<p>planche faciale/Front scale: Arabesque/Arabesque En attitude/In attitude avec aide/with help</p> 								
<p>21. Jambe en haut, en arrière/Leg high up back avec aide/with help boucle avec aide/ring with help</p>  			<p>à boucle sans aide/ ring without help</p> 						

5. PIVOTS

5.1 GENERALITIES

5.1.1 Basic characteristics:

- Be performed **on the toes, with heel raised high**
- Have a **fixed and well-defined shape** until the end of the rotation

5.1.2 The base for any pivot difficulty is always a rotation of 360° degrees. Each additional rotation of 360° (without heel support) **increases the difficulty value by the base value of the pivot (for both isolated pivots and those with change of shape)**. Small hops or heel support during the rotation interrupt the 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 A pivot can end with an elevation of the trunk and leg, giving more precision to the end of the difficulty.

5.1.5 A series of **identical pivots is allowed (maximum of 3) if performed one after the other** without interruption and only with heel support. Each pivot in the series counts as a separate difficulty. Exception: **series of identical "Fouettés" pivots (2, 3 and more) counts as one difficulty.**

5.1.6. Cossack"pivots: an initial impulse with the help of the hand/hands from the floor is allowed. The degrees of the rotation count from the moment when the hand(s) leave the floor. The position of the pivot is considered correct even if the gymnast is «sitting» on the heel of the support leg – heel raised from the floor.

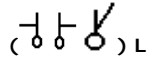
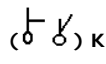
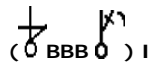
5.1.7. Pivot with support leg bending progressively: passing from the shape with straight support leg to the shape with bent support leg must be slow and clearly progressive.

5.1.8. Pivots with changes of shapes represent a separate category, in which the **transition** from one shape to another is executed without taking a heel support. If a gymnast puts her heel down on the floor, the difficulty is cancelled. **Each shape of the pivot must have, as a rule, a minimum rotation of 360°.** The movement of the free leg from one shape to another is optional, but must be executed as directly as possible.














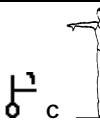


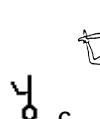
















5.1.9 The value of pivots with a change of shape is calculated in the following manner:



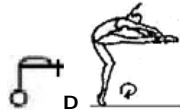
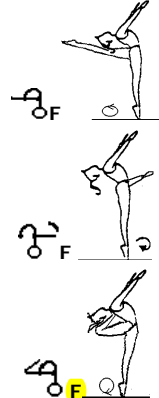

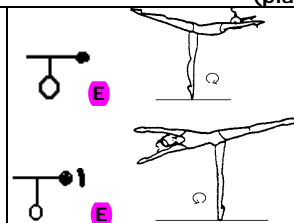


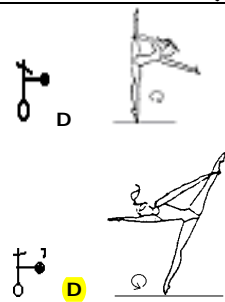
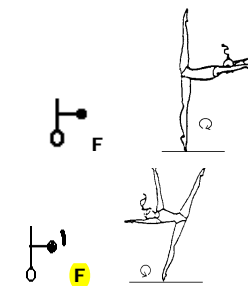
- Pivot with 2 shapes: value of 1st shape (base 360°) + value of 2nd shape (base 360°) + 0.10 for the connection of the 2 pivots without heel support;
- Pivot with 3 shapes: value of 1st shape (base 360°) + value of 2nd shape (base 360°) + value of 3rd shape + 0.10 + 0.10 for the two connections and etc.

5.1.10 The value of **fouette pivots** is calculated in the following manner: the value of the base (360°) **+0,20 for each additional rotation.**


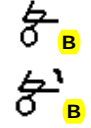



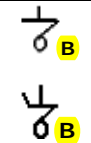

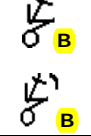






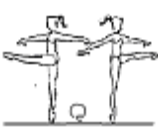
	Base	0.30 (value of the 1 st pivot) + 0.30 (value of the 2 nd pivot) + 0.40 (value 3 rd pivot) + 0.10 + 0.10 for 2 connections without heel support = 1.20
	Base + additional 360° rotation	0.30 (value of the 1 st pivot) + 0.40 (value of the 2 nd pivot) + 0.10 for connection + 0.30 for additional 360° in the first pivot = 1.10
	Base of 3 fouettes in passe with 360° each + without heel support immediately change the form to side split with help 360°	0.6 (value of the 1 st pivot – 1 difficulty) + 0,20 (value of the 2 nd pivot) + 0,1 (for connection without heel support) = 0.9


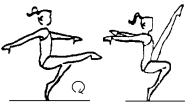



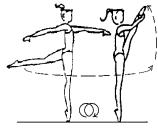


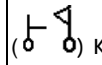
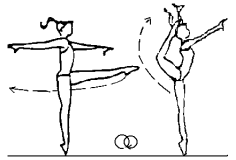
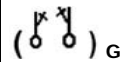
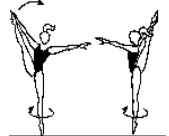
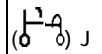
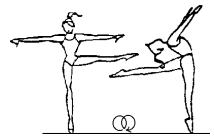
5.2. LISTE DES DIFFICULTES DE PIVOTS/LIST OF PIVOT DIFFICULTIES ()

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>1. Passé ou jambe plus basse que l'horizontale avec flexion du tronc/«Passé» or leg lower than the horizontal, back bend of the trunk (+ 0,10) ou onde/or wave (tonneau) (+ 0,30) (base =  A)</p>									
1.  A 	 B 		 D 						
2.  A 	 B 								
<p>2. Jambe à l'horizontale/Leg at the horizontal (+0.20)</p>									
3.		 C  							
		 C  							
<p>3. Grand écart de la jambe libre /Free Leg in split (avant ou latéral/front or side = + 0,30 et avec aide/and with help + 0,10) (jambe libre en arrière/free leg back = + 0,60 et avec aide and with help = + 0,30)</p>									
4.	 B 		 D 	 D 		 G 			
	 B 		 D 	 D 		 G 			

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>4. Jambe à l'horizontale, flexion du tronc en avant/Leg at the horizontal, trunk bent forward (+0,10) ou en arrière/or backward (+0,30) (base: jambe à l'horizontalee/leg at the horizontal  C) aussi avec flexion progressive de la jambe d'appui/also with support leg bending progressively (+ 0,10) (base:  F)</p>									
5.									
<p>5. Jambe à l'horizontale, tronc à l'horizontale/ Leg at the horizontal, trunk at the horizontal (planche/planche) (+ 020)</p>									
6.									
<p>6. Grand écart, avec tronc à l'horizontale/Leg high up, trunk at the horizontal (+ 0,20) (+ 0,10 avec aide/with help) (base: grand écart/leg high up. =  D  B)</p>									
7.									

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>7. Flexion progressive de la jambe d'appui, l'autre à l'horizontale/Support leg bending progressively with leg at the horizontal (+0,10) ou/or viceversa (+0,30) ou avec flexion et retour a la jambe d'appui tendue/or with bending and return to stretch position (+0,50) (base: jambe à l'horizontale/leg at the horizontal δ C)</p>									
8.									
9.									
<p>8. Flexion progressive de la jambe d'appui, l'autre en grand écart avant ou latéral/Support leg bending progressively with the other leg high up to the front or side (+0,10) ou/or viceversa +0,30) ou avec flexion et retour/or with bending and return (+0,50) avec ou sans aide/with or without help (base: jambe en grand écart avec ou sans aide/leg high up with or without help.: δ D δ D δ B)</p>									
10.									
11.									
12.									

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 & +
9. Flexion de la jambe d'appui, jambe libre en different positions/Support leg bent, free leg in different directions (Cosaque/Cossack) (+0,10) (base  A)									
13.									
14.									
15.									
10. Fouetté, jambe libre à l'horizontale ou plus haut en differentes positions /Fouetté, free leg at the horizontal or higher in different positions/ (base + 0,20 chaque rotation)/ (value of base + 0.20 for each additional rotation)									
16.									

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 & +				
11 .Pivots (min. 720° : 360° + 360°) avec changement de forme, sans reprise d'appui /change of shape without heel support (+ 0,10 pour la liaison de 2 pivots + la valeur de la base du pivot pour chaque rotation ajouté)/ (+ 0,10 in addition to the value of the 2 pivots + the base value of the pivot for each additional rotation)													
17.											La valeur de la base pour chaque rotation ajouté dans le pivot + 0,20 pour chaque rotation ajouté dans l'élément de flexibilité . Base value for each additional rotation in pivot +0.20 for each additional rotation in flexibility		
18.													
19.													

6. FLEXIBILITIES AND WAVES**6.1 GENERALITIES**

6.1.1 Basic characteristics:

- Performed with support on one or both feet (flat feet), or on another part of the body, have a well-defined shape and good amplitude of the movements performed smoothly and without interruption (without a stop position).
- 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.

6.1.2 Each phase of any Flexibility difficulty does not need to be fixed; movement of the free leg and/or with a rotation around the body axis must be continuous and performed with the maximum possible amplitude.

6.1.3. In an exercise, it is possible to add to a difficulty (one time) a "Slow turn" of 180° and more (value +0,20 ↓) or a total body wave (without limit) with the requirement / condition that the body wave will end in the concerned/described position without interruption. (+0,10 ↷ value of the difficulty). In case the gymnast does not execute the total body wave correctly, the body difficulty will be valid without the value of the body wave (-0.10). Body waves may be performed in the standing position as well as in a position on the floor or seated position.

- Example of writing on the form: ↓ ↷ = 0,5
- Example of writing on the form: ↷ + ↓ ↷ = 0,1 + 0,3 = 0,4

6.1.4. Some of the listed flexibility difficulties have rotational elements integrated into the difficulty; in other words, they are part of these difficulties, so it is not possible to integrate rotational elements into any other flexibility difficulties.

6.1.5. The FIG does not encourage elements with sustained wide back bending of the trunk.

6.1.6. It is not possible to combine the following criteria:

↷ + ↑, ↷ + ↻, ↷ + ↻, or ↻ + ↷.

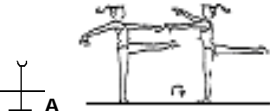



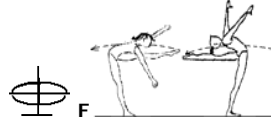
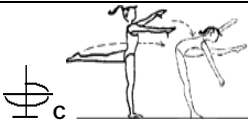
6.1.7. Each modality of walkover (see the list of pre-acrobatic elements D2 §2.6.1.) or body rotation can be presented twice (max.) in each exercise. Each additional repetition of an identical modality is cancelled by the D1 judge.

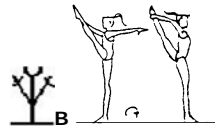


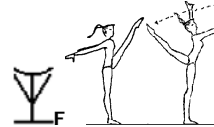
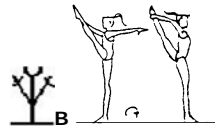


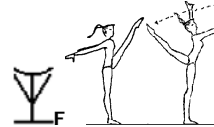
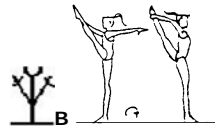


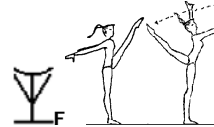


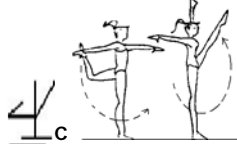

6.2 LISTE DES DIFFICULTES DE SOUPLESSE ET ONDES/LIST OF DIFFICULTIES OF FLEXIBILITIES AND WAVES (L)

. Criteria:

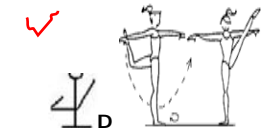

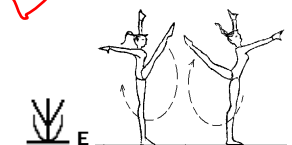



+ 0,20 – pour "tour lent", maximum 360° /for "slow turn", maximum 360°


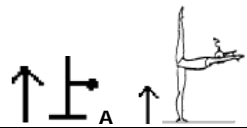
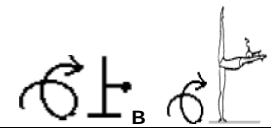
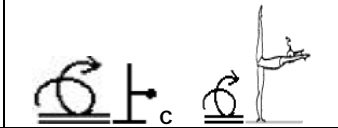
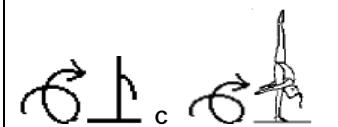
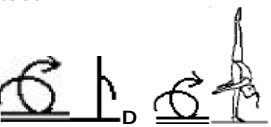
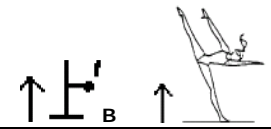
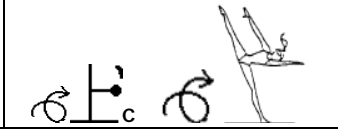
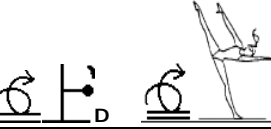

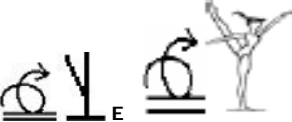
+ 0,10 – pour onde totale du corps, avec les exigences et conditions pour terminer l'onde dans la position concernée et décrite, sans interruption
for total body wave, with the requirement and condition that the body wave will end in the concerned described position without interruption.


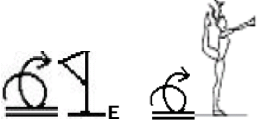
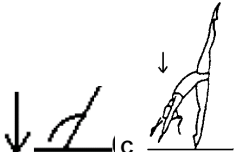
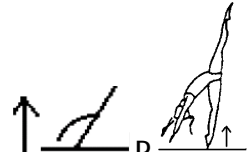
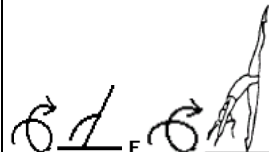

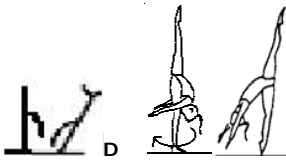
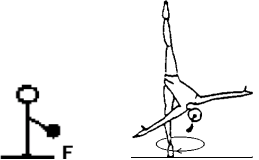
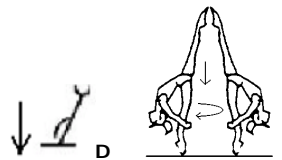
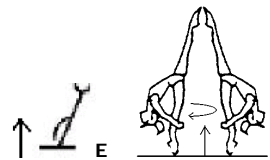
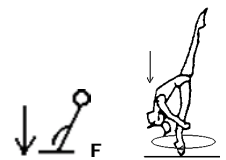
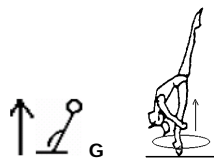
A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00
1. Jambe à l'horizontale en avant ou en arrière, avec rotation du tronc/Leg horizontal front or back, with rotation of the trunk									
1. De jambe à l'horizontale + rotation du tronc de 180° - à position d'arabesque (ou viceversa)/Leg forward horizontal + 180 rotation of the trunk to arabesque position (or vice versa)	De jambe à l'horizontale + "ronde" à position d'arabesque (ou viceversa)/Leg forward horizontal + "ronde" to arabesque position (or vice versa)								
									
2. Jambe à l'horizontale, avec flexion du tronc/Leg horizontal, with bend of the trunk									
2		Jambe à l'horizontale en avant + ¼ de flexion du tronc sur la jambe latéralment/Leg forward horizontal + ¼ of the body to bent position over the leg side	Jambe à l'horizontale en avant + "Ronde" et flexion du tronc en arrière/Leg forward horizontal + "Ronde" and trunk bent back		"Ronde" avec flexion du tronc sur la jambe en mouvement (ronde du tronc)/"Ronde" with trunk bent over the moving leg ("Ronde" of the trunk)				
									
3.		Jambe à l'horizontale en arrière + "Ronde" flexion du tronc en avant sur la jambe /Leg forward horizontal + "Ronde" and trunk bent front							
									

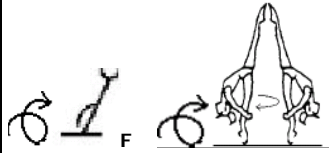
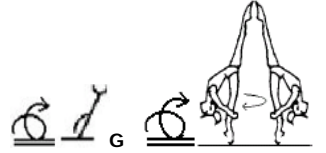
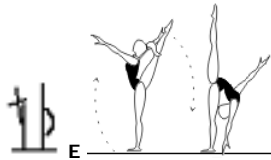

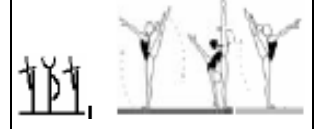

A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00										
<p>3. Grand écart et rotation du tronc ou ronde de la jambe ou jambe en mouvement libre/Split with rotation of the trunk or "Ronde" of the leg or leg moving freely</p> <p>Critère/Criteria: + 0,20 -pour "tour lent", maximum 360°/for "slow turn", maximum 360° + 0,10 - pour onde totale du corps, avec les exigence/condition pour terminer l'onde dans la position concernante/décrite, sans interruption for total body wave, with the requirement/condition that the body wave will end in the concerned/described position without interruption.</p>																			
<p>4. En avant ou en arrière avec ou sans aide/Front or back with or without help:</p> <table border="1" style="width:100%; border-collapse: collapse;"> <tr> <td style="width:25%; vertical-align: top;"> <p>Grand écart en avant avec aide + rotation du tronc avec aide (ou viceversa)/ Front split with help + rotation of the trunk with help (or vice versa)</p>  </td> <td style="width:25%; vertical-align: top;"> <p>Grand écart en avant avec aide + "ronde" avec aide (ou viceversa)/ Front split with help + "Ronde" with help (or vice versa)</p>  </td> <td style="width:25%; vertical-align: top;"> <p>Avec rotation du tronc sans aide/ With rotation of the trunk without help</p>  </td> <td style="width:25%; vertical-align: top;"> <p>Jambe en avant en haut sans aide + Ronde sans aide (ou viceversa)/ Leg high up forward without help + "Ronde" without help (or vice versa)</p>  </td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>										<p>Grand écart en avant avec aide + rotation du tronc avec aide (ou viceversa)/ Front split with help + rotation of the trunk with help (or vice versa)</p> 	<p>Grand écart en avant avec aide + "ronde" avec aide (ou viceversa)/ Front split with help + "Ronde" with help (or vice versa)</p> 	<p>Avec rotation du tronc sans aide/ With rotation of the trunk without help</p> 	<p>Jambe en avant en haut sans aide + Ronde sans aide (ou viceversa)/ Leg high up forward without help + "Ronde" without help (or vice versa)</p> 						
<p>Grand écart en avant avec aide + rotation du tronc avec aide (ou viceversa)/ Front split with help + rotation of the trunk with help (or vice versa)</p> 	<p>Grand écart en avant avec aide + "ronde" avec aide (ou viceversa)/ Front split with help + "Ronde" with help (or vice versa)</p> 	<p>Avec rotation du tronc sans aide/ With rotation of the trunk without help</p> 	<p>Jambe en avant en haut sans aide + Ronde sans aide (ou viceversa)/ Leg high up forward without help + "Ronde" without help (or vice versa)</p> 																
<p>4. «Fouette» avec passage d'une forme à l'autre avec mouvement libre (forme et niveau) avec et sans rotation du tronc . Exemples / «Fouette» with passing from one shape to a different shape with free movement (shape and level) with or without rotation of the trunk. Examples:</p> <p>Critère/Criteria:</p> <ol style="list-style-type: none"> N° 5, N° 6. Base = 0,3 -  - Grand écart avant + passage à position d'attitude, sans rotation du tronc (ou viceversa)/ Split forward + passing to attitude position, without rotation of the trunk (or vice versa) Aussi/Also N° 7, N° 8. Base = 0,50 -  - Grand écart avant + passage à grand écart en arrière/boucle (ou viceversa) sans rotation/ Split forward + passing to split position backward /ring (or vice versa), without rotation 0,10 pour chaque élan supplémentaire (pas plus que 3 élans)/ for each additional swing (no more than 3 swings) 0,10 pour rotation du tronc ("temps fouetté") - seulement 1 supplémentaire autorisé for rotation of the trunk ("temps fouetté") - adding allowed only 1 time 0,10 onde totale du corps, avec l'exigence/condition pour terminer l'onde dans la position concernante/décrite, sans interruption for total body wave, with the requirement/condition that the body wave will end in the concerned/described position without interruption La répétition de la forme (relation tronc-jambes), indifféremment du total d'élans et rotations, n'est pas permise (ceci signifie pas plus de deux difficultés du fouetté dans un exercice)/ Repetition of shape (relationship trunk-leg), regardless of the amount of swings and rotation, is not allowed (this means no more than two difficulties of fouetté in the exercise). Le passage d'une forme à l'autre doit être exécuté avec modalité et niveau différent. Ceci signifie que la jambe peut passer par en bas ou par l'horizontale ou par en haut, gardant sa forme (par ex. tendue) ou avec changement de la forme (par ex. en passé)/ Passing from one shape to another may be performed with different modalities and levels. This 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). La base de la difficulté "fouetté" consiste en 2 élans. Dans le cas d'utilisation des élans supplémentaires, ajouter "1" avant le symbole (voir tableau), et après le symbole écrire la nouvelle valeur (comparée avec la valeur donnée dans le tableau)/ The base of the difficulty "fouette" consists of 2 swings. When using additional swings, add the number "1" before the symbol (see tables), and after the symbol write down the new value (compared to the value given in the table). 																			
<p>A 0,10</p> <p>5. sans rotation/ Without rotation Examples:</p>	<p>B 0,20</p>	<p>C 0,30</p> <p>Attitude + Passage à grand écart facial sans aide, sans rotation (opu viceversa) Attitude + Passing to front split position without help, without rotation (or vice versa)</p> 	<p>D 0,40</p> <p>avec rotation (avec un élan supplémentaire) ou vice versa Without rotation (with 1 additional swing) or vice versa</p> 	<p>E 0,50</p>	<p>F 0,60</p>	<p>G 0,70</p>	<p>H 0,80</p>	<p>I 0,90</p>	<p>J 1,00</p>										

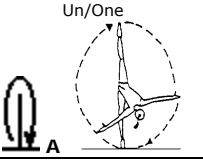
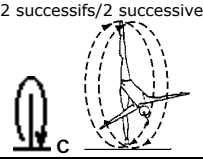
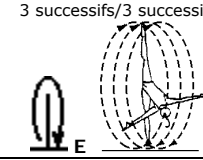
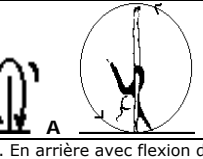
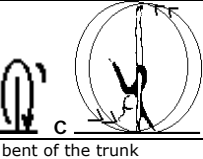
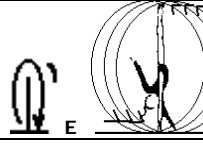
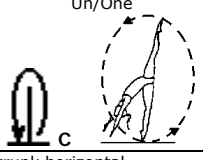
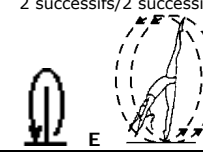

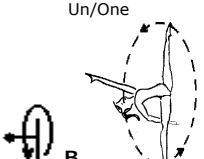
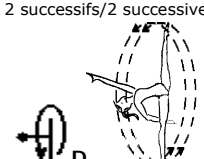





A 0,10	B 0,20	C 0,30	D 0,40	E 0,50	F 0,60	G 0,70	H 0,80	I 0,90	J 1,00
6. avec rotation/ With rotation Examples:			Attitude + Passage à grand écart latéral sans aide, (ou vice versa) avec rotation Attitude + Passing to side split position without help (or visa versa) with rotation 	avec rotation (avec un élan supplémentaire) With rotation (with 1 additional swing) 					
5. Passage avec mouvement libre (de forme) d'un grand écart à l'autre (ou boucle) sans ou avec rotation du tronc Exemples Passing with free movement (regarding shape) from one split to another (or ring) with or without rotation of the trunk. Examples									
7. sans rotation/ Without rotation Examples			Grand écart facial + passage à grand écart en arrière/boucle, sans rotation Front split + passing to back split position/ ring, without rotation 	avec rotation (avec un élan supplémentaire) With rotation (with 1 additional swing) 					
8. Passage d'un grand écart à l'autre (ou boucle), avec rotation Examples/ Passing from one split to another or (ring), with rotation Examples				Grand écart latéral + passage à la position à boucle, avec rotation Side split + passing to ring position, with rotation 	avec rotation (avec un élan supplémentaire) ("temps fouetté") With rotation (with 1 additional swing) ("temps fouetté") 				

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. Appui sur un pied: atteindre une position fixée avec rotation ou rotation avec techniques différentes/ On one foot: reaching the fixed position with walkover or rotation with different techniques/									
Grand écart en différentes positions et tronc à l'horizontale en différentes positions, penché, grand écart ou avec boucle/ Split in different positions and trunk horizontal in different positions, penché, back split or with ring									
Critère/Criteria: Base  = 0,10 + 0,20 pour "tour lent", maximum 360°/ for "slow turn", maximum 360°/for "slow turn", maximum 360°									
Note: Seule une différence de 20° par rapport à la position correcte est tolérée/Only a 20° difference from the correct trunk position will be tolerated.									
Grand écart en arrière/Back Split									
<p>9. Grand écart (vec tronc à l'horizontale, départ au sol/ Back split with trunk horizontal front starting from the floor</p> 	<p>Départ de bout. Avec rotation autour l'axe horizontal au grand écart en arrière avec tronc à l'horizontale/ Start standing, with rotation around horizontal axis to back split position with trunk horizontal front</p> 	<p>Départ au sol. Avec rotation autour l'axe horizontal au grand écart en arrière avec tronc à l'horizontale/ Start of the floor, with rotation around horizontal axis to back split position with trunk horizontal front</p> 							
<p>10. Penché/ Penché</p>	<p>sagittal</p>	<p>Départ de bout. Avec rotation autour l'axe horizontal au position penché/ Start standing, with rotation around horizontal axis to penche position</p> 	<p>Départ au sol. Avec rotation autour l'axe horizontal au position penché/ Start of the floor, with rotation around horizontal axis to penche position</p> 						
Grand écart latéral/Side Split									
<p>11. Tronc à l'horizontale latéral/ Trunk horizontal side</p>	<p>Grand écart latéral, départ au sol/ Side split with trunk horizontal side starting from the floor</p> 	<p>Départ de bout, Avec rotation autour de l'axe horizontal jusqu'à la position présente Start standing, with rotation around horizontal axis to present position</p> 	<p>Départ au sol, avec rotation autour de l'axe horizontal jusqu'à la position présente Start of the floor, with rotation around horizontal axis to present position</p> 						
<p>12. Jambe en arrière au-dessus de la tête/ Leg backward above head height</p>			<p>Départ de bout, Avec rotation autour de l'axe horizontal jusqu'à la position de jambe en arrière au-dessus de la tête Start standing, with rotation around horizontal axis to leg backward above head height position</p> 	<p>départ au sol, Avec rotation autour de l'axe horizontal jusqu'à la position de jambe en arrière au-dessus de la tête Start of the floor, with rotation around horizontal axis to Leg backward above head height position</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	
Boucle/Ring										
13. Boucle/ Ring			Départ de bout, Avec rotation autour de l'axe horizontal jusqu'à la position à boucle Start standing, with rotation around horizontal axis to ring position 	départ au sol, Avec rotation autour de l'axe horizontal jusqu'à la position à boucle Start of the floor, with rotation around horizontal axis to ring position 						
7. Grand écart facial et flexion du tronc en arrière/Front split and back bend of the trunk										
Critère/Criteria: + 0,20 - pour "tour lent" permis, maximum 360°/ for allowed "slow turn", maximum 360										
14.		Départ de bout/ Start standing 	Départ au sol/ Start from the floor 	Départ de bout, Avec rotation autour de l'axe horizontal jusqu'à la position présente Start standing, with rotation around horizontal axis to present position 	Départ au sol, avec rotation autour de l'axe horizontal jusqu'à la position présente Start of the floor, with rotation around horizontal axis to present position 					
8. Grand écart dorsal avec rotation sur l'axe vertical/Back split with rotation on the vertical axis										
Critère/Criteria: + 0,20 pour chaque rotation supplémentaire en penché de 360° $\bar{\Gamma}$. Dans le cas de rotation incomplète, par rapport à ce qui est annoncé sur la fiche, la difficulté est évaluée en fonction du nombre de rotations réalisées/ for each additional rotation of 360° in penche position $\bar{\Gamma}$. In case of an incomplete number of rotations compared to what was indicated on the official form, the difficulty will be evaluated according to the number of rotations performed. + 0,10 pour onde totale du corps, avec les exigence/condition pour terminer l'onde dans la position concernante/décrite, sans interruption/ for total body wave, with the requirement/condition that the body wave will end in the concerned/described position without interruption										
15.			Départ en penché, demi-rotation/ Start in penché, 1/2 turn 		Rotation en penché/ Rotation in penché 					
9. Grand écart facial avec flexion du tronc en arrière et retour pendant la rotation/Front split and back bend of the trunk and rback during rotation										
16			Départ de bout + demi rotation sans ou avec aide/ Start standing + 1/2 turn with or without help 	Départ au sol + demi rotation sans ou avec aide/ Start from the floor + 1/2 turn, with or without help 	Départ de bout + rotation sans ou avec aide/ Start standing + turn, with or without help 	Départ au sol + rotation sans ou avec aide/ Start from the floor + turn, with or without help 				

L									
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
17.					<p>Départ debout, avec rotation autour de l'axe horizontal + ½ rotation sans ou avec aide/ Start standing, with rotation around horizontal axis + ½ turn, with or without help</p> 	<p>Départ au sol, avec rotation autour de l'axe horizontal + rotation sans ou avec aide/ Start of the floor, with rotation around horizontal axis + turn, with or without help</p> 			
10. Appui sur un pied: mouvement à bascule ou rotation autour de l'axe horizontale/ Support on one foot: kip movement or rotation around the horizontal axis									
<p>Critère/Criteria: + 0,10 pour onde totale du corps, avec les exigences/conditions pour terminer l'onde dans la position concernée/décrite, sans interruption for total body wave, with the requirement/condition that the body wave will end in the concerned/described position without interruption + 0,20 pour "tour lent", maximum 360°/ for "slow turn", maximum 360 + 0,20 pour chaque rotation supplémentaire de 180°. Dans le cas de rotation incomplète, par rapport à ce qui est annoncé sur la fiche, la difficulté est évaluée en fonction du nombre de rotations réalisées/ for additional rotation of 180°. In case of incomplete rotation compared to the number declared on the form, the judge will evaluate the number of rotations performed.</p>									
Grand écart dorsal avec aide, passage avec flexion du tronc en arrière sur l'autre jambe (ou vice-versa) ou avec position intermédiaire de flexion du tronc en arrière au-dessous de l'horizontal Back split with help, with back bend of the trunk, arrival on the other leg (or vice-versa) or with intermediate position with trunk bent below the horizontal									
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
18. Appui sur un pied/ On one foot				<p>De grand écart dorsal à grand écart facial avec flexion du tronc (sans retour dans la position initiale)/ From back split to front split with trunk bent back (without movement back to the initial position)</p> 		<p>De grand écart en arrière à grand écart facial avec flexion du tronc en arrière (avec retour dans la position initiale)/ From back split to front split with trunk bent back (with movement back to the initial position)</p> 		<p>De grand écart en arrière à grand écart facial avec flexion du tronc en arrière et demi rotation en maintenant la position (avec retour dans la position initiale)/ From back split to front split with trunk bent back and half rotation in this position (with movement back to the initial position)</p> 	
19.						<p>Avec demi rotation dans la position renversée With ½ turn in the walkover position</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
11. Tour plongé en appui sur un pied: 1, 2, 3, etc. successifs (sans changement d'appui avec les mains ou le pied) / Illusion on one foot: 1, 2, 3, etc. successive illusions (without change of support of the hands or the foot)									
<p>Note: Dans la difficulté d'engin (D2), un « tour plongé en avant » simple peut être utilisé comme un élément corporel avec rotation autour de l'axe horizontal du corps sans passage au sol, sans le déclarer sur la fiche D1 Dans le cas où la gymnaste exécute 3 tours plongés consécutifs pendant le "risque" \curvearrowright, elle peut exécuter les tours plongés avec changement de pied entre chaque rotation. Dans tous les deux cas ajouter le critère "corps qui exécute une souplesse" (\perp) n'est pas possible In apparatus difficulty (D2), a single « illusion forward » can be used as an element with body rotation around the horizontal axis without passing on the floor, without declaring this element on the D1 official form. In case the gymnast performs 3 successive illusions during "Risk" \curvearrowright, she must perform these illusions with change of foot support between each rotation. In both cases adding criteria for "body performing a flexibility" (\perp) is not possible.</p>									
<p>Critère/Criteria: + 0,20 Pour chaque tour plongé supplémentaire. Dans le cas de rotation incomplète par rapport à ce qui est annoncé sur la fiche, la difficulté est évaluée en fonction du nombre de rotations réalisées for each additional illusion. In case of an incomplete number of rotations compared to what was indicated on the official form, the illusions will be evaluated according to the number of rotations performed.</p>									
<p>20. En avant/Forward</p>									
Un/One 		2 successifs/2 successive 		3 successifs/3 successive 					
<p>21. Latéralement/Sideways</p>									
Un/One 		2 successifs/2 successive 		3 successifs/3 successive 					
<p>22. En arrière avec flexion du tronc /Backwards with back bent of the trunk</p>									
		Un/One 		2 successifs/2 successive 		3 successifs/3 successive 			
<p>23. En arrière avec tronc à l'horizontale/Backwards with trunk horizontal</p>									
	Un/One 		2 successifs/2 successive 						
<p>24. «Tour plongé» en arrière avec circumduction de la jambe dans différentes directions, sans flexion complète du tronc / Illusion backwards with circle of the leg in different directions, without full bend of the trunk</p>									
Un/One 	2 successifs/2 successive 	3 successifs/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
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12. Au sol/On the floor

Critère/Criteria:

+ 0,10 pour onde totale du corps, avec les exigences/conditions pour terminer l'onde dans la position concernée/décrite, sans interruption
 For total body wave, with the requirement/condition that the body wave will end in the concerned/described position without interruption (for example: # 27G, 30D and F)

Note concernant les diff. n. 29 D et F: les jambes ou le corps (tour lent) doivent être en mouvement. Toutefois, l'amplitude du mouvement des jambes est déterminée par le type de maniement de l'engin (exemple: dans le cas d'équilibre instable de l'engin sur les jambes, les jambes sont immobiles)

Notes concerning difficulties 29 D and F: the legs or the body (slow turn) must be in movement. However, the amplitude of the leg movement is determined by the type of apparatus handling (example: in the case of an unstable balance of the apparatus on the legs, the legs are stationary (not moving)).

25.. A genoux/On the knees

A genoux, de flexion en arrière à grand écart avant restant en flexion/
 On the knees, from back bent to front split staying in back bend of the trunk



Départ sur un genou et grand écart avec ou sans aide, plus 25 B
 On the knee, split with or without help, plus 25B







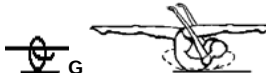
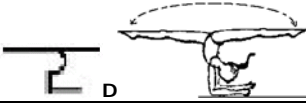
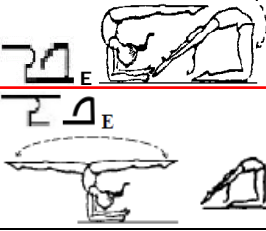






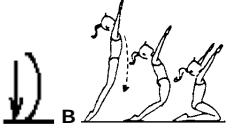
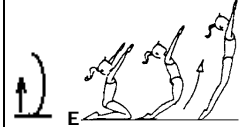
**Au sol, à genoux, sur le pied avec jambe fléchie, sur le ventre, sur la poitrine ou sur les avant-bras (suite)/
 On the floor, on the knee, on the foot with leg bent, on the stomach, on the chest or on the forearms (cont'd)**

26. Sur un pied/On one foot

De position de «fente» à «fente» avec flexion en arrière/
 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
27. Sur le ventre/On the chest									
		<p>Rotation autour de l'axe horizontal jusqu'à la position sur le ventre avec flexion du tronc en arrière/ Rotation around horizontal axis to position on the stomach with back bent of the trunk</p> 		<p>Rotation, autour de l'axe horizontal jusqu'à la position couchée sur la poitrine, jambes en haut avec aide/ Rotation around horizontal axis to position on the chest, legs high up with help</p> 	<p>Rotation, autour de l'axe horizontal jusqu'à la position couchée sur la poitrine, jambes en haut sans aide/ Rotation around horizontal axis to position on the chest, legs high up without help</p> 	<p>De appui sur le ventre et flexion du tronc en arrière et appui sur la poitrine, jambe en haut sans aide/ From position on the stomach and trunk bent back, and on the chest, legs high up without help</p> 			
28. Sur le ventre/On the stomach-chest									
			<p>Avec impulsion des mains, rotation (180°) sur la poitrine, jambes en haut/ Pushing with the hands, rotation (180°) on the chest, legs high up.</p> 	<p>Avec impulsion des mains, rotation (360°) sur le ventre, bras et jambes en haut/ Pushing with the hands, rotation (360°) on the stomach, arms and legs high up</p> 		<p>Avec impulsion des mains, rotation (360°) sur le ventre, jambes en haut et en grand écart, bras latéral ou en haut/ Pushing with the hands, rotation (360°) on the stomach, legs high up, legs up in split position, arms to the side or up</p> 			
29. Appui sur les avant-bras Support on the forearms									
<p>+ 0.20 peut être ajouté pour tour lent"à 29 D, E, F (max 360°)</p> <p>+0.20 may be added for "slow turn" on 29 D, E, F (maximum 360°)</p>		<p>Avec mouvement des jambe sur le plan horizontal ou vertical/ With movement of the leg on the horizontal or vertical plane</p> 	<p>Arrivant en avant sur les genoux avec flexion du tronc en arrière avec ou sans mouvement de jambe/ Landing forward on the knees with back bend of the trunk with or without movement of the leg</p> 	<p>Arrivant par un rotation ou roulade en arrière et avec mouvement des jambes After a rotation or roll backwards and movement of the legs</p> 					
30. Au sol/On the floor									
		<p>Grand écart facial avec roulade latérale (360°)/ Front split with side roll (360°)</p> 		<p>Grand écart dorsal avec roulade latérale (360°) Back split with side roll (360°)</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
13. Ondes/Waves									
<p>31. Onde totale debout ou avec passage sur la pointe des pieds allant au sol/Total body wave standing or passing on the tips of the toes du sol à debout, avec ou sans flexion du tronc en arrière/ from the floor, with or without trunk bent back</p> <p>Onde totale dans la position debout, dans toutes les directions Total body wave standing, in all directions</p>  <p style="text-align: center;">A</p>	<p>Allant au sol/ down to the floor</p>  <p style="text-align: center;">B</p>			 <p style="text-align: center;">E</p>					

Tonneau sur les 2 pieds, onde totale en spirale/Tonneau on both feet, total body wave with spiral

Critère/Criteria:

+ 0,20 pour chaque Tonneau-supplémentaire sur deux pieds. Dans le cas de rotation incomplète, par rapport à ce qui est annoncé sur la fiche, la difficulté est évaluée en fonction du nombre de rotations réalisées

For each additional Tonneau on two feet. In case of an incomplete number of rotations compared to what was indicated on the official form, tonneau will be evaluated according to the number of rotations performed

. Tonneau sur le deux pieds, onde totale en spirale/Tonneau on both feet, total body wave with spiral

	(360°)	(720°)	(1080°)						
									
B	D	F							



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 Mastery base is not correctly performed**. In case of an omission of a declared mastery criterion, the other performed criteria will not be canceled. Only Mastery **criteria that were omitted or incorrectly executed do not get any value**.
- 2.1.3 During the same body difficulty, it is **possible to perform more than one base**. **In such a case, the same Mastery criterion can validate the two bases (+0,10 for additional each base)**. When several mastery bases or criterion are declared on the official form, but the gymnast or group does not perform all the declared elements correctly, the D2 Judge only counts the value(s) of the correctly performed Mastery base(s)/ criterion.
- 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/Ribbon with Jumps/Leaps or Skips/Hops.
- 2.1.5 Each gymnast must submit in advance and in writing the sequence of all apparatus Mastery elements (D2) with the corresponding symbols by entering them in the **left** column of the official form.
- 2.1.6 If on the official form, the addition of the value of a Mastery apparatus Difficulty or the value of a Mastery element is incorrect: 0.30 penalty
In case the **apparatus difficulty symbol is incorrectly written, but the apparatus difficulty is correctly executed**, the difficulty is valid, but a penalty is applied: 0.10 penalty (See Penalties §2.6).
- 2.1.7 The definitions, norms and values of Mastery are described in the following paragraphs:

2.2 Mastery with and without throw

2.3 Risk

2.4 Pre-acrobatic elements























2.5 Apparatus Originalities

2.2 Mastery with and without throw

2.2.1 Description of the "Bases"

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 submitted for consideration as Originalities.

Base	General Bases for all apparatus
	Passing into the apparatus, turning forward (rope, hoop)
	Passing into the apparatus turning forward with skips/hops (rope, hoop)
	Rotation of the apparatus- series, minimum 3 (folded rope; hoop around the hand)
	Large roll over the body (2 segments minimum) - with impulse by the hand (hoop, ball) (For rolls over the stretched arms to the side, the large rolls must be performed over the 2 arms) Criteria "without help of the hand(s)" may be added to the Base only in the case when the impulse comes from different part of the body.
	Apparatus handling combined with \wedge \top \circ \perp $\underline{\quad}$ \dashrightarrow \uparrow \neq : 1) large figure eights, large circumduction; also $=$ (only with movement of the trunk with large amplitude) and \otimes (only combined with \neq) 2) passing the apparatus under the leg(s) during jump/leap ($\text{---}\otimes\text{---}$) 3) passing apparatus without hands (\otimes) 4) passing the apparatus outside the visual field during an element with rotation of the apparatus (\otimes) - rotations of the hoop and spirals of the rope and ribbon Rope: 1) spirals: 3 or more rotations of one end of the rope Ball: 1) "flip over" movement with or without circle movements of the arms (with ball balanced on 1 hand or on a part of the body), combined with \top \circ \perp $\underline{\quad}$ \dashrightarrow \uparrow 2) Rotation of the hand around the ball combined with \top \circ \perp $\underline{\quad}$ \dashrightarrow \uparrow 3) Series of small rolls over the body or on the floor combined with \top \circ \perp $\underline{\quad}$ \dashrightarrow \uparrow 4) Series of accompanied rolls combined with \top \circ \perp $\underline{\quad}$ \dashrightarrow \uparrow Clubs: 1) Tapping (only for dynamic body elements and dynamic difficulties or with rotation, not for "slow turn") 2) Rebound off the body (\neq) 3) Rolls over the body or on the floor (the retrieval of the clubs rolling on the floor must occur before or immediately at the moment the clubs stop their movement) combined with: \top \circ \perp $\underline{\quad}$ \dashrightarrow \uparrow \otimes \neq 4) Free Rotations of the clubs on the body combined with: \top \circ \perp $\underline{\quad}$ \dashrightarrow \uparrow \otimes Ribbon: 1) Roll of the stick on a part of the body 2) Rotation of the stick around the hand 3) Rebound of the stick off the body (\neq) Unstable balance of the apparatus combined with: \top \circ \perp $\underline{\quad}$ \dashrightarrow \uparrow \otimes . <i>The apparatus is considered in an «unstable balance» provided that:</i> <ul style="list-style-type: none"> The apparatus is held without the help of the hand(s) on a small surface of the body segment (neck, foot, back of the hand) or with a difficult body-apparatus relationship with risk of loss of the apparatus (including the ball on the open hand during a pivot difficulty) 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 with risk of the loss of apparatus during rotation) A "suspended" (hanging) position of the apparatus on a large surface of the body is not considered as an element of unstable balance (the club(s) may not be squeezed by any part of the body: ex. Neck, knee, etc.)

	Large throw of the apparatus: double the height of the gymnast measured from her head. Only the height of the boomerang throw of the ribbon, or the fully stretched rope, or the clubs with horizontal rotations may be less. (Boomerang along the floor is considered small throw \leftrightarrow).
	Catch after large throw
	Echappe with catch (rope and ribbon)
	Small throw + catch, as well as intentionally sliding apparatus from the part of the body + catch (2 criteria at the minimum must be met to receive 0,10 point).
Specific Bases for each apparatus	
Rope	
	Rotation: open and stretched rope held in the middle
	Rotation: open and stretched rope held at one end
Hoop	
	Roll on the floor: forward or backward
	Rotation around the axis between the fingers or without the help of the hands (free rotation on a part of the body)- 1 rotation is enough. Rotation around the axis on the floor always requires a series of rotations.
	Passing over: partial or whole body (with hands, or with the hoop rolling on the floor, or with the hoop turning on the floor)
Ball	
	Bounces: <ul style="list-style-type: none"> from the floor: single bounce with the hand above knee level, also series of small bounces. Large bounce from different part of the body.
Clubs	
	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
	The asymmetric movements of both Clubs must be different in their shape or amplitude and in the work planes or the direction
	Series of small or medium circles of both clubs on the same plane and direction
 (+0,10)	Large throw of 2 clubs with rotation (+0,10 for second apparatus)
 (+0,10)	Catch of 2 clubs (+0,10 for second apparatus)
	Small throw of 2 clubs together + catch (1 criteria at the minimum must be met to receive 0,10 point)
Ribbon	
	Spirals: 4 - 5 loops, performed with the same height and amplitude "Swordsman" passing one arm through the pattern (4-5 loops) <ul style="list-style-type: none"> With movement of the arm into and out of the pattern $\text{Spirals} (\rightarrow) = 0,10$ With total passing of the stick into the pattern followed by the toss of the stick $\text{Spirals} (\rightarrow) = 0,20$
	Spirals: 4 - 5 loops drawn on the floor with the same height and amplitude
	Snakes: 4-5 waves, performed with the same height and amplitude
	Snakes: 4-5 waves drawn on the floor with the same height and amplitude
	Figure eights drawn on the floor stepping into the loops of the figure eight on the floor (as well as between the waves of the snakes) combined with: \rightarrow \circ
	Boomerang throw of the ribbon. In case of double boomerang + 0,10: $\curvearrowright (\rightarrow)$

Notes for the Bases and technical handling of the apparatus:

1. Swings and thrusts are part of the technical groups but are not valid as Bases for Mastery.
2. Small 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 Notes for the Bases and technical handling of the apparatus: Ball).
4. If on the official form the gymnast declares a large throw, but during the competition performs a small throw, the D2 Judge lowers the value of the throw combination by 0,10 point.

Rope:

1. Jumps/leaps or skips/hops into the rope must be performed in all directions: forward, backward, with turns, etc.
2. It is also possible to perform wrapping, 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.
3. "Echappe" is a release and catch of one end of the rope, after partial stretching of the rope in during the movement

Ball:

1. The handling of the ball held with 2 hands is not typical of this apparatus; therefore, it must not overwhelm the composition.
2. The execution of all technical groups with ball supported on the hand is correct only when fingers are joined in a natural manner. A "grasped" ball is considered to be static.
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 single body movement.
4. Catches: The ball is generally caught with one hand. A catch with both hands will lower the value of the Mastery element (including Risk) by one tenth (0,10). (Exception: Catches outside the visual field).

Clubs:

1. The typical technical characteristic is handling of both Clubs together: therefore, this technical work should be predominant in the composition; any other forms of holding the Clubs – example: by Club's body or neck - must not be predominant.
2. Asymmetric movements must be performed with different movements of each club (shape or amplitude and work planes or direction). Small rotations with time delay or performed in different directions are not considered asymmetric movements because they have the same shape and the same amplitude.
3. 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.
4. Rolling, rotation, rebounding, or sliding movements must not overwhelm the composition.

Ribbon:




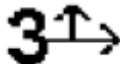
1. It is also possible to perform rebounds (push backs), wrapping and unwrapping movements with the apparatus. However, as with all elements non specific to the technique of the apparatus, these elements must not overwhelm the composition.

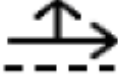



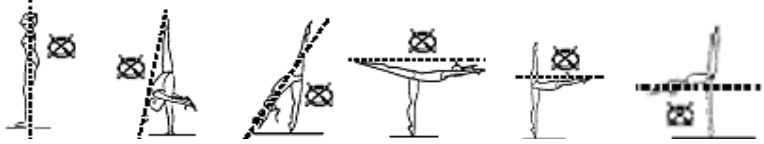
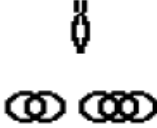
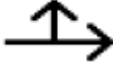

2.3.2 Description of the criteria

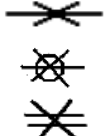








- Each « basic technical element » of the apparatus has a value of 0,00 point.
- According to the general rule of Mastery, if a basic apparatus element is performed with a technical fault, the element of Mastery is no longer valid.
- 0.10 may be given for each body position present in the element

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

	<p>Body in space:</p> <ul style="list-style-type: none"> ▪ Body during the flight: <ul style="list-style-type: none"> ▪ all jump/leap difficulties ▪ all body elements in which the elevation of the body is sufficient to enter into the category of jumps/leaps: elevation superior to the elevation of a hop or a pas chassé ▪ Body in a balance position: <ul style="list-style-type: none"> ▪ all balance difficulties ▪ all body elements – in any position of the trunk or the free leg – fixed and maintained on one foot on the toes or on 1 knee; ▪ Body during a rotation around the vertical axis or the horizontal axis: all pivot difficulties ▪ all body elements regardless of the position of the trunk or the free leg, performed with rotation or walkover (360 minimum) around the vertical/horizontal/sagittal axis on 1 or 2 feet (minimum 360°) or on 1 hand or 2 hands (not “slow turn”) ▪ Flight with rotation <ul style="list-style-type: none"> ▪ all shapes of jumps/ leaps with rotation (minimum 180°) - (flight + rotation = 0,10+0,10) ▪ Flexibility with rotation: <ul style="list-style-type: none"> ▪ with trunk bent forward  (minimum 360°) (body in flexibility position + rotation= 0,10+0,10) ▪ with back bend of the trunk  (minimum 180°) ▪ illusion on one leg in all directions (body in flexibility position + rotation = 0,10+0,10); elements of rotation performed on different parts of the body (minimum 360°) ▪ “slow turn” for Mastery is not eligible as an element of body rotation ▪ Body performing a flexibility or wave: <ul style="list-style-type: none"> ▪ all flexibility and wave difficulties ▪ all body elements performed on the floor or with support of 1 foot or 2 feet with trunk fully bent or clearly bent back, sideways or front and/or in split position
	<ul style="list-style-type: none"> ▪ Performed in a series: the series is composed by a succession of minimum 3 <u>different</u> elements (with change of the planes, directions, levels or alternating snakes and spirals with the ribbon). <p>Exceptions:</p> <ul style="list-style-type: none"> ▪ The succession of 2 or 3 identical jumps/leaps or skips/hops passing into the rope/hoop and ribbon (stepping into the loops of the figure eight on the floor and the waves of the snakes) ▪ In case of series with identical passing into the rope/hoop with jumps/leaps which have 2 criteria of body in space (in flight and rotation) –the jumps/leaps being declared on the D1 form—the value of all mastery criteria related to the passing is multiplied by the number of jumps/leaps performed (x 2 or x 3 maximum) ▪ The series of mills can be performed without change of the plane/direction ▪ The series of bounces can have a change of rhythm and/or height or a change of the relationship body-apparatus.

	<p>Coordinated with a sequence of rhythmic steps (4 steps minimum):</p> <ul style="list-style-type: none"> Any classical dance steps Any folkloric dance steps Any rhythmic steps mentioned in Physical Education manuals Any rhythmic steps with or without travelling Any rhythmic steps in different directions and/or with rotations <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>Performed without the help of the hand(s). During the handling of any technical element without the help of the hands, the apparatus must have an autonomous technical movement which can be initiated:</p> <ul style="list-style-type: none"> with an impulse from another part of the body with an initial impulse from the hand(s), but thereafter the apparatus must be able to have a complete autonomous movement without the hands with ribbon if the stick is held without hands during rotation as long as the ribbon maintains the pattern
	<p>Performed in a position on the floor:</p> <ul style="list-style-type: none"> During a large roll of the apparatus over the body 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) During ample movement of the trunk (forward to backward and vice versa, left to right and vice versa) with technical movements of the apparatus. For example: figure-8 movements of the apparatus, circles of open and stretched rope, spirals/snakes, roll of the ribbon stick on a part of the body, etc (except swings and thrusts of the apparatus).
	<p>Performed outside the visual field: Handling of the apparatus outside the visual field (mastery without throw):</p>  <p><u>There are limitations for the use of this criteria with the Base «handling»(∞): necessary explanations are given in the tables for each apparatus (ex: it is not possible for the rope or hoop held on the neck during body rotation, etc.).</u></p>
	<ul style="list-style-type: none"> Passing into the folded rope <p>With additional passing through the apparatus during the flight of the same jump/leap: for each additional passing. <u>In case of a series, for each additional passing performed through the apparatus during the flight of the same jump/leap or skips/hops, the mastery is given to each jump/leap or skip/hop (3 times maximum).</u></p> <p>∞ - very fast rotations of 2 clubs during small throws</p>
	<p>Performed with a change of:</p> <ul style="list-style-type: none"> plane direction level rhythm <p>of the apparatus and/or the gymnast</p>
	<p>Passing with total/whole body or part of the body through or over the apparatus with or without a jump/leap</p>

	<p>Performed with passing the apparatus</p> <ul style="list-style-type: none"> ▪ below the leg(s) during the flight of a jump/leap ▪ outside the visual field during an element with rotation of the apparatus (hoop, rope and ribbon with spirals) ▪ without the help of the hands
	<p>Re-throw (throw and without a catch, throw again immediately) or push-back (push-back may be lower)</p>
	<p>Throw and catch below the leg(s)</p>
	<p>Throw with rotation on the horizontal plane during the flight (rope, clubs)</p>
	<ul style="list-style-type: none"> ▪ Throw of the hoop with rotation around its diameter ▪ Throw with rotation of 2 clubs (together or "in cascade")
	<p>Throw of the hoop on the oblique plan</p>
	<p>Catch directly with a roll (hoop, ball, clubs)</p>
	<p>Hoop: Direct catch with rotation of the apparatus</p>
	<p>Ball: Catch on the back of the hand(s)</p>

2.2.3. Summary table for Mastery with apparatus (with and without throw)

Note: on the form, criteria symbols must be written according to their performance sequence in D2 combination.

For example: during a sequence of rhythmic steps, the gymnast performs rotations of the hoop around its axis on the open hand (without help of hands), then a roll outside visual field with change of the body level

$$\Phi \left(\text{rotation symbols} \right) \left(\text{roll symbol} \right) = 0,50$$

CORDE												
	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 (reprise/ catch)	0,1	0,1 (reprise/ catch)	0,1	0,1	0,1 double tour du bout/ double rotation of the end	0,1		
	0,1	0,1	0,1	0,1	0,1		0,1 niveau de travail/ work level	0,1		0,1		
	0,1		0,1	0,10	0,1* Grand circondution du corps/Large body circumduction	0,1 Spirales, sans mains -instable/spirals without hands - unstable	0,1			0,1 spirales/ spirals		
	0,1			0,1	0,1	0,1		0,1	0,1 rotation sur le plan horiz/ rotation on horiz.plane		0,1	
	0,1			0,1	0,1	0,1	0,1 pour reprise mixte/ for mixed catch	0,1 Except reprise par le milieu ou le bout de la corde ouverte/ Except catches by the middle or the end of open rope	0,1 rotation sur le plan horiz/ rotation on horiz.plane		0,1	0,1

Tableaux récapitulatifs pour les maîtrises d'engin (avec ou sans lancer)/Summery table for Mastery of apparatus (with and without throw)

CERCEAU												
	0,1	0,1	0,1	0,1	0,1	0,1	0,1					
	0,1			0,1	0,1	0,1	0,1 à boomer. ou en cercle/ boomer.or in circle	0,1				
	0,1		0,1	0,1	0,1	0,1	0,1 Passage d'un plan à un autre different/Moving from one plane to a different plane			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			0,1	0,1	0,1				0,1		
	0,1		0,1	0,1	0,1* Grand circondution du corps/Large body circumduction	0,1 sans mains - instable/ without hands - unstable				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

BALLON												
	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	0,1	0,1* Grand circondution du corps/Large body circumduction	0,1 sans mains - instable/without hands - unstable				0,1		
	0,1	0,1	0,1 pendant série/ during series	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


*Note: «Sans mains»concerne le rebond sur le sol sans mains ou la reprise du rebond sans mains./
«Without hands » refers to rebound on the floor without the hand(s) or catch of the rebound without the hand(s).

2.3 RISK

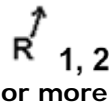





2.3.1. Each exercise must contain at least 3 Risks. They must be different, regardless of the number of rotations performed in each Risk.

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

2.3.3. Risk with throw

BASE OF RISK WITH THROW		
Symbol	Value	Symbol Description of the base
	0,30	1st action During the flight of the apparatus: 1 rotation around the horizontal or vertical axis of the body, with or without passing to the floor always with the loss of visual contact with the apparatus
		2nd action Catch during or immediately at the end of 1 rotation around the horizontal or vertical axis of the body

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:


Symbol	Value	Criteria to be applied to the base of Risk with throw
	(+0,20)	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 the rotation around the axis of the body
	(+0,20)	For re-throw of the apparatus during the rotation around the axis of the body
	(+0,20)	For catch out of the visual field during or immediately at the end of the rotation around the axis of the body
See Mastery		For other criteria foreseen in the Mastery with catch (ex: catch without hands, on the floor, etc.)

Notes:

- It is also possible to catch the apparatus during a body movement difficulty or body element, but only if the difficulty or the body element is perfectly related to the preceding movement of body rotation and without interruption of the loss of visual contact.
- Any involuntary catch with two hands (for all apparatus) will lower the value of the Risk by 0.1.
- Criteria for catch with Mastery are written on the official forms using the symbols of catches with Mastery; however, criteria for catches during the Risk with throw maintain the symbols and values of the Risk (for example:

$$R \left(\begin{matrix} \oplus \\ \updownarrow \\ \downarrow \\ \downarrow \end{matrix} \right) \neq \equiv = 0,3 + 0,1 + 0,1 + 0,2 + 0,2 + 0,1 + 0,1 = 1,1 \text{ point}$$

- In case one or both basic actions of the Risk are not performed, Risk with throw is NOT VALID.
- In case both of the basic actions are performed and the gymnast catches the apparatus but does not execute some of the criteria of the catch, the value of the Risk is decreased by the value of the criteria which were not executed.
- In apparatus difficulty (D2), a single «illusion forward» can be used as an element with body rotation around the horizontal axis without passing on the floor, without declaring this element on the D1

official form. In case the gymnast performs 3 successive illusions during "Risk" , she must perform these illusions with change of foot support between each rotation. **In both cases, adding criteria for "body performing a flexibility" (⊥) is not possible**

2.3.4. Risk without throw

RISK WITHOUT THROW		
Symbol	Value	BASE
R	0,30	Long roll of the apparatus during a body rotation at the horizontal axis of the body (without passing on the floor)

The value of the Risk may increase:

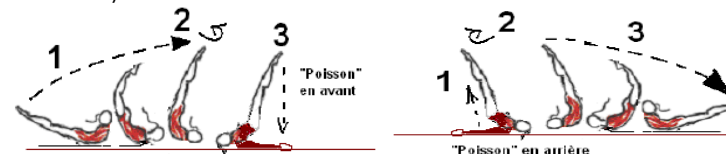
- with **passing on the floor** during a body rotation
- with **re-throw/push-back** of the apparatus
- with the criteria foreseen for the Mastery without throw

Symbol	Value	Value and application of the additional criteria
R (=)	0,40	+0,10 passing on the floor
R (=↓)	0,50	+0,20 passing on the floor + push-back of the apparatus
Plus criteria for the Mastery without throw		

2.4 PRE-ACROBATIC ELEMENTS (For Individual and Group)

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

- forward and backward rolls without fixed position and without flight (incorrect technique: penalty by Execution judge)
- walkovers forward, backward, cartwheels without fixed position and without flight (incorrect technique: penalty by Execution judge)
- «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.

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

2.4.3 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 in the vertical position.

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

- that they are performed in passing, without stopping in the position and without interrupting the continuity of the exercise;
 - that they are coordinated 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.

2.4.5 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 in isolation.


Note valid for all Risk:

1. Single «illusion forward» can be used as an element with body rotation around the horizontal axis without passing on the floor, without declaring this element on the official form for Difficulty. In case the gymnast performs 2-3 successive illusions during "Risk",  she must perform these illusions with change of foot support between each of the rotations.
2. During Risk each pre-acrobatic element may be performed two times: as isolated or in a series of 2-3 or more elements, and once repeated in Mastery (with throw of the apparatus or without throw).
3. In case the value of the body difficulty related to the catch of the Risk is more than 0,10 point, it is counted as a difficulty and therefore must be declared on the official form.

2.5 APPARATUS ORIGINALITIES

2.5.1. All original apparatus movements must be declared before the World Championships in order to be evaluated by the Technical Committee during the official training. After the World 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 World Championships will have the possibility to submit to FIG a video of the originalities for evaluation. However, the submitted original apparatus movements will only be valid for tournaments, unless they have been accepted at the first World Championships in which the gymnast did participate.

2.5.2. For each novel relation gymnast-apparatus: + 0.30 (+ 0,10 in case of a risk)

2.5.3. After being accepted, the originality must be indicated on the official form with the symbol  and its approved value (+0,30) or (+0,40) at the left side of the concerned symbol of mastery in the right column of the apparatus difficulty (D2).

2.5.4. 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).

2.6 PENALTIES DEDUCTED BY THE D2 JUDGES

Penalties	0,10	0,20	0,30 and more
	Incorrect apparatus difficulty symbol	For each missing Risk	Incorrect addition of the total value of the apparatus difficulty or the value of a mastery element
		For each repetition of authorized pre-acrobatic elements, whether isolated or in combination; for absence of coordination with the apparatus.	

2.7 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, including the required number of Risks
- Verify each repetition of authorized pre-acrobatic elements the gymnast performs
- Apply the corresponding score
- Deduct the penalties

ARTISTRY (A)
(Individual and Group Program)

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 musical accompaniment will not be evaluated. In case the interruption is due to a fault of the Organizers, 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 (country of the group) 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 clearly marked rhythm in order to assist and emphasize the rhythm of the gymnast's movements (group movements)
- 2.8. Very strict harmony is required between the character and the rhythm of the music, as well as between the character and the rhythm of the exercise and its movements. 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, it is considered as «background music».
- 2.9. The music must be unified and complete (modification of already existing musical arrangement is allowed). A disconnected juxtaposition of various musical fragments is not allowed.

3. CHOREOGRAPHY**3.1 GENERALITIES (Individual Program and Group)**

- 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. 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.
- 3.1.2 The body movement difficulties must be uniformly distributed throughout the exercise.
- 3.1.3 The movements must be logically connected: passing from one movement - or a movement sequence – to another, and should have a logical continuity and not be a disconnected juxtaposition.
- 3.1.4 The whole floor area must be used.
- 3.1.5 Each exercise must have a balance between right and left hand apparatus handling - minimum 3 elements performed by left/right hand (**only for Individual program**).

3.2 CHOICE OF ELEMENTS WITH APPARATUS

- 3.2.1 They must be chosen evenly among all the groups of technical elements for each apparatus. Technical elements must have variety in the types of handling, amplitude, directions, planes, dynamics.
- 3.2.2 At the beginning and the end of the exercise, the gymnast must be in contact with the apparatus. The starting position of the exercise must be justified and used by the initial movement of the apparatus. The start and end positions of the exercise must not be extreme.
- 3.2.3 The relationship between gymnast and apparatus must be constant. It is possible to perform original, aesthetic, and different choreographic decorative elements, provided that these elements be very brief and do not create a break in the continuity of the movements of the apparatus (up to a maximum of 3 times within each composition and no more than 3 body movements without the apparatus).
- 3.2.4 The throws must have as much variety as possible in their plane, direction, level or way 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 be predominant in the exercise. An identical aspect of mastery with throws and catches cannot be performed more than 2 times. Each type of predominance will be penalised. (see Penalty Tables - A).

3.3 CHOICE OF BODY ELEMENTS

- 3.3.1 Body movement elements must be as varied as possible.
- 3.3.2 The body must participate in all the movements entirely, starting from the plexus solaris. The body movements must not be segmented but must be accompanied by the movement of the head, hands, varied protraction and retraction of the shoulders and of the neck, etc.
- 3.3.3 The apparatus elements must be coordinated with the body movement elements: different types of travellings, different types of arm and trunk movements, jumps, turns, pivots, balance, flexibility elements, etc.
- 3.3.4 Variety of movements must 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
- 3.3.5 The starting position of the exercise must be justified and used by the initial movement of the apparatus.

4. PENALTIES DEDUCTED BY THE A JUDGES

4.1 MUSIC			
Penalties	0,10	0,20	0,30 and more
	Absence of harmony in the character of each movement sequence and the music, as well as in the rhythm of each movement sequence and the music from 0,10 to 2,00 points	Absence of unity between different musical themes	
		Abrupt interruption of the music at the end of the exercise	
4.2 CHORÉOGRAPHY			
Generalities	Interruption in the logical connections of movements: 0,10 each time		Insufficient connecting elements, technical, aesthetic and emotional in relationship with music (absence of unity): 0,50
		Lack of uniform distribution of difficulties	
		Insufficient use of the floor area, also insufficient variety in the use of the space: directions / trajectories / levels / travelling modalities (for each type)	Absence of balance between left/right hand work (minimum 3 elements): 0,50
Choice of Apparatus Elements	Absence of balance between the use of the different technical groups	Insufficient variety in the technical movements: types, amplitudes, directions, planes, dynamic	
	Insufficient variety in the throws/catches: <u>plane/direction/level/modality</u>	For violation of execution norms for element of decoration (for each additional element of decoration -0,20; no more than 3 elements in exercise and no more than 3 body movements without apparatus)	
Choice of Body Elements	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 (lack of expressivity) 0,50
		Starting position not justified by the initial movement of the apparatus	Extreme start or final position 0,50
			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)
Individual Program

Note: Execution faults must be penalized every time and for each element at fault.

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

2. TECHNIQUE OF THE BODY MOVEMENTS			
Penalties	0,10	0,20	0,30 or more
Generalities	Incomplete movement		
	Involuntary travelling without throw: adjusting the body position on the floor		
Basic Technique	Body segment incorrectly held during a movement (each time, up to a maximum of 1.00 point)		
	Loss of balance: additional movement without travelling	Loss of balance: additional movement with travelling	Loss of balance with support on one or both hands or on the apparatus: 0,50
			Total loss of balance with fall: 0,70
			Static gymnast
Jumps/ leaps	Lack of amplitude in the shape	Heavy landing	
Balances	Lack of amplitude in the shape	Shape neither fixed nor held	
Pivots	Lack of amplitude in the shape	Shape neither fixed nor welldefined	
		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	
Flexibilities	Lack of amplitude in the shape travelling (sliding)	Lack of continuity during the movement: interruption or irregular movement	Axis of the body not at the vertical and ending with one step
Pre-acrobatic Elements		Unauthorized pre-acrobatic elements	
		Authorized pre-acrobatic element performed with an unauthorized 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): 0,50
			Loss and retrieval after a large travelling (4 or more steps): 0,70
			Loss of the apparatus and use of the replacement apparatus: 0,50
			Loss of the apparatus (no contact) at the end of the exercise: 0,70
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		Static apparatus
ROPE			
Basic technique	Incorrect handling: for the amplitude, shape, work plane, or for the rope not held at both ends (each time, up to a maximum of 1.00 point)	Loss of one end of the rope, with a short stop in the exercise	Knot in the rope
		Feet caught in the rope during jumps or hoops	Involuntary wrappings around the body or part of it with interruption of the exercise
HOOP			
Basic technique	Incorrect handling: alteration in the work plane, vibrations (each time, up to a maximum of 1.00 point)	Incorrect roll with bounce and involuntary, incomplete roll over the body	
		Sliding onto the forearm during rotations	Sliding on the arm during rotations
	Irregular rotation on the vertical axis	Catch after throw: contact with the forearm	Catch after throw: contact with the arm
		Passing through the hoop: feet caught in the hoop	
BALL			
Basic technique	Incorrect handling: ball held against the forearm or "grasped" (each time, up to a maximum of 1.00 point)	Incorrect roll with bounce and involuntary, incomplete roll over the body	

Penalties	0,10	0,20	0,30 or more
CLUBS			
Basic technique	Incorrect handling (see small specific mistakes hereafter) (each time, up to a maximum of 1.00 point)		Loss of both clubs and immediate retrieval without travelling: 0,40
	Irregular movements or interruption of the movement during small circles and mills and arms too far apart during the mills		Loss of both clubs and immediate retrieval after a short travelling (1-3 steps): 0,60
	Alteration of synchronization in the rotation of the 2 clubs during throws and catches		Loss of both clubs and retrieval after a large travelling (4 or more steps): 0,80
	Lack of precision in the work planes of the clubs during asymmetric movements		Loss of both clubs at the end of the exercise: 0,80
RIBBON			
Basic technique	Alteration of the pattern formed by the ribbon (each time, up to a maximum of 1.00 point)	Knot without interruption in the exercise	Knot with interruption in the exercise
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon (each time, up to a maximum of 1.00 point)		Involuntary wrappings around the body or part of it with interruption in the exercise
	Snakes and Spirals: loops or waves insufficiently tight et loops or waves not of the same amplitude (height length) (each time, up to a maximum of 1.00 point)	Throws and tosses: The end of the ribbon stays on the floor involuntarily	

Notes:

1. **Static 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. By definition, 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. **Static 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



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, travellings, etc.

Coordinator Judge:

0.20 point for gymnast leaving the floor area.

Note: One reserve gymnast is 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.

Coordinator Judge

- 0.50 point, if this rule is not met (Overall penalty)

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

Coordinator Judge:

- 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 or be in contact with 1 of the 5 apparatus, 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.

Execution Judges:

- 0.30 point, if one or several gymnasts remain without apparatus for longer than 4 movements

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).

Execution Judges:

- 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.

Execution Judges:

- 0.30 one or several gymnasts are without apparatus for more than 4 movements (static)
- 0.30 apparatus is not moving (static)

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

Execution Judges:

- 0.10 point if the contact alters the trajectory of the apparatus

3.1.3 At the End of the Exercise

As with the starting position, each gymnast may hold or be in contact with 1 of the 5 apparatus; several gymnasts may hold one apparatus or one gymnast may hold or be in contact with several apparatus (in this case one or several gymnasts may be without apparatus in the final position).

Execution Judges:

- 0.70 for each gymnast at fault, if the absence of contact is due to a loss of the apparatus at the end of the exercise

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 they will not be evaluated.

1.1.2. The exercise must have minimum of 6 difficulties with exchange of level D or higher (See Summary Table of Exchange Difficulties). For the calculation of 14 difficulties on the official form, the exchanges must be counted as follows:

- one body movement element or more (or one body difficulty during exchange) = 1 difficulty
- 2 body difficulties during exchange = 2 difficulties.

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. Only the first two difficulties count towards the exchange value.

1.1.3. 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 Body Difficulty or incorrect value of a difficulty: 0,30 point

1.1.4. Each group must submit in advance and in writing the sequence of all difficulties in the **right-hand column** using the official form and appropriate symbols.

1.2 VALUE OF THE DIFFICULTIES**1.2.1 The value of the difficulties WITHOUT exchange**

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, etc.

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: (see, Individual Exercises - Difficulty D1).

1.2.1.3 All body movement difficulties performed without connection with the apparatus will not count as difficulties. Mastery elements with apparatus are not required for group exercises (for any other requirements see Individual exercises D1)

1.2.1.4 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.

1.2.1.5 The **simultaneous** performance of 3 or more different body movement difficulties (during the exchanges, or the difficulties without exchange or mixed difficulties) – by all 5 gymnasts **is not authorized**.
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. In this case, the difficulty is not evaluated.

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

1.2.1.6 The mixed difficulty (difficulty with exchange and difficulty without exchange) counts as a difficulty without exchange. Gymnasts not participating in the exchange may perform only 1 individual body difficulty. If these gymnasts perform 2 individual difficulties, only the first difficulty will count; the second will not count.

Penalty: for mixed difficulty not respecting the rules: 0,30 (D1 Judges).

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

1.2.1.8 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 Individual Exercises – Pivots, Flexibility and Waves).

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

1.2.2.5 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.

1.2.2.6 A body movement difficulty performed as a difficulty without exchange may be used a second time with an exchange.

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 Body movement difficulties may be performed **during the throw, during the flight** of the apparatus (except balances) 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*).

1.2.4. Exchanges by throwing ↗

1.2.4.1 Elements increasing the value of the difficulties by throwing are the following:

- Distance: 6 m (←→6) = **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 A difficulty with exchange is considered as such if all the gymnasts perform a body movement difficulty declared on the official form or a body movement element and if they keep the required distance—at the moment of the throw or at the moment of the catch.

1.2.4.3 If one or several apparatus fall during an exchange, the exchange is no longer valid. Exception: clubs. This means that:

- If both clubs fall (independent of the number of gymnasts (1 or several) who lose the club(s), the exchange does not count.
- If a single club falls, the exchange is valid.

1.2.4.4 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.


1.2.4.5 If a body movement difficulty, as 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 body difficulty cannot be given to the exchange value. However, the exchange can be evaluated if it has at least another criteria that is valid in order to be considered as a "difficulty with exchange."

1.3 ORIGINAL DIFFICULTIES

All original body movement difficulties must be declared before the World Championships, in order to be evaluated by the Technical Committee during the official training. After the World 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 World 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 World 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
1 difficulty (during the throw, the flight or the catch)						
		BM		BM	////	D
		A		A	D	E
		B		B	E	F
		C		C	F	G
		Etc.				
1 difficulty, distance 6 m minimum = + 0,20						
→ ₆		BM		BM	E	F
→ ₆		A		A	F	G
→ ₆		B		B	G	H
→ ₆		C		C	H	I
		Etc.				

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

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

2 difficulties						
	A		A	same	E	F
	B		A	same	F	G
	B		B	same	G	H
		Etc.				

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

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

2 difficulties + distance + catch on the floor = 0,20 + 0,10 = 0,30						
→ ₆	A	A	↓	same	H	I
→ ₆	A	B	↓	same	I	J
→ ₆	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. Clubs: the exchange is valid with the throw of 1 **club** as well as with the throw of 2 clubs.
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. **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: 0.50
			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 or more than one slow turn balance or more than one slow turn flexibility
			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
	Incorrect body difficulty symbol		

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 is calculated by addition of the value of the difficulties performed in chronological order, up to the limit (14 maximum).
- 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 For Mastery element requirements to be valid, see Individual exercises D2.

2.1.3 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.

2.1.4 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-hand column** of the official (D2) form.

2.1.5 If on the official form, the total value of the apparatus difficulty or of a mastery element is incorrect: 0.30 point penalty. In case the apparatus difficulty symbol is incorrectly written, but the apparatus difficulty is correctly executed, the difficulty is valid, but a penalty is applied: 0.10 penalty.

2.1.6 The definitions, norms and values of the apparatus Mastery are described in the following paragraphs:

2.2. Collaboration among the Gymnasts

2.3. Mastery with and without throw

2.4. Risk

2.5. Pre-Acrobatic Elements

2.6. Apparatus Originalities

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 travellings.






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 (0,10) = 0,20.



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 gymn.*	Value
Without throw	C	5	0,10
With 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	 CR1 ou 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	 CRR1 ou 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 in flight apparatus held neither by the partner nor by the gymnast passing through.	 CRRR1 ou 3	1 or 2 3 or more	0,70 0,80
<i>* N° of gymnasts = number of gymnasts participating in the main action of the collaboration</i>			



Notes:

1. Collaboration  CRR1 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  CRR1 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.

(*) If the requirement of the partners or apparatus positioned/standing height is not respected, the collaboration is decreased to a collaboration of the type  C 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  CRRR1 or 3 means that the criterion "passing through the apparatus in flight" must be added to the previous Risk ( CRR). Therefore, a simple passing through the apparatus in flight is not sufficient for a «high Risk» ( CRRR).

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:

(  CR1 = 0,60) .

2.3 MASTERY WITH AND WITHOUT THROW

2.4.1 All Mastery elements of the individual exercises are valid also for the group exercises. (See Individual exercises D2 §2.2 *Mastery with and without throw*).

2.4 RISK

All elements with Risk mentioned for the individual exercises are valid also for the groups. (See Individual Exercises D2 §2.3 *Risk*).

2.5. PRE-ACROBATIC ELEMENTS

All pre-acrobatic elements mentioned for the individual exercises are valid also for the groups. See Individual Exercises D2 §2.4 *Pre-acrobatic Elements*).


2.6 APPARATUS ORIGINALITIES

2.6.1 All original body movement difficulties must be declared before the World Championships in order to be evaluated by the Technical Committee during the official training. After the World 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 World 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 World Championships in which the group did participate.

2.6.2 For each novel relation gymnast-apparatus: + **0,30** (+ **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 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-hand 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 PENALTIES DEDUCTED BY THE D2 JUDGES

Penalties	0,10	0,20	0,30 and more
	Incorrect apparatus difficulty symbol		Incorrect addition of the total value of the apparatus difficulty or the value of a Mastery element
		For Each repetition of authorized pre-acrobatic elements, whether isolated or in combination; for absence of combination with the apparatus.	

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
- Verify each repetition of authorized pre-acrobatic elements the gymnast performs
- Apply the corresponding score
- Deduct the penalties

ARTISTRY (A)**1. BASIC COMPOSITION**

All the norms mentioned for the Individual exercises are valid also for the group exercises. The maximum value of Artistry is **10.00 points**.

2. MUSIC

All the norms mentioned for the Individual exercises are valid also for the group exercises.

3. CHOREOGRAPHY**3.1 GENERALITIES**

All the norms mentioned for the Individual exercises are valid also for the group exercises.

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 (**minimum of 5 elements**), 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 loses its value (see Penalties Artistry).

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 which are 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 **3 seconds or more**.

PART THREE – GROUP EXERCISES

3.2.6 Therefore, elements such as—

- carrying or dragging a gymnast supported on the hands or another body part for more than 3 steps
- walking – with more than one step/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. These prohibited elements of unauthorized body contact will be penalized (see Penalties Artistry).

3.2.7 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, two, or three steps at the maximum.

3.3 FORMATIONS

3.3.1 Each group exercise must include a **minimum of 6 different formations** with differences in their amplitude (tight and wide formations), in their position on the floor area, and in the use of varied directions, meaning group exercises must use the whole floor area.

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.

3.4 CHOICE OF APPARATUS ELEMENTS

3.4.1 The general norms for Individual exercises are also valid for groups.

3.4.2 Within each technical group, at least one element must be chosen by the gymnasts.

3.4.3. It is possible to perform different original, aesthetic and choreographic decorative elements provided that these elements are very brief (static gymnasts or 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 Individual Exercises Artistry §3.2).

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.

3.5.3. **Variety** of movements must also include the following features:

- a. Dynamics (speed and intensity of movements)
- b. Use of space:
 - Directions
 - Trajectories
 - Evals/ height
 - Travelling

4. PENALTIES DEDUCTED BY (A) JUDGES

Penalties	0,10	0,20	0,30 or more
Music composition	Absence of harmony in the character of each movement sequence and music, as well as in the rhythm of each movement sequence and music from 0,10 to 2,00 points	Absence of unity between different musical themes	
		Abrupt interruption of the music at the end of the exercise	
Chorography	Interruption in the logical connections of movements: 0,10 each time	Lack of uniform distribution of difficulties	Insufficient connecting elements, technical, aesthetic and emotional in relationship with music (absence of unity): 0.50
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		Long stop in a formation	Absence of a formation
		Insufficient use of the floor area, insufficient variety in the formation patterns/ amplitude of formations (each type), insufficient variety in the use of the space: directions/ trajectories/levels/travelling modalities (for each type)	

5. PENALTIES DEDUCTED BY (A) JUDGES

Penalties	0,10	0,20	0,30 or more
Choice of body movements and apparatus elements	Absence of an apparatus or a body movement group		
	Insufficient variety in the technical movements: types, amplitudes, directions, planes, speed; also insufficient variety in the throws/catches: <u>plane/direction/level/modality</u> : 0,10 for each predominance		
	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 (lack of expression): 0,50
			Absence of variety in the dynamic (speed and intensity of the movements)
Special cases			Gymnast leaving the exercise: During the 1st part: 2.00 p. During the 2nd part: 1.00 p.

6. EVALUATION OF ARTISTRY

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

**EXECUTION (E)
Group Exercises**

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

1. MUSIC AND MOVEMENT			
Penalties	0,10	0,20	0,30 or more
Music - movement (each gymnast)	Lack of synchronization between individual rhythm and that of the group		Absence of harmony between music-movement at the end of the exercise: 0,50
			Absence of harmony between music-movement at the end of the exercise due to a loss of the apparatus: 0,30 (+ loss of the apparatus)
2. GROUP FAULTS			
Synchronization and harmony	Lack of synchronization in the speed, amplitude or intensity of expression (each time, up to a maximum of 1.00 point)		
Formations and travellings	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.

3. TECHNIQUE WITH THE APPARATUS General norms for Individual exercises are also valid for group routines			
Penalties	0,10	0,20	0,30 or more
Loss of the apparatus (each gymnast)			Loss and immediate retrieval
			Loss and immediate retrieval after a short travelling (1-3 steps): 0,50
			Loss and retrieval after a large travelling (4 or more steps): 0,70
			Loss of the apparatus and use of the replacement apparatus: 0,50
Technique with Apparatus (each gymnast)	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		Statism of the apparatus, also during the collaboration and at the beginning of the exercise
	Involuntary contact with the body with alteration of the trajectory		Collision between the apparatus (+ all the consequences)

Penalties	0,10	0,20	0,30 or more
ROPE (general norms for individual exercises are also valid for group routines)			
Basic technique	Incorrect handling: for amplitude, shape, work plane, or for the rope not held at both ends (each time, up to a maximum of 1.00 point)	Loss of one end of the rope, with interruption in the exercise (each gymnast)	Knot in the rope (each gymnast)
		Feet caught in the rope during Jumps/leaps and skips/hops (each gymnast)	Involuntary wrapping around the body or a part of it with interruption in the exercise (each gymnast)
HOOP (general norms for individual exercises are also valid for group routines)			
Basic technique	Incorrect handling: alteration in the work plane, vibrations (each time, up to a maximum of 1.00 point)	Incorrect roll with bounce and involuntary incomplete roll	
	Irregular rotation on the vertical axis	Sliding on the forearm during rotations	Sliding on the arm during rotations
		Catch after throw: contact with the forearm	Catch after throw: contact with the arm
		Passing through the hoop: feet caught in the hoop (each gymnast)	
BALL (general norms for individual exercises are also valid for group routines)			
Basic technique	Incorrect handling: ball held against the forearm or "grasped" (each time, up to a maximum of 1.00 point)	Incorrect roll with bounce and involuntary, incomplete roll over the body	
CLUBS (general norms for individual exercises are also valid for group routines)			
Basic technique	Incorrect handling (see small specific mistakes hereafter) (each time, up to a maximum of 1.00 point)		Loss of both clubs and immediate retrieval: 0,40 (each gymnast)
	Irregular movements or interruption of the movement during small circles and mills and arms too far apart during the mills		Loss of both clubs and immediate retrieval after a short travelling (1-3 steps): 0,60 (each gymnast)
	Alteration of synchronization in the rotation of 2 clubs during the flight in throws and catches		Loss and retrieval after a large travelling (4 or more steps): 0,80 (each gymnast)
	Lack of precision in the work planes of the clubs during asymmetric movements		Loss of both clubs at the end of the exercise: 0,80 (each gymnast)

Penalties	0,10	0,20	0,30 or more
RIBBON (general norms for individual exercises are also valid for group routines)			
Basic technique	Alteration of the pattern formed by the ribbon (each time, up to a maximum of 1.00 point)	Knot without interruption in the exercise (each gymnast)	Knot with interruption in the exercise (each gymnast)
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon (each time, up to a maximum of 1.00 point)		Involuntary wrappings around the body or part of it with interruption in the exercise
	Snakes and Spirals: loops or waves insufficiently tight loops or waves not of the same amplitude (height, length)	Throws and tosses: the end of the ribbon stays on the floor involuntarily	
2. TECHNIQUE OF THE BODY MOVEMENTS			
Generalities	Incomplete movement		
	Involuntary travelling without throw: adjusting the body position on the floor		
	Body segment incorrectly held during a movement (each time, up to a maximum of 1.00 point)		
	Loss of balance: additional movement without travelling (each gymnast)	Loss of balance: additional movement with travelling (each gymnast)	Loss of balance with support on one or both hands or on the apparatus: 0,50 (each gymnast)
			Total loss of balance with fall: 0,70 (each gymnast)
At the beginning of the exercise			Gymnast(s) without apparatus during more than 4 movements; statism of the gymnast(s) or the apparatus during more than 4 movements
During the exercise			Gymnast(s) with more than one apparatus for a long time
			2 or more apparatus held by a gymnast without handling
			Elements of collaboration: static gymnast or apparatus during more than 3 movements
Jumps/leaps	Lack of amplitude in the shape	Heavy landing	
Balances	Lack of amplitude in the shape	Shape neither fixed nor held	
Pivots	Lack of amplitude in the shape	Shape not well defined and fixed	
	Travelling (sliding) during the rotation	Support on the heel during a part of the rotation and Hops during the rotation	Body axis not at the vertical and ending with a step
Flexibilities	Lack of amplitude in the shape. Travelling (sliding) during the series of illusions	Lack of continuity of the movement: interruption or irregular movement	Body axis not at the vertical and ending with a step

2. TECHNIQUE OF THE BODY MOVEMENTS (CONT'D)			
Penalties	0,10	0,20	0,30 or more
Pre-acrobatic Elements		Unauthorized pre-acrobatic element	
		Authorized pre-acrobatic element performed with an unauthorized technique. Heavy landing	

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. **Static apparatus:** The apparatus must not be held or serve as a support to a gymnast or her partner or be simply lying on the floor (See Individual Exercises Execution).

3. **Static 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 Individual Exercises Execution).

4. **Music - movement:** the group must develop the 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

JUDGE	ARTISTRY (A)	Judge (A) n°	Date
Fed.	Name gymnast	    	
MUSIC	CONCEPT		Penalty JUDGE
	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, as well as in the rhythm of each movement sequence and music from 0,10 to 2,00 points maximum (2,00 points – if music used as background music)	 	X 0,10
GENERALITIES	Interruption in the logical connection of the movements. 1,00 p. max.		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, also absence of variety in the use of the space: directions / trajectories / levels / travelling (for each type)	 	X 0,20
	Absence of balance between left/right hand work		-0,50
APPARATUS	Absence of balance between the use of the different technical groups	 	- 0,10
	Insufficient variety in the throws/catches and technical movements: type, amplitudes, directions, planes, dynamics: penalty for each predominance.	 	X 0,10
	For violation of execution norms for element of decoration (For each additional element of decoration -0,20; no more than 3 elements and no more than 3 body movements each)		X 0,20
BODY	Starting position not justified by the initial movement of the apparatus	1	- 0,20
	Extreme start or final position		-0,50
	Insufficient variety in the use of the body, OR insufficient participation of the whole body (segmentary movements), OR insufficient accompaniment of the movements with the trunk, head, neck, arms, hands (lack of expression): from 0,10 to 0,50	  	- 0,10 - 0,20 - 0.50
	Insufficient variety in the dynamic (speed and intensity of the movements)		- 0,30
	TOTAL PENALTY		

Signature Judge

JUDGE	ARTISTRY (A)	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, as well as in the rhythm of each movement sequence and music from 0,10 to 2,00 points maximum (2,00 points – if music used as background music)		X 0,10		
	Interruption in the logical connection of the movements. 1,00 p. max.		X 0,10		
GENERALITIES	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		
COLLABORATIONS	For each missing element of collaboration (in addition to the exchanges)		x 0,20		
	Element with an unauthorized body contact		- 0,30		
RELATIONSHIP	Absence of variety in the organization of the collective work		- 0,10		
FORMATIONS	Absence of a formation		x 0,30		
	Insufficient use of the floor area Insufficient variety in the formation patterns / amplitude of formations (each type), also absence of variety in the use of the space: directions / trajectories / levels / travellings (for each type) Long stop in formation		x 0,20		
	Absence of an apparatus or a body movement group (each)		- 0,10		
APPARATUS and BODY	Absence of variety in the throws/catches or the technical movements: types, amplitudes, directions, planes, dynamics: penalty for each predominance		X 0,10		
	Insufficient variety in the use of the body, OR Insufficient participation of the whole body (segmentary movements), OR Insufficient accompaniment of the movements with the trunk, head, neck, arms, hands (lack of expression): from 0,10 to 0,50		- 0,10 - 0,20 - 0,50		
	Absence of variety in the dynamic (speed and intensity of movements)		- 0,30		
	SPECIAL	Gymnast leaving the exercise: during the 1st part (2,00) during the 2 nd part (1,00)		- 2,00 - 1,00	
	TOTAL PENALTY				

Signature Judge

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: 5 ribbons, 5 hoops

2010: 5 ribbons, 5 hoops

2011: 5 ropes, 5 balls

2012: 5 ropes, 5 balls

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.

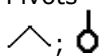
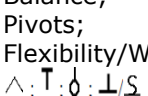
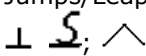

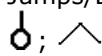
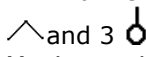


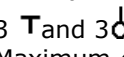
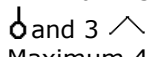
Body Difficulty (D1)

- 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 groups (GCO) specific to the apparatus, must be represented by:
- Minimum **6 GCO difficulties (3+3)**, in an exercise
- Maximum **4 GCNO** free of choice

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

Valid January 2011

Rope	HOOP	BALL	CLUBS	RIBBON
Jumps/Leaps; Pivots 	Jumps/Leaps; Balance; Pivots; Flexibility/Waves 	Flexibility/Waves; Jumps/Leaps 	Balance; Pivots 	Pivots; Jumps/Leaps 
Minimum 3  Maximum 4 GCNO free of choice	Minimum 2 from each group and 2 additional free of choice	Minimum 3  and 3  Maximum 4 GCNO free of choice	Minimum: 3 3  Maximum 4 GCNO free of choice	Minimum: 3  Maximum 4 GCNO free of choice

Apparatus Difficulty (Mastery with and without throws and Risk) (D2):
10,00 points maximum.

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.

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 (E): 10,00 points maximum

Calculation of the final score: Addition of the D1 and D2 score and divided 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)