

USA GYMNASTICS®

RHYTHMIC

2022-2024

DEVELOPMENT PROGRAM

Code of Points

Levels 3-5

APPARATUS CHART

Level	2022	2023	2024
Level 3	Floor Ball	Floor Ball	Floor Ball
Level 4	Rope Hoop	Rope Hoop	Rope Hoop
Level 5	Floor Ball Clubs Ribbon	Floor Ball Clubs Ribbon	Floor Ball Clubs Ribbon

Note: All levels 4-5 gymnasts are required to compete in Floor Group routine (level 5) and Synchronized Floor routine (level 4) at Regional Qualifying Group Tournament to be eligible to participate in corresponding Individual program in the following year (starting in the Winter of 2022). Regionals Qualifying Group Tournament will start in the late fall of 2021 and must be completed by December 31st of each year. For more details- *see Development Program Code of Points for Groups.*

PROGRAM GOALS

The focus of levels 3-5 in rhythmic gymnastics is **basic technique**—first with the body and then with the equipment. A gymnast can only successfully approach levels 6-8 with a solid technical foundation.

Parallel to learning this foundation—**basic technique**—is maintaining physical health. To this end, coaches and gymnasts must focus on developing proper body alignment (square shoulders and hips in all positions) and equal work with the right and left sides of the body and, when using the apparatus, equal work with the right and left hands. Only with a solid technical base and alignment may gymnasts attempt more physically demanding elements in the future.

Difficulty of Body (DB): The DB values will be calculated per FIG values and then multiplied (in level 3 only) by a factor to obtain the Difficulty score. Some additional Development Program appropriate **DB** has been added.

Composition requirements: Since mastering **proper** basic technique is the goal of the Level 3-5 Program, the fundamental body movements and the technical apparatus groups fundamental to rhythmic gymnastics are the foundation of a composition.

Execution: Learning to coordinate movements with the music and, later, connect with the music's character are fundamental goals of Artistry. Execution will be judged using the FIG technical execution faults. The judge penalizes errors with the body and/or equipment technique, an indication that the gymnast has not yet mastered the basic technique of the body and/or apparatus.

GENERALITIES

Facility

- Regulation for the interior dimension of the floor area is 13 X 13 meters for individuals, with a minimum of a 1-meter-wide security zone.
- The floor area must be clearly marked, showing the outer boundary of the floor so that the material itself is in bounds. In other words, a gymnast must step over the line to receive an out-of-bounds deduction.
- The official ceiling height, unobstructed, a minimum of 6 meters (19.6 feet), is required for level 3-5 competition.
- A physical barrier should be set up with a recommended distance of at least 10 feet from the edge of the carpet (see the *Rhythmic Rules and Policies* for additional specs).

Routine Regulation

- In levels 3-4, all routines are optional but compulsory for each club. For example, all Level 3s from the same club perform the same exercise. Slight variations in the body difficulty selection are tolerated. This rule applies to all events. For clubs with gymnasts of various ages within one level, one music/composition may be used for children and another for juniors/seniors if deemed appropriate.
- In levels 3-4, the Meet Director may elect to have gymnasts compete two at a time on the carpet; routines should be choreographed for half of the floor area.
- In level 5, gymnasts compete one at a time.

Judges Panel Composition

Levels 3 and 4: 1 or 2 judge(s) per panel.

- Level 4: 2 judges per panel (minimum) for State and Regional Meets: all gymnasts of the same age category are judged by the same panel of judges for each event.
- If level 4 gymnasts compete 2 at a time, gymnasts of the same age category must compete on the same side of the floor to ensure the same age category gymnasts are judged by the same judges (Ex: all gymnasts Child B must compete on the same side for each event).

In the case of 2 judges per panel:
Judge 1 evaluates **D**
Judge 2 evaluates **E**
In Levels 3-4, two athletes may compete one or two at a time on the mat at the discretion of the meet director or organizers. The program encourages one gymnast at a time on the mat.

Level 5: 2 judges per panel
Judge 1 evaluates **D**
Judge 2 evaluates **E**

Music

REQUIREMENT FOR MUSICAL ACCOMPANIMENT:

Levels 3-4: Each piece of music must be recorded on a single, high-quality CD, USB, or uploaded on the internet according to the Meet Directives.

- File naming requirement for .mp3 files: CLUB_APPARATUS_LEVEL.mp3

A separate CD is required for each club, for each event. Each CD must be marked with the following:

a. Club name
b. Level
c. Apparatus symbol

Level 5: Each piece of music must be recorded on a single, high-quality CD, USB, or uploaded on the internet according to the Meet Directives.

- File naming requirement for .mp3 files: NAME_CLUB_APPARATUS_LEVEL.mp3

A separate high-quality CD is required for each gymnast, for each event, even if the entire team uses the same music. Each CD must be marked with the following:

a. Gymnast's full name
b. Club name
c. Level
d. Apparatus symbol

- The music may be interpreted by one or several instruments, including the voice used as an instrument, without words. Non-typical music of Rhythmic gymnastics characters is forbidden (example**:** sirens, car engines, etc.).

NOTE: In case of incorrect music, it is the responsibility of the gymnast to stop the routine immediately; she will exit the competition floor and re-enter and re-start the routine with her music when called to the competition floor. After completing the routine, a request to repeat the exercise will not be accepted. The same rule applies if a gymnast could not hear the signal at the beginning of the routine but started to perform her exercise anyway.

- A gymnast may repeat the routine only in case of a « force major » fault (Sound system error, electricity shut down, ect.) only with the approval of Meet Ref.

Length of Program: The stopwatch will start when the gymnast begins to move and stop as soon as the gymnast is completely motionless.

Level 3: 1'15" max
Levels 4-5: 1'00" to 1'30"

- Before the first movement of the gymnast, a musical introduction of a maximum of 4 seconds is tolerated; a musical introduction of more than 4 seconds is *penalized.*

Attire

The USAG Development Program utilizes the FIG rules governing attire. *A* correct gymnastics leotard:

- Must be non-transparent material; therefore, leotards with some part in lace or sheer fabric will have to be lined from the trunk to the chest. The pelvic/crotch area (with or without a skirt) should be covered with non-transparent material up to the hip bones. A **small** lace or transparent area for connection/decoration is tolerated.
- The style of the neckline of the front and back of the leotard is free.
- The cut of the leotard at the top of the legs must not go beyond the fold of the crotch (maximum); undergarments worn beneath the leotard should not be visible beyond the seams of the leotard itself.
- The leotard must be tight-fitting to enable the judges to evaluate the correct position of every part of the body.
- The leotard must be all in one piece. It is not possible for a gymnast to wear a leotard and separate additional “socks,” “gloves,” decorative legwarmers, belts, etc.
- It is allowed to wear long tights over or under the leotard.
- A skirt must not fall further than the pelvic area over the leotard, tights, or the unitard.
- Maybe with or without sleeves, narrow straps are allowed
- The skirt must be fitted to the hips (the look of a “ballet tutu” is forbidden; “fluffy” skirts, which are not fit closely to the hips, or skirts with the “puffy” feathered look that come out beyond the waist and pelvis)
- It is allowed to wear a full-length one-piece leotard if it is tight-fitting (The length and colors(s) of the fabric covering the legs must be identical on both legs)
- Decorative appliques or details on the leotard are allowed, but they should not jeopardize the gymnast's safety. It is not permitted to decorate leotards with light-emitting diodes (LED).
- It is forbidden to wear large and dangling jewelry that jeopardizes the gymnast's safety. Piercings are not allowed.
- The hairstyle must be neat and compact. Decorative details are allowed, but they must not be bulky and/or jeopardize the gymnast's safety. Hair decorations must be close to the bun/compact to the hair.
- Bandages or support pieces must be of skin color and not be in other colors.
- Note: *no penalty* is taken if the gymnastics slipper involuntarily comes off during her performance.

Level 3 and 4 gymnasts must wear 1 leotard for all routines.

Level 5 gymnasts may wear 2 different leotards maximum.

Floor area

- Each exercise will have to be performed entirely on the official floor area.
- Any Difficulty initiated outside the floor area will not be evaluated (during or at the end of the exercise).
- If the Difficulty is started inside the floor area and finished outside the floor area, the Difficulty will be evaluated
- Any part of the body or apparatus touching outside the boundary of the official floor area will be *penalized*.
  Specific Examples:

a) **Consecutive loss** of both clubs outside the official floor area (*0.10+ 0.10 penalties)*

b) **Simultaneous loss** of two apparatus **at the same time** outside **the same line:** two Clubs are lost together at the same time outside the same line***/*** two Clubs are locked together and leave the official floor area simultaneously.

(*0.10 penalty one time*) 

c) **Simultaneous loss** of two apparatus **at the same time** outside **two different lines:** Two Clubs are lost together at the same time outside two different lines. (*0.10+ 0.10 penalties*)

Apparatus- General Regulation

- See the *Rhythmic Rules & Policies* for specific regulations.

Replacement Apparatus: Placement around the floor area

- If during the exercise the apparatus falls and leaves the official floor area, the use of a replacement apparatus is allowed
- The gymnast may only use a replacement apparatus that has been placed prior to the start of the exercise by her coach. The replacement apparatus must meet USA Gymnastics specifications (*see Rhythmic Rules & Policies*)
- If the apparatus falls during the exercise but does not leave the official floor area, the use of the replacement apparatus is not allowed; the gymnast must take her own apparatus from inside the official floor area.
- The apparatus falls and leaves the official floor area, then returns itself to the official floor area (*Penalty*: *0.10+ 0.30*: 0.30 point if a gymnast, after retrieving the reserve apparatus, does not remove her own apparatus from the official floor area that has returned by itself.)

UNUSABLE APPARATUS:

- Prior to the start of the exercise, if a gymnast determines the apparatus is unusable (**Example**: knots in the Ribbon) without a competition time delay, she may take a replacement apparatus, which will be accounted from one of the reserve apparatus possible to use (*No penalty*)
- Before starting her exercise, if a gymnast determines her apparatus is unusable (Example: knots in the Ribbon), she attempts to untie the knot or takes a replacement apparatus that delays the competition: A *penalty* for delaying competition will apply.
- During the exercise, the apparatus becomes unusable; the use of a replacement apparatus is allowed (*No penalty*).
- If the replacement apparatus breaks during the exercise, the gymnast must stop the exercise. After permission from the Head Judge, the gymnast can repeat the exercise at the end of the rotation or according to the decision of the Head Judge.

Broken Apparatus or Apparatus caught in the ceiling

- The gymnast will not be penalized for a broken apparatus or apparatus caught on the ceiling and only will be *penalized* for the consequences of various technical errors.

- If the apparatus breaks or is caught on the ceiling during an exercise, the gymnast will not be authorized to start the exercise over.
  * In such cases, the gymnast may**:**
    -Stop the exercise
    -Remove the broken apparatus (in case of broken apparatus) outside the official floor area (***No Penalty***) and continue the exercise with a replacement apparatus

- If a gymnast **stops the exercise** due to a broken apparatus or apparatus caught in the ceiling, the exercise will be evaluated in the following way:

  -Difficulties already performed in a valid way will be counted
  -Artistry will give 0.00
  -Technical Execution will give 0.00

- If a gymnast **stops** the exercise due to a broken apparatus or apparatus caught on the ceiling **at the end of the exercise (last movement),** the exercise will be evaluated in the following way:

  -Difficulties already performed in a valid way will be counted
  -Artistry will give *penalties*
  -Execution will deduct all penalties applied during the exercise, including “loss of apparatus (no contact) at the end of the exercise”

- If a gymnast stops her exercise due to an injury or unforeseen circumstance during the performance, the exercise will be evaluated as per stopping the exercise due to a broken apparatus.

Neutral Deductions

The Meet Referee will take Neutral Deductions. In the case that the Meet Referee is an acting panel judge or there is no Meet Referee, the Difficulty Judge (J1) on each panel will be responsible for applying the deductions

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

	Explanation	Penalty
1	Length of exercise not conforming to regulations. For each additional or missing second (counted in full second increments) on the time of the exercise.	0.05
2	Dress of the gymnast not confirming to the regulations	0.30
3	For not allowed jewellery or piercings	0.30
4	For hair style not conforming to official norms	0.30
5	For emblem not conforming to official norms: Only National Team athletes officially assigned to represent the United States in international competition may wear the National Emblem on competition attire.	0.30
6	Bandages or support pieces not confirming to the regulations	0.30
7	For any part of the body or apparatus touching outside the boundary of the official floor area or leaving the official floor area. The gymnast will not be penalized for the below-mentioned cases: • Apparatus and/or gymnast touches the line • Apparatus passes the boundary of the official floor area without touching the ground • Apparatus is lost at the end of the last movement of the exercise • Apparatus leaves the official floor area after the end of the exercise and the end of the music • Unusable apparatus is removed outside the official floor area • Broken apparatus is removed outside the official floor area • Apparatus caught in the ceiling (beams, lights, scoreboard, etc.)	0.10 each
8	For early or late presentation by the gymnast	0.50
9	If a gymnast finishes the exercise outside the official floor area	0.30
10	Coach communicating (verbally or non-verbally) with the gymnast, music person, or judges during exercise. Note: “Coach communication with gymnast” penalty does not apply for levels 3-4 competitions up to regional championships. Minimum communication is allowed only in “force major” situations.	0.50
11	Music not conforming to regulations	0.50
12	A musical introduction more than 4 seconds	0.30
13	For excessive delays in routine preparation which delay the competition	0.50
14	For gymnast warming up in the competition hall	0.50
15	Wrong apparatus chosen according to start order; penalty deducted one time from the final score of the exercise performed in the wrong order	0.50
16	For using any apparatus not previously placed by the coach	0.50
17	For unauthorized use of replacement apparatus (original apparatus is in the official floor area)	0.50
18	After retrieving the reserve apparatus, the gymnast’s own apparatus returns to the official floor area, and the gymnast does not remove it	0.30

DIFFICULTY

The Difficulty (D) score has two components: Difficulty of Body (**DB**) and Composition Requirements.

DIFFICULTY of BODY (**DB**)

- **Definition: DB** elements are Jump, Balance, and Rotation elements from the Difficulty Tables
  Note: In case there is a difference between the textual description of the **DB** and the drawing in the Tables of **DB**, the text prevails

- Isolated Difficulties from each group of body movements should be present in the exercise: Jumps/Leaps ⋀, Balances ⊤, Rotations ⚷

- Each difficulty is counted only once within a body group. If the **DB** is repeated, the Difficulty is not valid (***No Penalty***)

- Within a body element group, an identical shape may not be repeated:

Explanations	
Same shapes	*Elements are considered the same if they are listed in the same box in the Difficulty Table*
Different shapes	*Elements are considered different if they are listed in different boxes in the Difficulty Table, including elements in the same family but in separate boxes*

- Any additional difficulty above the maximum allowance (regardless of its value) = ***0.3 penalty*** *(one-time penalty taken from the final Difficulty score by the Difficulty judge*).

- The difficulty will not be evaluated if a gymnast performs a difficulty with a basic value above the allowed limit. (***No Penalty***)

- If a gymnast performs a difficulty with Rotation with greater amplitude than required, the gymnast will be awarded the allowed value. Example: Level 4: a gymnast performs a 720° rotation in releve in “Cossack” free leg side position (0.4 value), but she is only allowed to perform 0.3 value difficulties; the judge will award 0.2 for the first 360° with no penalty for higher amplitude or additional rotations.

- All body difficulty requirements must be present in each routine. ***Penalty 0.30*** for unauthorized distribution for each missing or additional difficulty is taken from the final Difficulty score by the Difficulty judge.
  Note: see specific requirements for Difficulty of Body distribution for each level

Explanation/ Example
In level 4 apparatus routine gymnast executes 1 leap, 1 rotation, and 2 balances (total of 4 DB); in this case, a penalty for unauthorized distribution does not apply.

- Right/Left leg designation in level 3-5 Floor routines. The “leg” used is determined by:
  - Leaps: front leg (switch, scissors, Entrelace - the front leg in the final shape); for jumps around the vertical axis - the side of the leading shoulder during rotation.
  - Balances: raised leg (if the leg is extended to the front or side) or support leg (if the leg is raised to the back). (Note: “ronde” balance which involves movement of the free leg through various positions,” could not be used to fulfill a requirement of **“DB** on opposite leg/side.” “Italian Fouette” balance could be used to fulfill a requirement of “DB on opposite leg” if executed entirely on the opposite leg)
  - Pivots: raised leg (if the leg is extended to the front or side) or support leg (if the leg is raised to the back).
  - “Neutral” difficulties: performed either on two legs equally (for example, ring jump with two feet, straddle jump, “butterfly” jump) or on another body part without a split position (chest, knees, elbows, etc.).

- Each missing **DB** on opposite leg/side for level 3-5 Floor routines = ***0.3 penalty*** (*taken from the final Difficulty score by the Difficulty judge).*

Explanations
Neutral Difficulties may not substitute the opposite leg/side requirement

- Penalties for missing the minimum required number of Difficulties and non-compliance with special requirements are applied when a Difficulty element is not attempted at all

- A **DB** will only be valid if the apparatus is in motion, held on the palm (Applies to ball only. Ball may not be squeezed), or on another part of the body (simple hanging is prohibited).

- **DB** is valid when performed according to the technical requirements listed in the Tables of Difficulties # 1-3.

- Evaluation of **DB** is determined by the body shape presented**:** to be valid, all **DB** must be performed with a **fixed and defined shape,** which means: *the trunk, legs, and all corresponding body segments are in the correct positions to identify a valid **DB** shape*.
  Examples: 180° split position; stag position, etc.

  -When the shape is recognizable with a **small deviation** of 10° or less of one or more of the body segments, the **DB** is valid with an Execution **Penalty:** 0.10 for a small deviation for each incorrect body segment

  -When the shape is recognizable with a **medium deviation** of 11-20° of one or more of the body segments, the **DB** is valid with an Execution **Penalty:** 0.30 for a medium deviation for each incorrect body segment

  -When the shape is not sufficiently recognizable with a **large deviation** of more than 20° of one or more body segments, the **DB** is not valid and receives an Execution **Penalty:** 0.50 for each incorrect body segment.

Explanations	
How can the judges understand the difference between 10^0 deviations and 11^0 deviations?	*The angels are just a guideline. Judges will learn to think in terms of small, medium, and large deductions*

* Exception: criterion “back bend of the trunk” performed during Jumps/Leaps, Balances or Rotations with a large deviation will receive an Execution penalty but the base value of the Jump/Leap, Balance or Rotation may be valid if available in the table without “back bend” and performed according to the basic characteristics

Explanations		
Intended	*Performed*	*Valid*
		

- The support leg, whether stretched or bent, does not change the value of the Difficulty (Balances and Rotations)

- In all **DB** with ring, the foot or another leg segment should be very close to the head. Touching any part of the head is not required for the correct shape.
  - DB without touching, up to a maximum 20° deviation, is valid with an *Execution Penalty.*

- In all **DB** with back bend of the trunk, the head must be very close to some part of the leg. Touching any part of the leg is not required for the correct shape.
  - DB without touching, up to a maximum 20° deviation, are valid with an *Execution Penalty*

To be valid, **DB** must be performed without the following technical faults**:**

- A major alteration of the basic characteristics specific to each group of **DB**
- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast while performing the **DB**
- A loss of apparatus during **DB**
- Apparatus handling not performed according to the requirement

TABLE OF DIFFICULTIES:

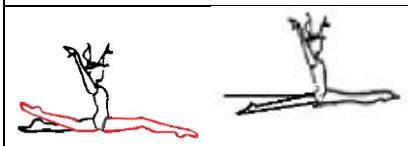
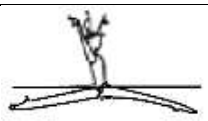
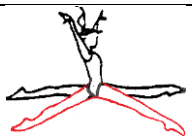
To facilitate a more gradual, safe progression into the higher-level difficulties, additional difficulties have been added to the FIG Code to be utilized in **Levels 3-5.** These additional Development program Code specific difficulties are indicated in the separate table of **additional DB’s** and may be used in addition to the FIG Table of Difficulties.

Jumps/ Leaps

- All Jumps**/** Leaps Difficulties must have **the following basic characteristics:**
  - **Defined** and **fixed shape** during the flight
  - **Height** (elevation) of the Jumps or Leaps sufficient to show the corresponding shape

- A Jump or Leap **without a well-defined shape** (according to the definition in Table #1) **and sufficient height to show a single fixed shape** will be penalized for Execution.

Example for levels 4-5:

Value of Leaps		
DB valid: 0.30	**DB valid: 0.30**	**DB not valid: 0.00**
		
Small deviation of the body segments	Medium deviation of the body segments	Major deviation of the body segments
Execution penalty 0.10	Execution penalty 0.30	Execution penalty 0.50

- Jumps**/**Leaps take-off from one or two feet (unless otherwise mentioned in Table #1) are considered the **Same Shape**.

- Regardless of the number of rotations during the flight, the shape of the **DB** can be performed only once (different number of rotations during the flight of the same jump are considered also as the Same Shape).

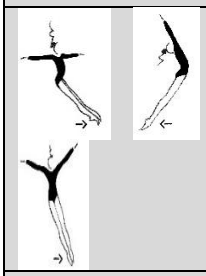
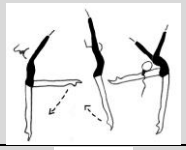
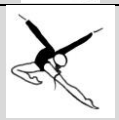
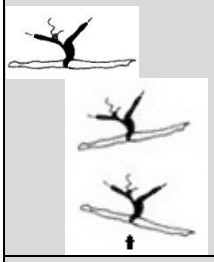
  -The rotation of the whole body **during the flight** is evaluated after the take-off foot**/** feet has**/** have left the floor and before the landing of the foot**/** feet on the floor.

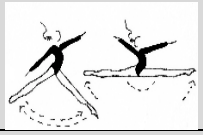
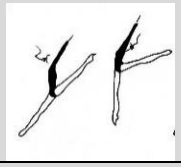
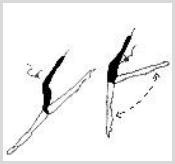
  -For all Jumps, which include rotation(s): the value of the Jump is determined by the rotation(s) performed; for a Jump with less than 180°, the base value (without rotation) may be given if present in the table and correctly executed.

- Jumps or Leaps combined with more than one main action (**Example:** stag leap with ring), take-off from one or both feet, must be performed in such a way that, **during the flight,** they **create a single and clearly visible image of a fixed and well-defined shape**, rather than two different images and shapes.

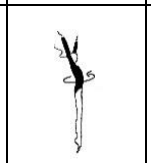
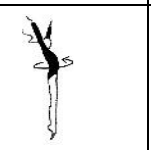
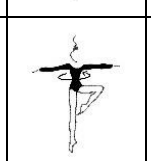
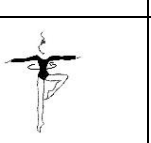
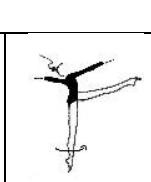
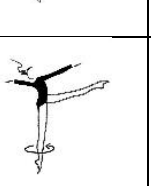
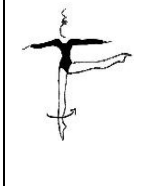
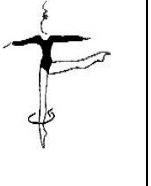
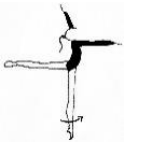
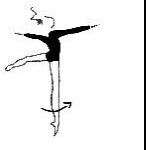
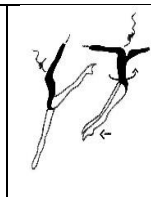
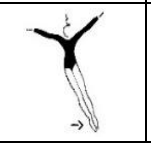
- **The "Dive Leap**" (Leap with trunk bent forward, ending directly in a roll) **is not considered a Leap Difficulty but a pre-acrobatic element.**

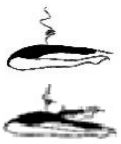
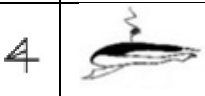
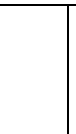
Technique for specific Jump/Leap Difficulties:

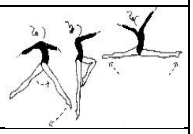
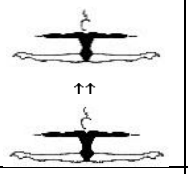
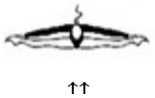
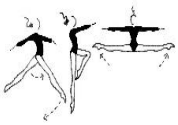
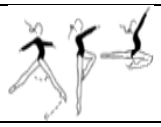
Explanations	
	***«Cabriole» forward, back, or sideways.*** *One leg is raised forward, back, or sideways to 30° during the take-off.* *The other (supporting) leg strikes the previously raised leg, coming off the floor.* *Finally, the gymnast lands on the supporting leg.*
	***«Cabriole» forward with back bend of the trunk.*** *This Jump starts in the same way as the Jump Difficulty 'Cabriole' Forward.* ***In the flight phase****, the free leg rebounds off the support leg backward into a horizontal position with a back bend of the trunk, followed by the landing on the free leg.*
	***Jump with arch*** *Jump can be performed by take-off from one or two feet, landing on one or two feet* *Back bent of the trunk 45^0, legs are raised backward 45°*
	***Jump with arch free leg in "Passé"*** *Jump take-off with one foot, back leg below horizontal (45°), landing on the take-off foot* *Back bend of the trunk 45°*
	***Jump with arch free leg in "Passé" with ring*** *Back bent of the trunk 45°* *Jump take-off with one foot, back leg bent 90°, landing on the take-off foot*
	***"Scissors" Leap with switch of legs backward into the ring, with turn 180°*** *Leap take-off with one foot, En dehors turn of the body 180° during the flight (turn executed in the opposite direction of the take-off leg)* *Switch of legs backward into the ring performed by take-off leg*
	***Pike Jump with legs together or apart*** *Pike Jump is always performed with the trunk bent forward over or between the legs*
	***"Cossack" Jump with different positions of the legs or with turn.*** *The foot of the bent leg must be at the level of the pelvis, and the knee at horizontal or above*
	***Split Leap*** *A split position of 180° is required at the highest point of the Leap. Split position may be horizontal and can also be accepted when the 180^0 position is maintained with the legs above or below a horizontal position.* *Split Leap with a take-off from one or two feet are considered the same Body Difficulty*
	***Stag Leap: take-off from one or two feet*** *Performed with the maximum bent leg, thighs horizontal* *Stag Leaps with a take-off from one or two feet are considered the same Body Difficulty* *Stag position may be horizontal and can also be accepted when the 180° position is maintained with the legs above or below a horizontal position.*
	***Stag Leap, take off from one or two feet with ring*** *Front leg maximum bent, thighs 180° apart. The leg should be in a closed ring position.* *Touching any part of the head is required for the correct shape.* *Stag position may be horizontal and can also be accepted when the 180° position is maintained with the legs above or below a horizontal position.*

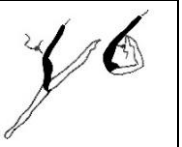
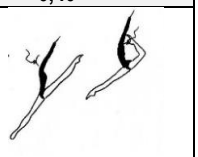
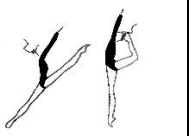
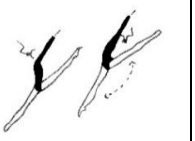
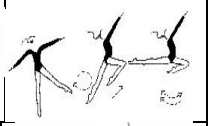
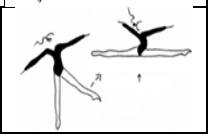
	*Stag Leaps with ring a take-off from one or two feet are considered the same Body Difficulty*
	***Stag Leap, take off from one or two feet with back bend of the trunk*** *Front leg maximum bent, thighs 180° apart. T*he head must be close to the back leg. *Touching any part of the leg is not required for the correct shape.* *Stag position may be horizontal and can also be accepted when the 180° position is maintained with the legs above or below a horizontal position.* *Stag Leaps with back bent of the trunk a take-off from one or two feet are considered the same Body Difficulty*
	***Switch Split Leap*** *After a visible leg switch, a split position of 180°is required at the highest point of the Leap*
	***"Fouetté"*** *A leg switch is not required; executed with a 180° turn during the flight, performed over the longitudinal axis of the leaping leg, and landing on the take-off foot*
	***"Entrelacé"*** *A leg switch is required; executed with 180° turn during the flight, performed over the longitudinal axis of the leaping leg*

1. Table Jumps/ Leaps Difficulty (⌒)

Types of Jumps/Leaps	0,10	0,20	0,30	0,40
1. Tuck Jump with one turn 360^0 during the flight	360° 			
2. «Scissors» forward with bent legs and one turn 360^0 during the flight	360° 			
3. Vertical Jump with straight legs and with turn, take-off from 2 feet	360^0 		720^0 	
4. Vertical Jump with bent leg (Passé) and with turn	360^9 		720° 	
5. Vertical Jump with free leg stretched forward in horizontal with 180^0 turn or 360^0 turns during flight		180^0 	360^9 	
6. Vertical Jump with free leg stretched sideways in horizontal with 180^0 turn or 360^0 turns during flight		180^0 	360^0 	
7. Vertical Jump with free leg stretched back in horizontal with 180^0 turn or 360^0 turns during flight			180^0 	360^0 
8. Vertical Jump with free leg bent back in horizontal (attitude) with 180^0 turn or 360^0 turns during flight			180^0 	360^0 
9. «Cabriole» forward or with turn 180° or more during flight or with back bend of the trunk		180^0 		
10. «Cabriole» sideways				

11. «Cabriole» backward or with turn (180⁰ or more) during flight			180°			
	0,10		**0,20**		**0,30**	**0,40**
12. Jump with arch or with turn (180⁰ or more), or with ring, leg(s) below horizontal						
						
13. "Scissors" Leaps with switch of legs forward above horizontal						
14. "Scissors" Leaps with switch of legs backward (at horizontal) or with ring. Also with turn 180°					180° 	
15. Pike Jump with legs together or apart, take-off from one foot or both feet						
16. "Cossack" Jump straight leg forward at horizontal or with turn or with trunk bent forward			180⁰ 			
				180° 		
17. "Cossack" Jump straight leg forward, high up, whole foot higher than the head, with help, also with turn						
18. "Cossack" Jump straight leg forward, high up, whole foot higher than the head, also with turn						180⁰ 
19. "Cossack" Jump straight leg to the side high up, a whole foot higher than the head, with the help of the hand of the same side, the leg is straight. Also, with turn.				180⁰		

20. "Cossack" Jump straight leg to the side high up, whole foot higher than head, without help, also with turn.					**180⁰**	
	0,10	**0,20**		**0,30**		**0,40**
21. Ring with one leg, take-off with one or two feet, also with turn				**180⁰**		
22. Ring with both legs						
23. Split Leap or with ring, take-off from one or two feet						
24. Split Leap with turn					**180°**	
25. Switch Split Leap, passing with bent leg						
26. Side Split Leap, take-off from one or both feet, also with trunk bend forward						
27. Switch side Split Leap, passing with bent leg						
28. Stag Leap, take off from one or two feet, also with ring, also with back bend of the trunk						
29. Stag Leap, take off from one or two feet with turn of the body. Bessonova (BS) Jump, also with ring				**BS 180º**		**180º**
30. Switch Stag Leap, passing with bent leg, also with ring						

31. Switch Stag Leap, passing with straight leg						
32. "Fouetté," also with ring with one or both legs						
	0,10	**0,20**		**0,30**		**0,40**
33. "Fouetté" with Split Leap, also with ring,						
34. "Fouetté" with Stag Leap, also with ring						
35. "Entrelacé," also with ring						
36. "Entrelacé" with Split Leap						
37. Turning Stag Leap, also with ring						
38. Turning Stag Leap with switch of bent leg						
39. Turning Split Leap (Jeté en tournant)						

Balances

There are three types of Balance Difficulties depending on the balance technique and the type of support**:**

1) Executed on foot**:** on the toes in relevé or flat foot
2) Executed on other/different parts of the body (knee, chest, etc.)
3) Executed in motion**: "**Dynamic Balances."

Basic characteristics of the three types of Balance Difficulties**:**

1) **Balances executed on foot: on the toes in relevé or flat foot**
   - **Defined** and clearly **fixed shape with a stop position**
   - **Stop position** fixed in shape for a **minimum of 1 second**

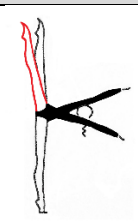
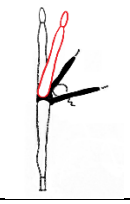
2) **Balances executed on other different parts of the body (chest, etc.):**
   - **Defined** and clearly **fixed shape with a stop position**
   - **Stop position** fixed in shape for a **minimum of 1 second**

3) **Balances executed in motion: "Dynamic Balances."**
   - **Clearly defined shape:** All relevant parts of the body are in the correct position at the same moment in time
   - Smooth and **continuous movements** from one shape to another

- Balances without clearly well-defined shapes (according to the definition presented in the Table #2) will be evaluated according to the identifiable shape presented with corresponding **Execution Penalties**.

Explanations
If a gymnast performs a Balance Difficulty with a small or medium deviation in the correct shape, this shape is still considered "defined"/recognizable and can be evaluated with the technical fault(s) for Execution

Example

Balance Shapes and Deviations				
Pictogram		**Deviation**	**Execution Penalty**	**Validity**
1		Small deviation of the body segment (top leg)	**0.10**	**DB valid**
2		Small deviation of the body segment (top leg)	**0.10**	**DB valid**

3		Small deviation of the body segments (top leg and head)	**0.10+0.10**	**DB valid**
4		Small deviation of the body segment (top leg) Medium deviation of the body segment (trunk)	**0.10+0.30**	**DB valid**
5		Medium deviation of the body segments (top leg and trunk)	**0.30+0.30**	**DB valid**
6		Large deviation of the trunk (neither vertical nor horizontal)	**0.50**	**DB not valid**

- **Balance Difficulties <u>executed on foot</u>** (on the toes in relevé or flat foot) **and <u>executed on other/different parts of the body</u>** must be performed with **stop position for a minimum of <u>one second fixed in shape</u>.**

The fixation of these Balance Difficulties should be executed without any additional movements of the body during the fixed position (legs and trunk). If during the fixed position there is a loss of balance without traveling, such as "shaking" of the support foot, movement of the ankle during releve, or raising part of the support foot, the Difficulty is valid with the corresponding **Execution Penalty/Penalties.**

- If the shape of the Balance is well-defined and the apparatus element is executed correctly (**Example:** side split without support with a bounce of the Ball during the shape presented), but the stop position is insufficient (**less than one second**), **the balance is valid with an Execution Penalty: 0.30 "shape not held for a minimum one second."**

Explanations
*Support on the apparatus or floor before or after a Balance **DB:*** *Due to the loss of balance, if a gymnast puts her hand down as support in preparation for the **DB**, and after performing the **DB** with a stop position and correct apparatus handling, the **DB** is valid. Still, a technical fault for the loss of balance with support is applied.* *If a gymnast performs a Balance Difficulty with a stop position and correct apparatus handling and after puts her hand down as support (due to the loss of balance), the **DB** is not valid because the loss of balance with support happens while the gymnast remains in any phase of the balance position.*

- Balances on foot may be performed on the toes in relevé or flat foot. For flat foot, the value of the Difficulty is reduced by 0.10.

Examples:

Value of Balances			
performed on the toes (relevé)		**performed on flat foot**	
symbol	**pictogram**	**symbol**	**pictogram**
			
DB valid: 0.30		**DB valid: 0.20**	

-It is not possible to perform the same shape of Balances on the toes (relevé) and on flat foot in the same exercise.

- A gymnast may not perform a Balance with **"Slow Turn."** ***A penalty of 0.30*** *(taken by the D judge from the final D score) will apply if the gymnast performs a difficulty with a "slow turn*."

- **Dynamic Balances** are performed as smooth and **continuous movements** from one shape to another which do not need stop positions in any phase of the Balance. If a gymnast performs Dynamic Balance with a stop position, the Difficulty is valid. (***No Penalty***)

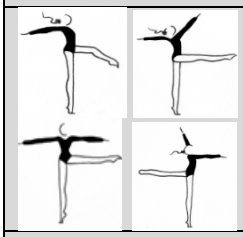
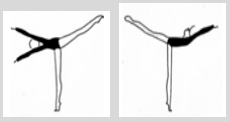
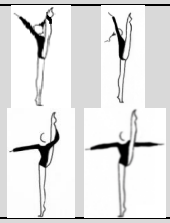
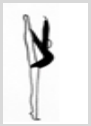
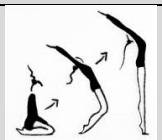
  - Dynamic Balances (except Fouette Balance) may be performed either in relevé or flat foot without changing the value or the symbol.

- **Fouette Balance is one Balance Difficulty** performed with**:**
  - A minimum 3 same or different shapes performed in relevé with heel support between each shape
  - Each shape shown with a clear accent (**clear position**).
  - With or without the help of the hands
  - With a minimum of 1 turn of 90°, 180° or 270°

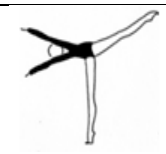
Explanations
If a gymnast performs a Fouette Balance with one of the Balance components rotating, the Difficulty is not valid because each Balance shape must be shown with a clear accent (clear position).
If a gymnast performs a Fouette Balance with a hop during any phase of the Balance, the Difficulty is still valid with an Execution Penalty

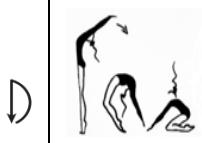
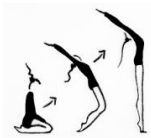
-It is possible to repeat the same shape within one Fouetté Balance, but it is not possible to repeat any of these shapes isolated or in another Fouetté Balance.

Technique for specific Balance Difficulties:

Explanations	
	***Free leg horizontal forward (straight or bent) side or backward (Arabesque)*** *Horizontal position of the free leg (hip) and the maximum vertical position of the body must be clearly fixed*
	***Attitude*** *Free leg (hip) must be in a fixed horizontal position with the body vertical*
	***Free leg horizontal forward with*** **trunk back in a horizontal position** *Trunk and free leg should be on the same horizontal line or free leg slightly above the horizontal.*
	***Free leg horizontal sideways with the trunk side at the horizontal*** ***Free leg horizontal backward with trunk forward at the horizontal*** *The horizontal position of the hands, head, trunk, pelvis, and free leg (or free leg slightly above the horizontal) must be fixed, holding the body straight without bending back*
	***Front Split with and without help*** ***Side Split with and without help*** *Split is required*
	***Back split with help.*** *Split is required; touching is NOT required*
	***Front split without help, trunk backward below horizontal from standing position*** *Split is required* *The Balance can be performed with or without touching the support leg*
	***Full body wave passing to the floor*** *A full body wave is a sequential contraction and decontraction of all the muscles of the body, along the "chain" of body segments like an "electric current," from the head, through the pelvis, to the feet (or vice-versa).*
	***Full body wave from the floor*** *This wave can be performed with or without back of the trunk (both techniques are correct)*
NOTE	*The asymmetrical position of the shoulders and trunk during balance difficulties is an essential aspect of the body technique for the gymnast's health; asymmetrical positions will be penalized as "incorrect segments" in Execution.*

2. Table of Balances Difficulty (T)

Types of Balances	Balances executed on the foot					
	0,10	0,20	0,30	0,40	0,50	
1. Free leg backward, below horizontal, trunk bent backward						
2. Passé front or side (horizontal position) or with bend of the upper back and shoulders	 					
3. Free leg horizontal forward straight or bent 30⁰ (position "Tire-Buchon") and/ or with trunk back at the horizontal position						
4. Front Split with and without help						
5. Front split with and without help, trunk backward at horizontal						
6. Front split without help, trunk backward below horizontal from standing position						
7. Free leg horizontal sideward and/ or with trunk side at the horizontal						
8. Side Split with and without help						
9. Side Split with and without help with trunk side at the horizontal						

	0,10	0,20	0,30	0,40	0,50
10. Arabesque: free leg horizontal backward and/ or trunk forward at the horizontal or bent backward at horizontal					
11. Back split with help; foot above the head without help					
12. Back split with and without help, trunk forward at horizontal or below					
13. Ring with or without help, or with back bend of the trunk, also with split and trunk horizontal					
14. Attitude, also with trunk bent backward					
15. "Cossack," free leg at horizontal in all directions: **forward** **sideward** **backward**					
Balances executed on other different parts of the body					
16. Lying on the floor with trunk lifted (legs may be separated to shoulder width)					
			Dynamic Balances		
17. Full body wave passing to or from the floor, starting on flat foot or releve with feet together or slightly apart					
18. Fouetté consisting of min. 3 same or different shapes. One DB			Leg at the horizontal for min 2 shapes + min 1 turn		

Rotations

There are three types of Rotation Difficulties**:**

1) Rotations on the toes (releve) of the support leg
2) Rotations on the flat foot of the support leg
3) Rotations on other parts of the body

Explanations
*A Rotation Difficulty executed on the toes (releve) of the support leg is called a Pivot. A Pivot must be executed in a **high releve position**. If a Pivot is executed in a low releve, the Difficulty is valid with an Execution Penalty.*
Pivots can be inward Pivots "En dedans" (Pivot executed in the same direction as the support leg) or outward Pivots "En dehors" (Pivot executed in the opposite direction of the support leg). These inward and outward Pivots are the same Difficulties.

- All Rotation Difficulties must have the **following basic characteristics:**
  - Fixed and **well-defined shape**
  - Minimum **basic rotation in present shape: 180°:**

    #**9** ( ), #**24** (**ASH),** #**25 (KN**)

  - Minimum **basic rotation in all other Rotation Difficulties**: **360°:**
- Rotation Difficulties without clearly well-defined shape (according to the definition presented in Table #3) or not recognizable or not held at all, will not be valid as a Difficulty and will be penalized for Execution.

Examples:

Value of Pivots		
Base DB valid: 0.30	**Base DB valid: 0.30**	**Base DB not valid: 0.00**
		
Small deviation of the body segments	Medium deviation of the body segments	Major deviation of the body segments
Execution penalty 0.10	Execution penalty 0.30	Execution penalty 0.50

Explanations
A Well-defined shape** means that the correct shape taken by the gymnast is held fixed during a minimum basic rotation (360° or 180°)* *If during a Pivot, a gymnast performs several rotations with different deviations in that position, the highest **Execution Penalty** is taken one time for the same body position during one **DB.** **Example:** Passé Pivot: the first (basic) rotation has a small deviation in the passé position, the second rotation has no deviation, and the third rotation has a medium deviation in the passé position. **Execution Penalty: 0.30

-Difficulty will be counted once a well-defined shape is taken

- Different Rotations: Rotations with different shapes regardless of the number of rotations (valid also for “Fouetté” Pivots).

<u>Rotations will be evaluated according to the number of rotations performed</u>

- The value of a Rotation Difficulty is **increased by 0.10 for each additional rotation above the base 360°** for**:**
  - Pivots with a base value 0.10
  - Pivots connected with heel support**:** Fouette (#19 ), Illusion forward/side (#20 )
  - Rotations on another part of the body

- The value of a Rotation Difficulty is **increased by 0.20 for each additional rotation above the base 360°** for:
  - Pivots with a base value 0.20 and more
  - Pivots connected with heel support**:** Fouette (#19 )

<u>Note</u>: Above mentioned criteria to increase the value of a Rotation Difficulty does not apply for specific additional Development Program **DB’**s

- The value of a Rotation Difficulty is **increased by 0.10 for each additional rotation above the base 180°** for Rotations on another part of the body #24 (**ASH)**

- Additional rotations must be performed without any interruptions. In case of an interruption, only the value of the rotations already completed prior to the interruption will be valid.

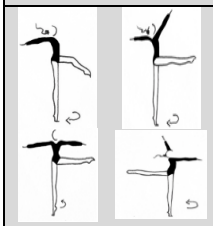
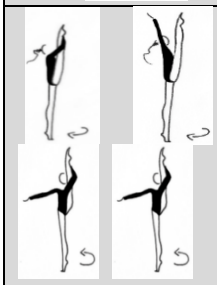
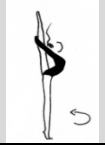
Explanations
*If during a Pivot (which is executed in releve) a gymnast **<u>supports herself on her heel</u> during part of the rotation and the executed rotation is less than the required basic rotation, the Difficulty is not valid.** In case of an interruption (heel support) during other additional rotations after the first basic rotation, only the value of rotations already executed before the interruption will be valid.*
For Rotations executed with a hop: If the hop occurs during the basic rotation, the Difficulty is not valid. In the case of a hop during other additional rotations after the first basic rotation, only the value of the rotations already executed prior to the hop (interruption) will be valid.
*If during a Pivot, a gymnast performs several rotations with different deviations in that position, the highest **Execution Penalty** is taken one time for the same body position during one **DB.** **Example**: Passé Pivot: the first (basic) rotation has a small deviation in the passé position, the second rotation has no deviation, and the third rotation has a medium deviation in the passé position. **Execution Penalty: 0.30***

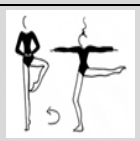
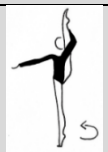
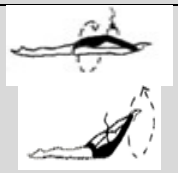
- **<u>Fouette Pivot</u>:**
  - 2 or more identical or different shapes connected **with heel support** are counted as **one Difficulty**
  - Various shapes may be performed**:**
    a) isolated
    b) combined (**consecutively or alternating**) within the same Fouetté but none of those shapes may be repeated in another Fouetté Pivot

Explanations
In the case of an interruption (hop) in the Fouette Pivot, only the value of the rotations already performed prior to the interruption will be valid even if the gymnast continues rotations.

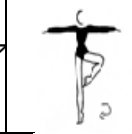
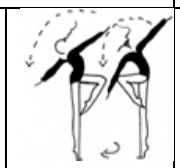
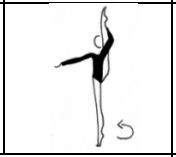
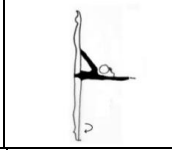
- **Illusion:**
  - There are different shapes of Illusion: forward**,** side, and backward all with a minimum **basic rotation of 360° and without hand support on the floor**
  - A combination of Illusions is counted as 1 Difficulty
  - Illusions will be evaluated according to the number of rotations performed keeping the required shape**:**
    - Can be performed with or without heel support**:** on flat foot of the support leg or in relevé, without changing the value of the Difficulty
    - Multiple rotations should be without changing the support leg, without a step, support on the wrist, or hop
    - During rotation, the raised leg should be straight

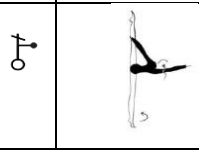
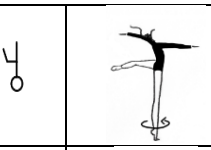
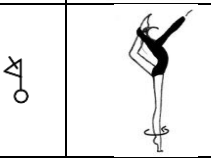
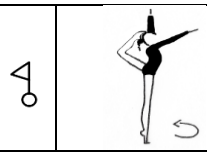
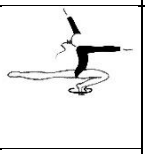
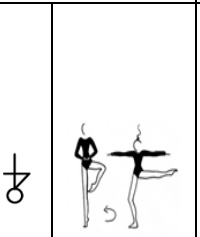
Technique for specific Rotation Difficulties

Explanations	
	***"Passé" forward or side –*** *considered the same shape* *Entrance to the Pivot and fixation of the Passé position can be* ***done*** *by bending the free leg immediately or by a circular movement of the free leg.* *Base of the Pivot 360°*
	***Spiral turn ("Tonneau") partial wave on one leg.*** *During base Pivot 360°, a gymnast must perform consecutively 2 body positions:* • *back bend of the trunk with the head moving backward,* • *trunk and head bend forward* *During the rotation, the illusion of spiral waves must be achieved. Every possible additional rotation must be performed in the same, specified manner*
	***Free leg horizontal forward, side, or backward (Arabesque);*** ***Attitude*** *During multiple rotations, free leg (hip) must be in a fixed horizontal position and not make any additional movements (up-down)* *Base of the Pivot 360°*
	***Attitude*** *Free leg (hip) must be in a fixed horizontal position during multiple rotations without any additional movements (up-down).* *Base of the Pivot 360°*
	***Split forward or side with or without support.*** *During the rotation, it is necessary to fix the split position. The rotation is evaluated after the support foot is in releve and the free leg takes the split position until this shape is not held.* *Base of the Pivot 360°*
	***Free leg horizontal sideward, upper shoulders bent backward*** *During rotation free leg must be held in a horizontal side position and not make any additional movements (up-down); upper shoulders are bent back* *Base of the Pivot 360°*
	***Split backward with or without support.*** *Split position is required. The rotation is evaluated after the support foot is in releve and the free leg takes the split position until this shape is not held.* *Touching the head by the leg is not required.* *Base of the Pivot 360°*

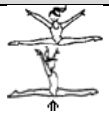
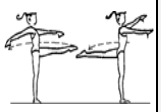
	***"Cossack" Pivots**: an initial impulse with the help of the hand/hands from the floor is allowed. The degrees of the rotation count from the moment when the hand(s) leave the floor and the free leg will be at the horizontal position.* *The position of the pivot is considered correct even if the gymnast is "sitting" on the heel of the support leg – heel raised from the floor.* *It is possible to have different start positions of the rotation as well as different endings for the "Cossack" Pivot, but the main objective is that the final rotation is controlled and clean (without falling)* *Base of the Pivot 360°*
 	***Fouette: Passé or with leg stretched at the horizontal*** *Performed in a series of repeated turns at a high tempo and in one spot.* *Each component has rotation in shape + open position* *The working leg, after finishing each rotation of 360°^{0} (or double or triple Passé rotation), extends out straight to the side on 45^{0}-90°. It may be performed using another technique when the working leg goes through the rond de jambe en l'air on 45° and higher. If Fouette turn is performed using a technique when the working leg goes through the rond de jambe en l'air open position, this can be done before the rotation in shape. The first Fouette turn with Passé, or leg front or side horizontal, is evaluated as the first rotation (not preparation). Counting of Fouette rotations should start immediately after the plie and push-off in the position of the trunk/ shoulders. This applies to both forms - in the Passé position and with the leg in a horizontal position forward, sideways, and backward.*
	***Fouette in split position with help*** *2 or more identical En dehors Pivots in presented shape are connected with heel support. Difficulties are performed with a simultaneous turn of the body and free leg in a split without the additional swing of the free leg. Split position with help maintained during 2 or more identical presented Pivots.*
	***Penche rotation*** *Rotation on flat foot or on releve* *Trunk bent forward at the horizontal or below; leg stretched in back split.* *Split is required.* *Base of the Pivot 360°*
	***Rotation in a split with the help of the hand, bent forward or backward*** *During additional rotations, gymnast is not permitted to do additional impulse (support) by any part of the body to continue the rotation.* *Rotations must be consecutive without interruption or stop.* *Base of Rotation 360°*
	***Rotation on stomach, legs close to ring*** *Pushing with the hands, the head must be close to some part of the leg* *Base of Rotation 360°*
	***Rotation (ASH)*** *Pushing with the hands, rotation executed on the stomach, legs high up in stag position with help.* *Base of Rotation 180°*
	***Rotation (KN)*** *Pushing with the hands, rotation executed on the chest, legs high up in split position, arms to the side or up.* *Split position required.* *Base of Rotation 180°*

3. Table of Rotations Difficulty ( )

Types of Rotations	Rotations on the toes (releve) of the support leg			
	0,10	0,20	0,30	0,40
1. Free leg forward in any position below horizontal, trunk bent forward				
2. Free leg backward, trunk bent backward				
3. "Passé "(forward or side); or with bend of the upper back and shoulders	 			
4. Spiral turn ("Tonneau") partial wave on one leg				
5. Free leg horizontal forward (straight or bent). Also, with trunk bent forward				
6. Front split with or without help.				
7. Free leg horizontal sideward or with trunk side at the horizontal.				
8. Side split with or without help				
9. Side split with help; trunk horizontal.				180° 
10. Arabesque: free leg horizontal Also with trunk forward at horizontal				

	0,10	0,20	0,30	0,40
11. Back split with or without help				
12. Split back with help, trunk horizontal.				
13. Attitude				
14. Ring with help				
15. Ring without help				
16. "Cossack" free leg forward. Also, the trunk bent forward over the free leg with or without help				
17. "Cossack" free leg side				
18. "Cossack" free leg backward (straight or bent)				
19. Fouetté: Passé or with leg stretched at the horizontal: in front, side, "arabesque," or "attitude," also in split in different directions with help				
20. Illusion: trunk bent forward/side. Also, the trunk bent backward at horizontal or below (without hand support on the floor)		360° 	360° 	

	0,10	0,20	0,30	0,40
Rotations on the flat foot of the support leg				
21. Penché: body bent at the horizontal or below, leg in back split, rotation on flat foot or releve				 
Rotations on other parts of the body				
22.Ralenkova (RL) Rotation on the back	**RL 360°** 			
23. Rotation on the stomach, legs close to ring		 **360°** 		
24. Ashram (ASH) Rotation on the stomach, legs in stag position with help.			**ASH 180°** 	
25. Kanaeva (KN) Rotation on the chest, legs in split position without help				**KN 180°** 
26. Rotation in a split with help without interruption, bent forward	 **360°**			
27. Rotation in a split with help without interruption, bent backward		 **360°**  Limit 2		

Development Program: TABLE OF ADDITIONAL DB					
LEAPS ^		**BALANCES** T		**ROTATIONS**	
0.10					
Tuck jump (**180⁰**)- *Level 3 only*	 180⁰	Penche: Held with hand support on the floor			
Sissone take off from two feet- *level 3 only*		On the knees with arch (legs "in-line" with shoulders)- *level 3 only.* Standing arch- *level 3 only*	 		
Passé jump 180 ˚ (free leg bent forward or sideways)- *Level 3*	180⁰ 	On the floor chest stand (legs together, in "fix" position)			
Vertical jump with turn take-off from 2 feet (180 ˚)-*Level 3*	 180⁰	Splits with chest forward- *Level 3 only*			
«Scissors» forward with bent legs and one turn 180 ˚ during the flight- *Level 3 only*	180⁰ 	Back split			
Stag Leap, take off from one or two feet, legs at least 160° - *Level 3 only*					
0.20					
Split leap forward or side, take-off from 1 or 2 feet, legs at least 160° -*Level 3 only*				Back split with help, or ring with help, 180 ˚	
				Leg high up front or side with help, 180˚	
				Leg at the horizontal back, also attitude,180°	
				Leg at the horizontal, front or side, 180˚ (not apply for front attitude position)	
0.30					
		Balance on flat foot from leg front horizontal to leg back (or vice versa) with the movement of the leg at the horizontal plane (each position held)		Ring without help, 180˚	
				Arabesque: free leg and trunk at horizontal,180˚	
				Leg high up front or side without help, 180˚	
				Penché: body bent at the horizontal or below, leg in back split, on flat foot or releve; 180˚	

COMPOSITION REQUIREMENTS

1. Apparatus Technical Groups

APPARATUS TECHNICAL GROUPS are the basic apparatus handling movements in rhythmic gymnastics which serve as the composition requirements.

Rope

Passing with the whole or part of the body through the Rope, turning forward, backward, or to the side: • Open Rope held by both hands • Rope folded in 2 or more • Double rotation of the rope	**Rotations**: • Rope folded in two (in one or two hands) • Rope folded in three or four • Free rotation around a part of the body • Stretched, open Rope, held by the middle or by the end • Mills (Rope open, held by the middle, folded in two or more)- See Clubs
Skips/hops passing through the Rope: • Series (min. 3): Rope turning forward, backward, or to the side.	
Catch of the open Rope with one end in each hand without support on another part of the body	• Wrapping or unwrapping around a part of the body • Spirals with the rope folded in two
• Release and catch of one end of the rope, with or without rotation (ex: echappé) • Rotations of the free end of the Rope, Rope held by one end (ex: spirals)	

Explanations	
The Rope can be held open, folded in 2, 3, or 4 times (by 1 or 2 hands), but the basic technique is when the unfolded rope is held by two hands at the ends during Jumps/ Leaps and skips/ hops, which is possible to ***perform in all directions:*** *forward, backward, with turns, etc.*	
Elements such as wrapping, rebounding, and mills movements, as well as the movements with the folded or knotted Rope, are not typical of this apparatus; therefore, they must not overwhelm the composition.	
	*The passing may b**:** the whole or part of the body, in and out, or passing in without passing out, or vice versa.*
	*Echappé is a movement with 2 actions**:*** • *release of one end of the Rope* • *catch the end of the Rope by the hand or the other part of the body after half-rotation of the Rope* *Spiral has different variations:* • *release like "Echappé" followed by multiple (2 or more) spiral rotations of one end of the Rope and catch of the end by the hand or another part of the body* • *open and stretched Rope held by one end, from the previous movement (movement of open Rope, catch, from the floor, etc.) passed into spiral rotations (2 or more) of one end of the Rope, catch with hand or the other part of the body*
	Catch of the open Rope after throw must be performed with one end in each hand without support on foot, knee, or another part of the body.
Series	*A minimum of 3 of the required elements (skips, rotations, etc.) is necessary to be valid.*

HOOP

Roll of the Hoop over body segment(s)	Roll of the Hoop on the floor
Rotations of the Hoop around its axis**:** • free rotation around the fingers • free rotation around or on the part of the body	Rotation on the floor around the axis
• Rotation of the Hoop around the hand • Free rotation of the Hoop around a part of the body	Passing through the Hoop with the whole or part of the body

Explanations	
The Technical movements with Hoop (without and with throw) must be performed on various planes, directions, and axes	
	The passing may be: the whole or part of the body, in and out or passing in without passing out or vice versa.
	During rotation of the Hoop on the floor, the gymnast`s hand/ fingers can be in contact with Hoop, or it can be a "free" rotation of the Hoop
	Roll may be small, medium, or large. *It can be performed during any phase of the **DB:** at the beginning, during, or towards the end*

BALL

Free Roll of the Ball over body segment(s)	• Roll of the Ball on the floor • Roll of the body on the Ball on the floor • Assisted small roll on the floor or on the body
Bounces: • Series (min.3) of small bounces (below knee level) from the floor • High bounce (knee level and higher) from the floor	• "Flip-over" movement of the Ball • Rotation(s) **of the hand(s)** around the Ball • Swings • Free rotation(s) of the Ball on the part of the body, including the free rotation of the ball on top of the finger
Figures eight of the Ball with circular movements of the arm(s)	Catch of the Ball with one hand

Explanations	
Handling of the ball held with 2 hands is not typical for this apparatus; therefore, it must not overwhelm the composition	
The execution of all Technical Groups with Ball supported on the hand is correct only when fingers are joined in a natural manner, and the Ball does not touch the forearm	
	Figures eight of the Ball with circular movements of the arm(s): two consecutive circles must be completed *Ample movement of the trunk is encouraged but not required.*
	Must be from a Large/Medium throw (<u>not</u> from a small throw or thrust). No contact with the forearm or body.
	***Rotations of the hand(s) around the Ball**: A rotational movement of the hand around the ball, with the fingers of the hand, joined together in a natural manner; the ball is in constant contact with the hand (there is no flight phase). Rotation(s) are to be performed with the whole hand (not only with the fingertips)*
	These Rolls may be small or large

	Small Roll	***Large Roll***

	*A minimum of one segment of the body must be passed over* ***Examples** of a body segment**:** hand to shoulder**,** shoulder to shoulder**,** foot to knee, etc.*	*A minimum of two large segments of the **body** must be passed over* ***Examples: from the right hand to the left hand over the body;** trunk **+** leg(s); arm + back, etc.*

CLUBS 

 Mill(s): minimum 4 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists**/** hands each time (held by the end, small head)	 • Free rotations of 1 or 2 Clubs (unlocked or locked) on or around a part of the body or around the other Club or on the floor • Tapping • Swings
 Small throw(s) of unlocked 2 Clubs with 360° rotation and catch**:** together simultaneously or alternating	Small throw of 2 locked clubs
 The asymmetric movements of 2 Clubs	 Roll of 1 or 2 Clubs on the part of the body or on the floor  Large Roll over minimum two large body segments with one or two Clubs
 Small circles (min. 1) with both Clubs, simultaneously or alternating**, one club in each hand held by the end** (small head)	 • Series (min.3) of small circles with one Club • Small circles (min. 1) of both Clubs held in one hand

Explanations	
*The typical technical characteristic is handling both Clubs together with two hands, and this technical work should be predominant in the composition. Any other forms of holding the Clubs must not predominate. Example**: by the Club's** body or neck or two clubs joined together*	
Tapping, rolling, rotating, rebounding, or sliding movements also must not overwhelm the composition	
	*A "Mill" is composed of a minimum of 4 small circles of the Clubs (2 on each side) with time delay and alternating crossed and uncrossed wrists each time. The hands should be as close together as possible.* *Mills can be on the vertical (the circle impulse can be either down or up) or horizontal plane (the circle impulse can be either right or left)*
	*Must be performed with different movements of shape or amplitude <u>and</u> work planes or direction of each Club* *Clubs must be one in/on each hand (no throws, no rolls on the floor)* *Asymmetric and "Cascade" throws of two unlocked Clubs are not considered asymmetric movements. 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.* *It does not include large asymmetric throws of two Clubs*
	*Roll: rotation motion around an axis*

RIBBON

"Echappé"**:** rotation of the stick during its flight	• Rotational movement of the Ribbon stick around the hand • Wrapping (unwrapping) • Movement of the Ribbon around a part of the body created when the stick is held by different parts of the body (hand, neck, knee, elbow) during body movements or Difficulties with rotation only • Medium circle of the Ribbon • Swings • Spirals on the floor around the stick
• Spirals (min. 4-5 loops), tight and the same height in the air or on the floor	
"Boomerang "	Roll of the Ribbon stick on the part of the body Large Roll of the stick over a minimum of two large body segments
Snakes (min. 4-5 waves), tight and the same height in the air or on the floor	Passing with the whole or part of the body through or over the pattern of the Ribbon

Explanations	
All elements not specific to the Ribbon technique must not overwhelm the composition (Ex: wrapping/ unwrapping, sliding of the stick, thrust/ push).	
	*The passing through or over the pattern of the Ribbon may be**:** the whole or part of the body, in and out, or passing in without passing out or vice versa.*
	• *A release (throw) of the stick in the air/ on the floor: the end of the Ribbon is held by the hand(s) or another part of the body, followed by a push back with or without rebound of the stick from the floor (for the "Boomerang" in the air), and then catch* • *The release of the stick may include a sliding of the ribbon fabric through the hand (without releasing the material **from** the hand) to take the end* • *An element that only includes a pull back of the Ribbon (without a release) does not meet the definition of "Boomerang."*
	*"Echappe" is a type of **small throw** that includes the full rotation of the stick in flight; the technique of the rotation of the stick in flight is possible for a high/medium throw and will be evaluated as a high/medium throw (not an "Echappe").*

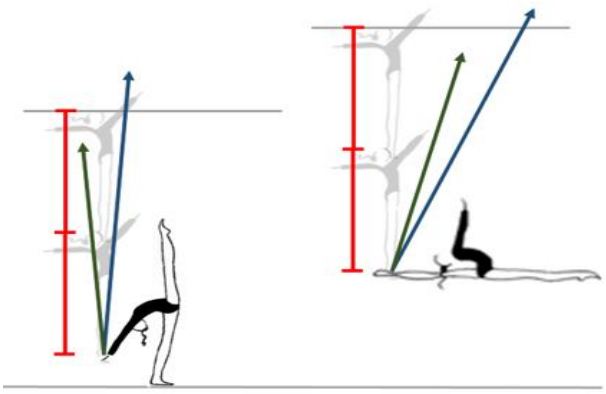
Technical Groups Valid for All Apparatus:

• HIGH and MEDIUM THROWS AND CATCHES OF THE APPARATUS

↗	**High throw of the apparatus:** ***more than 2 heights of the standing gymnast*** **Medium throw of the apparatus***: 1 to 2 heights of the gymnast*
⇗	High/ Medium throw of 2 Clubs
↓	Catch of the apparatus from the flight of a high/medium throw
⇓	Catch of 2 Clubs from the flight of a high/medium throw

Explanations	
What does it mean to catch "from the flight"?	*Once the apparatus is thrown, the apparatus is in free flight in the air. To catch is to retrieve the apparatus from this flight. If instead, the gymnast intentionally lets the apparatus rebound on the floor before retrieval, this is not a catch but a rebound.*
Could you please clarify the height of throws: from which point the height of the throw is measured?	*Throw height is measured from the point where the apparatus is released.*

Examples:



- **SMALL THROWS AND CATCHES OF THE APPARATUS**

→	**Small throw and catch of the apparatus from the flight**: ***close to the body, not more than 1 height of the standing gymnast:*** • with throw/thrust/push into the air • with rebound on the body, sliding • with apparatus dropped from a height (free fall) • for throw of one club: with or without 360° rotation

- **UNSTABLE BALANCE**

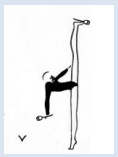
	UNSTABLE BALANCE: A difficult body-apparatus relationship with risk of loss of the apparatus**,** defined in three sub-groups**:** • Apparatus freely balanced (not squeezed) on a small surface • Apparatus squeezed between two small/large body segments • Freely hanging/suspended apparatus: only during DB elements with rotation

Examples and Explanations: Open Palm



Correct execution	Ball held against the forearm	Ball held against the forearm and squeezed	Ball grasped and squeezed
No penalty	ET -0,1 p.	ET -0,1 p.	ET -0,1 p.
valid	valid	not performed	not performed

Examples: small surfaces and segments (not squeezed)




Top of the foot



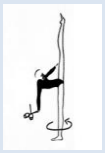
Open palm: only during a DB with rotation with Ball.



Chest: only <u>with Ball</u> when not squeezed by another body segment



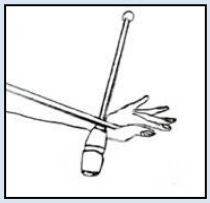
Neck (<u>not the back</u>): only during a DB with rotation
One club held in a position of "unstable balance" is considered valid as an unstable balance when the second Club executes a technical movement



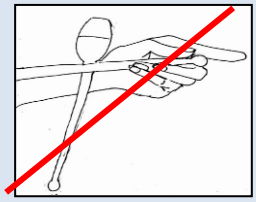
One Club balanced on the other Club is considered as an Unstable balance during A **DB with rotation** only

Unstable positions for one Club held by the other **on the outer side of the hand during a Rotation DB.**

Outer side



Inner side



One Club held by the other **on the inner side of the hand** is <u>not</u> considered as an unstable balance

<u>Examples:</u> Apparatus squeezed between any combination of small and large body segments only during an element of rotation



Only valid squeezed between small and/or large segments <u>during a rotation.</u>

Exception for apparatus squeezed: the Ball squeezed between the upper arm and any part of the body is not valid as an unstable balance regardless of the presence of a body rotation.

<u>Examples</u>: Freely hanging/suspended apparatus: only during DB elements with rotation (not squeezed)



ETC.

- **APPARATUS HANDLING (means that apparatus must be in motion)**

	• Large and medium circles (including "Sail" for Rope) • Figure eight (not for Ball): • Transmission of the apparatus **<u>around</u>** any part of the body or under the leg(s) from the hand or a part of the body to another hand or a part of the body • Transmission without the help of the hands with at least 2 different body parts (not the hands) • **Passing over** the apparatus with the whole or part of the body **without a transmission** of the apparatus from the hand or a part of the body to another hand or a part of the body

Explanations	
	*Medium or Large circle**: apparatus must complete a* ***full circle of 360^0***
	Figure eight: two consecutive circles must be completed

<u>Note for Levels 3-4</u>: If a gymnast performs Required Apparatus Elements above the minimum requirement (see specific requirements for each apparatus), the gymnast will be awarded the minimum Required Apparatus Element. Example: Level 3 gymnast performs 1 unassisted roll of the ball across 2 arms open to the side. (Minimum requirement: 1 unassisted roll of the ball on 1 part of the upper body). Additionally, the minimum Required Apparatus Elements may be performed with or without a **DB**.

<u>Static Apparatus</u>

- The apparatus must be in motion or in an unstable balance position, not simply held/squeezed for a long time
- Static apparatus is apparatus held***/*** squeezed**:**

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

<u>Note concerning Required apparatus elements:</u>

Valid for the Composition requirements:

- Correct execution of the apparatus element according to its definition
- An attempt to perform the apparatus element according to its definition but with execution fault and/or a loss

Invalid for the Composition requirements:

- Not attempting at all
- Not performing according to the definition

2. Body Waves

- All required body waves must be a full body wave.
  A **full body wave** is a sequential contraction and decontraction of all the muscles of the body, along the "chain" of body segments like an "electric current," from the head, through the pelvis, to the feet (or vice-versa).

  The full body wave may be from the Difficulty Tables or their modifications (different start positions, arm movements, etc.), provided that the wave is performed by the whole body.

  Examples:
  -Full wave forward standing or with passing from the floor
  -Full wave back standing or with passing to the floor
  -Side wave
  -Spiral wave on two legs (spiral turn)
  -Full wave performed on the floor

- If a gymnast uses a Full body wave of 0.2 value or higher as one of her difficulties, she needs to perform an additional body wave(s) to fulfill the composition requirements.

- Full body waves, which are modifications of DB waves (planes, start positions, leg positions, arm movements may be performed provided that the wave is performed by the whole body. The apparatus must be in motion (not static).

Explanations	
Same Body Waves	*The same feet (together or parallel), same leg(s) position and same direction and the same level*
Different Body Waves	*Different direction, different feet, different leg position, and/or different level.* *3 different levels: standing on the feet, standing on the knee(s), or laying on the floor.* *Standing body wave is considered different than body wave performed with traveling.*

3. Dance Steps Combinations

- Definition: Dance Steps Combination is a specific sequence of movements with the body and apparatus dedicated to expressing the stylistic interpretation of the music. It is choreographed according to the character, rhythm, tempo, and accents of the music.

- Minimum duration of 8 seconds with the apparatus in motion: starting from the first dance movement, all steps must be clear and visible for the entire 8-second duration.

- **C**oordinated with the music which expresses a *rhythm* (not only regular timing),

- 2 modalities of traveling (Required only for levels 4 and 5. For a definition, see page 54)

- No pre-acrobatic element(s) or high/medium throw(s) allowed.

Explanations
• *All steps must be clear and visible for the duration of the full 8 seconds, starting with the first dance movement. The last steps in the combination cannot be simple walking which looks like the preparation for the next Difficulty element* • *The steps may be classical dance steps, folkloric dance steps, etc.* • *Small throws (not high/medium) can be performed during Dance steps combination if they support the idea of the dance or help increase variety in the movement* • *If a gymnast completes 8 seconds meeting all requirements, and after she loses the apparatus, she has met the definition, and the Combination is valid with any corresponding technical penalties.* • *If a gymnast performs Dance Steps for 16 seconds: 2 combinations may be validated as long as there are 2 combinations, each meeting the requirements, within the 16 seconds. If 16 seconds only includes one set of requirements, this is one Combination.*

- Guide for creating Dance Steps Combinations:

Movements of both the body and apparatus during the Dance Steps Combinations should show variety in the following:

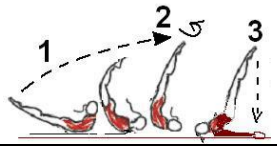
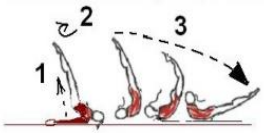
- Planes/axis of the apparatus
- Levels of the body and apparatus movement
- Directions in the steps and apparatus movements
- Speed in the body and apparatus movements in harmony with the music
- Modalities of handling the apparatus and of moving the body through the dance steps

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

- Less than 8 complete seconds of the dance
- The entire combination is performed on the floor (only partially is possible).
- Loss of apparatus during 8 consecutive seconds.
- Loss of balance during steps with support on one or both hands or on the apparatus
- Total loss of balance with a fall of the gymnast during 8 seconds.
- No relation between the rhythm of the music and the body/apparatus movements
- With pre-acrobatic element(s)
- With high/medium throw
- With **DB**
- Static apparatus
- 2 modalities of traveling are missing (apply only for levels 4 and 5)

4. Pre-Acrobatic Elements

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

No	Group	Opportunities for variation	
1	**Walkover forwards**	Starting position: Middle support: Ending position: Leg movements:	Standing, kneeling, etc. One hand, two hands, elbows, head, etc. Standing, kneeling, sitting, etc. Front split, side split, legs together in any phase, leg switch (through split or stag, ronde, cabriole/clapping, cycling, with straight or bent knee(s), etc.
2	**Walkover backward**	Starting position: Middle support: Ending position: Leg movements:	Standing, kneeling, etc. One hand, two hands, elbows, head, etc. Standing, kneeling, sitting, etc. Front split, side split, legs together in any phase, leg switch, ronde, cabriole, cycling, with straight or bent knee(s), ect.
3	**Cartwheel**	Starting position: Middle support: Ending position: Leg movements:	Standing, kneeling, etc. One hand, two hands, elbows, head, chest, neck, etc. Standing, kneeling, sitting, etc. Side split, legs together in any phase, leg switch, clapping, with straight or bent knee(s)
4	**Chest roll forwards**	Starting position: Ending position: Leg movements:	Standing, kneeling, lying flat, etc Standing, kneeling, through split, etc. Legs together, successively, split, with straight or bent knee(s
5	**Chest roll backward**	Starting position: Ending position: Leg movements:	Standing, kneeling, etc. Lying flat, kneeling, through split, etc. Legs together, successively, split, with straight or bent knee(s)
6	**Fish flop forwards (back arch rolling onto the chest, passing over the shoulder with kip, hip flexion rolling over the back)**	Starting position: Ending position: Leg movements:	Standing, kneeling, etc. Sitting, etc. Legs together, successively, with split, cycling, etc, with straight or bent knee(s). 
7	**Fish flop backward (hip flexion rolling onto the back, passing over the shoulder with kip, back arch rolling over the chest)**	Starting position: Ending position: Leg movements:	Standing, sitting, etc. Lying flat, kneeling, through split, etc. Legs together, successively, with split, cycling, etc., straight or bent knee(s), etc. 
8	**Forward Roll**	Starting position: Technique: Ending position: Leg movements:	Standing, kneeling, etc. Over the head or over one shoulder, etc. Standing, kneeling, through split, etc. Bent knees, straight knees, legs successively, etc.
9	**Backward Roll**	Starting position: Technique: Ending position: Leg movements:	Standing, kneeling, sitting, etc. Over the head or over one shoulder, etc. Standing, kneeling, through split, etc. Bent knees, straight knees, legs successively, side split, etc.

LEVEL 3 ONLY:

- "Log" roll (lateral roll in a stretched body position, legs together)
- Lateral roll in a tuck position
- Seated lateral roll (rotation around the vertical axis in a seated position)

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

- Dorsal support on the shoulders
- Side or front splits on the floor, without any stop in the position (except additional **DB** value 0.1 for level 3 ONLY)
- 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.

All groups of authorized pre-acrobatic elements may be included in the exercise and will be valid on the conditions:

- They are performed in passing without flight or fixation in a handstand position **except for a short pause (not more than 1 second).** Flight or fixations in a handstand position (more than 1 second) are unauthorized techniques of pre-acrobatic elements. In this case, the pre-acrobatic element is not valid.
- That they are coordinated with a technical element of the apparatus.
- The gymnast should be in contact with the apparatus in the beginning, in the end, or during the whole element.
- A repetition of the pre-acrobatic element from the same group is not allowed. For repetition of the pre-acrobatic element from the same group- ***penalty 0.3 for each.***
- For Apparatus routines only: Maximum 4 pre-acrobatic elements allowed per routine. Any additional pre-acrobatic element= ***0.3 penalty (global)*** (taken from the final Difficulty score by the Difficulty judge).

PENALTIES by the D JUDGE

Unauthorized distribution of **DB**	0.30
Additional Pre-acrobatic element above maximum (1-time penalty)	0.30
Repetition of the pre-acrobatic element from the same group (for each)	0.30
Additional **DB** above the maximum allowance (1-time penalty)	0.30
For each missing **DB** on the opposite leg/side (Floor routine)	0.30
For performing "slow turn" with a **DB**	0.30

LEVEL 3: FLOOR

DIFFICULTY
Difficulties of Body+ Composition Requirements=3.00 max.

5 Difficulties of Body (DB) =1.50 max

- Value: 0.10-0.20
- 1 difficulty from each body group and 2 additional difficulties, each from different body groups
- Minimum 2 difficulties must be executed on opposite leg/side. Penalty-0.3 for each missing
- Calculation of Score: 5 Difficulties @ values 0.10 and/or 0.20=1.00 max X 1.50 = 1.50 max

Composition requirements = 1.50 max

- Value given for each required element performed according to its definition
- Required pre-acrobatic element is penalized if missing

Required #	Required elements	Value
3	Dance Steps Combinations	0.30 each
1	2 “Chaine” turns in releve performed in a row	0.20 (global)
1	Full Body wave	0.20
1	Full arms wave: simultaneous or alternating arms wave (performed separately from the Dance Steps)	0.20
1	Pre-acrobatic element	Required

Composition penalties	Penalty
Less than 1 required pre-acrobatic element	0.30
More than 4 pre-acrobatic elements	0.30 *(global)*

EXECUTION
Artistic + Technical Faults = 10.00 max

Artistic Faults: 2.00 max	Penalty
Dance Steps lack traveling in different **directions**: among the 3 dance steps *forward, sideways, and backward traveling must be present at least once.*	0.20
Lack of 4 **modalities** in the routine, which must include: *chasse, skips/hops, run, and jump (beside DB). All 4 must be present to avoid penalty*	0.20
Dance Steps lack participation of the arms and/or head. Must be at least once in each Dance Steps combination to avoid penalty	0.20
Expression: lack of participation of the face/body segments in the movement (see definition on page 51)	0.20
Rhythm (see definition on page 51):	0.1 each time up to 1.20 max
Technical Faults (see pages 55-58)	8.00 max.

TOTAL: D+E= 13.00

LEVEL 3: APPARATUS

DIFFICULTY
Difficulties of Body+ Composition Requirements=3.00 max.

5 Difficulties of Body (DB) =1.50 max

- Value: 0.10-0.20
- 1 difficulty from each body group and 2 additional difficulties, each from different body groups
- Calculation of Score: 5 Difficulties @ values 0.10 and/or 0.20=1.00 max X 1.50 = 1.50 max

Composition requirements = 1.50 max

- Value given for each required element performed according to its definition
- Minimum Required Apparatus Elements not allowed during Dance Steps combination

Required #	Required elements	Value
1	Series of bounces (any)	0.20
1	Series of swings, each more than ¼ of a circle, with straight arms passing the ball from hand to hand	0.20
1	Unassisted roll of the ball on 1 part of the upper body	0.20
1	Medium throw +catch of the ball with the hand(s) (Valid only if throw and catch executed with a straight arm(s)	0.20
1	Unstable balance of the ball (held on the palm or held on another part of the body) during rotation of the body	0.20
1	Pre-acrobatic element	0.20
1	Dance Steps Combination	0.30

EXECUTION
Artistic + Technical Faults = 10.00 max

Artistic Faults: 2.00 max	**Penalty**
Lack of traveling in different **directions**: *forward, sideways, and backward traveling must be present at least once within the routine*	0.20
Lack of 4 **modalities** in the routine, which must include: *chasse, skips/hops, run, and jump (beside **DB**). All 4 must be present to avoid penalty*	0.20
Dance Steps lack participation of the arms and/or head.	0.20
Expression: lack of participation of the face/body segments in the movement (see definition on page 51)	0.20
Rhythm (see definition on page 51):	0.1 each time up to 1.20max
Technical Faults (see pages 55-58)	8.00 max

TOTAL: D+E= 13.00

LEVEL 4: APPARATUS

DIFFICULTY
Difficulties of Body+ Composition Requirements=3.00 max.

5 Difficulties of Body (DB) = 1.40 max

- Value: 0.10-0.20-0.30
- 1 difficulty from each body group and 2 additional difficulties, each from different body groups

Composition requirements = 1.60 max

- Value given for each required element performed according to its definition
- Minimum Required Apparatus Elements not allowed during Dance Steps combination

Required #	Required Apparatus elements- Hoop	Value
1	Passing through the hoop with any jump/leap/skips	0.20
1	Roll on the floor (any)	0.20
1	Series of rotations around hand(s)	0.20
1	Throw (any, minimum 1 height of a gymnast). Valid only if throw and catch executed with a straight arm(s)	0.20
1	Rotation around an axis (not valid on the floor)	0.20
Required #	**Required Apparatus elements- Rope**	**Value**
1	Jump through the rope rotating backward (from 1 foot, 2 feet, ect.)	0.20
1	Series of skips/hops through the rope (any)	0.20
1	Series of rotations of the rope folded in half alternating side to side with the movement of the wrist	0.20
1	"Echappé" (see page 31 for definition)	0.20
1	Throw (any, minimum 1 height of gymnast)	0.20
Required #	**Required elements- All routines**	**Value**
2	Dance steps combination	0.30 each

EXECUTION
Artistic + Technical Faults = 10.00 max

Artistic Faults= 2.00 max (see pages 51-53)	Penalty
Insufficient use of the entire floor area	0.20
Changes in speed and/or intensity of the music are not represented by contrasts in the body. Minimum 1 change required.	0.20
Absence of **logical connections** between movements (penalty applies after 3 illogical connections)	0.20
Rhythm	0.1 each time up to 1.20 max
Expression: lack of participation of the face/body segments in the movement	0.20 max
Technical Faults (see pages 55-58)	8.00 max

TOTAL: D+E= 13.00

LEVEL 5: FLOOR

DIFFICULTY Difficulties of Body+ Composition Requirements=4.00 max.

7 Difficulties of Body (DB) = 2.50 max

- Value: 0.10-0.20-0.30-0.40
- 2 difficulties from each body group and 1 additional difficulty
- Minimum 1 leap/jump, 1pivot /rotation and 1balance must be executed on the opposite leg. Penalty-0.3 for each missing

Composition requirements = 1.50 max

- Value given for each required element performed according to its definition
- Required pre-acrobatic element is penalized if missing

Required #	Required elements	Value
3	Dance Steps Combinations	0.30 each
1	Full Body wave forward	0.20
1	Full Body wave backward	0.20
1	Full Body wave different from above/free of choice (regardless of feet and body position)	0.20
2	Pre-acrobatic elements (isolated or in a row; must be different)	Required

Composition penalty	Penalty
Less than 2 pre-acrobatic elements	0.30*(global)*
More than 4 pre-acrobatic elements	0.30*(global)*

EXECUTION **Artistic + Technical Faults = 10.00 max**

Artistic Faults= 3.00 max (see pages 51-53)	Penalty
Insufficient use of the entire floor area	0.20
Absence of **character in each of the Dance steps** combinations	0.20 for each combination
Changes in speed and/or intensity of the music are not represented by contrasts in the body. Minimum 1 change required.	0.20
Absence of **logical connections** between movements (penalty applies after 2 illogical connections)	0.20
Rhythm	0.1 each time up to 1.30 max
Expression: lack of participation of the face/body segments in the movement (see page 51)	0.50 max
Technical Faults (see pages 55-58)	7.00 max

TOTAL: D+E= 14.00

LEVEL 5: APPARATUS

DIFFICULTY
Difficulties of Body+ Composition Requirements=5.00 max.

5 Difficulties of Body (DB) = 2.00 max

- Value: 0.10-0.20-0.30-0.40
- 1 difficulty from each body group and 2 additional difficulties, each from different body groups

Composition requirements = 3.00 max

- Value given for each required element performed according to its definition

Required #	Required Apparatus elements- Ball and Clubs	Value
6	Fundamental Apparatus Elements (see Table for specific requirements on next page)	0.20 each
3	Throw (each with a different technique, minimum 1 height of a gymnast)	0.30 each
1	Catch with minimum 1 criteria from one of the above throws	0.30
Required #	**Required Apparatus elements- Ribbon**	**Value**
6	Fundamental Apparatus Elements (see Table for specific requirements on next page)	0.20 each
3	Apparatus Elements executed with the non-dominant hand: 1 Spirals, 1 Snakes, 1 Large circle (note: required spirals and snakes with non-dominant hand are an addition to the required Fundamental Apparatus Elements)	0.30 each
1	Small throw or “Echappé” throw (see page 34 for definition)	0.30
Required #	**Required elements- All routines**	**Value**
2	Dance Steps Combination	0.30 each

EXECUTION
Artistic + Technical Faults = 10.00 max

Artistic Faults= 3.00 max (see pages 51-53)	Penalty
Insufficient use of the entire floor area	0.20
Absence of **character in each of the Dance steps** combinations	0.20 for each combination
Changes in speed and/or intensity of the music are not represented by contrasts in the body. Minimum 1 change required.	0.20
Absence of **logical connections** between movements (penalty applies after 3 illogical connections)	0.20
Rhythm	0.1 each time up to 1.50 max
Expression: lack of participation of the face/body segments in the movement (see page 51)	0.50 max
Technical Faults (see pages 55-58)	7.00 max

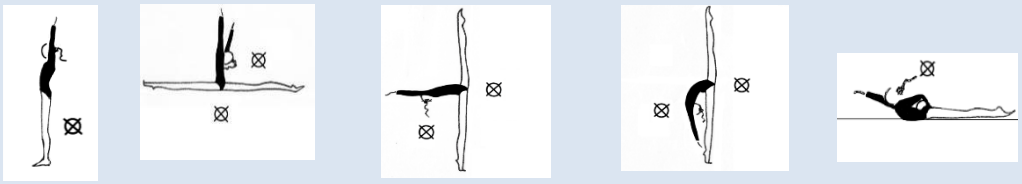
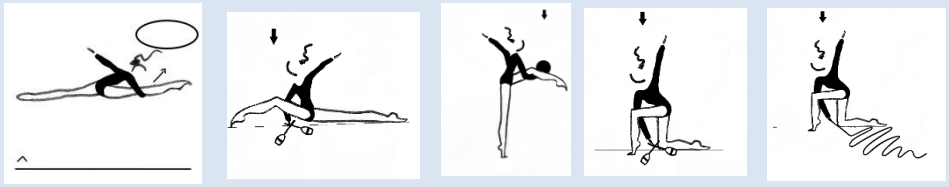
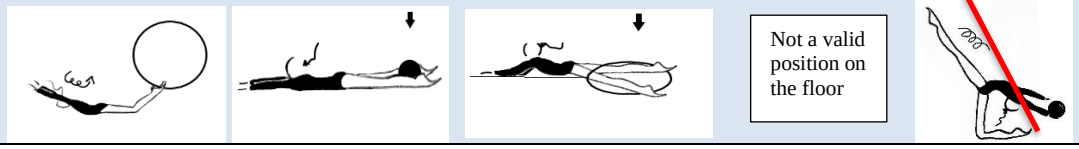
TOTAL: D+E= 15.00

Apparatus	Fundamental Apparatus Technical Groups for Level 5	
	 2 different Rolls of the Ball over a minimum of two large body segments each	2
	 Series (min.3) of small bounces (below knee level) from the floor	1
	 One high bounce (knee level and higher) from the floor	1
	 Figures eight of the ball with large circular movements of the arm(s)	1
	 Catch of the Ball with one hand from High/Medium Throw (note: without the additional support of the body, including the second hand. Not from a small throw/thrust)	1
	 Mill(s): one mill consists of a minimum of 4-6 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time, held by the end (small head)	1
	 2 different Series (min.3) of small circles with both Clubs, simultaneously or alternating, **one club in each hand held by the end** (small head)	2
	 2 different asymmetric movements of 2 Clubs must be different in their shape or amplitude and in work planes or direction	2
	Small throw(s)/catch(es) with rotation (min. 360°) of 2 Clubs together (unlocked) simultaneously or alternating	1
	 3 different Spirals (4-5 loops), tight and same height in the air or on the floor	3
	 3 different Snakes (4-5 waves), tight and same height in the air or on the floor	3

Explanation
Please see the detailed explanation for Specific Apparatus Technical Groups on Pages 32-35

Table of criteria for Catches in level 5 (for Ball and Clubs)

	Outside of visual control
	Without help of the hand(s) (Note: **Not valid** for catching the apparatus on the back of the hand(s))
	During a rotation (360° min.)
	Position on the floor
	Direct catch with rolling of the apparatus on the body
	Mixed catch of
	Catch of the Ball with one hand from High/Medium Throw. (Note: separate catch from another identical or different type of throw must be used to fulfill Fundamental Apparatus Technical Group requirement)
	Under the leg/legs
	Catch of 2 Clubs unlocked **(****):** simultaneous, “Cascade” (double or triple) (Note: 2 clubs must be both visible in the air during the part of the cascade throw)

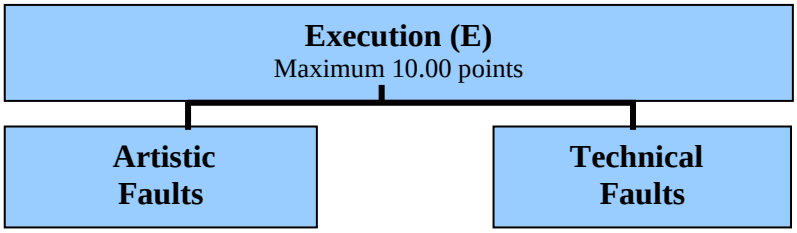
Explanations: Additional Criteria (General) for Catches	
⊠	***<u>Outside the visual field</u>*** ***Examples of the zones considered "outside the visual field:"***  **The position of the arm which executes the catch according to the above zones determines the criterion "outside the visual field":** • In a back bend position or a backward rotational element**:** the catching arm must be past the vertical position • Not valid for the Ball caught in two hands behind the neck with both arms bent (Note: valid for the Ball caught in 1 hand behind the neck with 1 arm bent)  • Catches performed in front or on the side of the body are not valid for this criterion, even if the trunk is bent back • When a gymnast is lying face up with her trunk on the floor, her arms cannot go beyond the vertical line; therefore, such a position is not "outside the visual field."
≠	***<u>Under the leg/ legs</u>:*** **in a difficult body-apparatus relationship performed under the leg/ legs.** ***Examples:*** 
=	***<u>Position on the floor</u>*** ***Apparatus elements performed while lying down in a position on the floor from the beginning to the end of the element: the full trunk must be lying flat on the floor regardless of if it is facing up or down or on the side.*** ***Examples:***  Not a valid position on the floor

EXECUTION (E)

Evaluation by the Exécution Judge

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

EXECUTION (E) of the Individual exercises consists of:



ARTISTIC COMPONENTS

1. RHYTHM

The primary artistic objective is learning how to coordinate movements to the music:

a) The movements of the body and the apparatus must correlate precisely with the musical accents and the musical phrases; both the body and apparatus movements should emphasize the tempo/pace of the music.

b) Movements that are performed separate from the accents or disconnected from the tempo established by the music are penalized 0.1 each time.

Examples:

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

c) The end of the composition should correlate precisely with the end of the music. When a gymnast completes her exercise and assumes her final pose before the end of the music or after the music has finished, this lack of harmony between music and movement at the end of the exercise is *penalized.*

2. EXPRESSION- The gymnast's emotional interpretation of the music is expressed through her facial and body movement.

a) Ample participation of the different body segments (head, shoulders, trunk, rib cage, hands, arms, legs, including the face) to create plastic movements that convey character, emphasize the accents, and create amplitude.

b) Regardless of the physical size or height of the gymnast, movements of the body segments are performed with maximum range, breadth, and extension.

c) The gymnast has an expressive, energetic connection to the music, engaging the audience in her performance.

d) Segmentary, rigid, or underdeveloped body movements are penalized according to the degree of prevalence in the exercise

.

Body Expression	Isolated moments where not all segments participate fully by the gymnast	Participation of body segments and facial expression by gymnast during all Dance steps combinations and in some additional parts of the exercise	Partial participation of body segments and facial expression by gymnast only during all Dance steps combinations	Partial participation of body segments and facial expression by gymnast only during 1 Dance steps combinations	Total absence of body (segmentary movements) and facial expression by gymnast throughout the exercise

3. DYNAMIC CHANGES: Creating Contrast

a) The speed of a gymnast's body and apparatus movements should reflect changes in the speed and dynamism of the music :

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

b) A gymnast may create her own dynamic change by visibly changing the speed, style, or intensity of her body and/or apparatus movements as well as create a specific effect including short, strategic pauses (for example, for music lacking identifiable dynamic changes).

c) An exercise without any contrast or change in speed, style, or intensity in respect to musical changes lacks dynamism and is *penalized.*

4. CONNECTIONS: A "link" between two movements or Difficulties.

a) The following changes in a gymnast's movements should be linked together with a clear purpose where one movement passes logically and smoothly into the next :

- Changes in levels
- Changes in the directions of the body movements
- Changes in the directions and planes of the apparatus

b) Connections between movements that disrupt the unity of the composition are penalized, for example, but not limited to :
- Transitions from one movement or Difficulty to another that are illogical, abrupt including changes in directions or levels between movements or Difficulties
- Prolonged préparatory movements before Difficulties. For example: "walking" preparation steps, which do not support the idea or character of the composition)
- Unnecessary stops between movements which are not related to the rhythm or character

c) In the beginning and at the end of the composition, the gymnast must be in contact with the apparatus. The gymnast's position at the beginning of the exercise should be justified and used for the initial movement of the apparatus. Start and final positions should not be extreme.

5. CHARACTER IN DANCE STEPS COMBINATION

- A Dance Steps Combination is a specific sequence of movements with the body and apparatus dedicated to expressing the stylistic interpretation of the music.

Therefore, a Dance Steps Combination must have a defined character in the movement.

- The stylized movements of the body segments, the speed and intensity of the movements, and the choice of traveling modalities should be carefully selected for the specific music on which they are performed.
- The construction of movements should aim to include all the body segments, as fitting for the specific music, including the head, shoulders, hands, arms, hips, legs, feet, etc.
  a. The movements should have a clearly defined style emphasizing the unique interpretation of the character of the music; that style or character of movements should be developed from the beginning to the end of the Dance Steps Combination.
  b. A defined character of movement: steps which reflect a style or theme of movement, could be but not limited to :
     - Any classical dance steps
     - Any ballroom dance steps
     - Any folkloric dance steps
     - Any modern dance steps
  c. Changes in the character in the music should be reflected by changes in the character of the Dance steps.
  d. Starting from the first dance movement, a Dance Steps Combination must have a defined character in the movements for at least 8 seconds. The absence of the character for the entire duration of Dance steps Combination will be penalized.

6. <u>USE OF SPACE</u>

- Traveling is wide and comprehensive through the floor area so that the floor area is covered by the movement of the gymnast, who must travel to all parts of the floor area (although not necessarily touching the physical four corners).
- Insufficient use of the entire floor area is penalized: the gymnast performs the majority of the exercise in one part of the carpet, or the gymnast travels exclusively back and forth along the same line of the carpet. This requirement applies regardless of the size of the floor area used by each gymnast (half or entire carpet).

7. <u>VARIETY</u>:

- <u>The modalities of traveling</u> (the mode in which gymnast travels/moves around the floor area) should be varied and diverse*. For example, different travel modalities would be skipping, hopping, running, walking.*

PENALTIES by the Execution Judge (Artistic Faults)

Lack of contact with the apparatus in the beginning and end (composition fault). Unjustified start position	0.30
Lack of harmony between the music and movement at the end of the exercise	0.50

SCORE RANGES

There is a maximum of 0.6 difference between the Difficulty scores and 0.50 difference tolerated between the scores in Execution.

SYMBOLS

All judges are required to use the judging symbols for evaluating routines. The noted symbols will be used to resolve any discrepancies between judges' scores.

TECHNICAL FAULTS

1. TECHNIQUE OF THE BODY MOVEMENTS			
Penalties	**Small 0.10**	**Medium 0.30**	**Large 0.50 or more**
Generalities	Incomplete movement or insufficient amplitude in the shape of Waves		
	Incomplete movement or lack of amplitude in the shape of Pre-Acrobatics		
	Adjusting the body position (Example**:** in Balances, in Rotations on flat foot or another part of the body, etc.)		
Basic technique	Body segment incorrectly held during a body movement (**each time**), including the incorrect foot**/**releve and**/**or knee position, bent elbow, raised or asymmetric shoulders, incorrect position of a body segment during R, asymmetric position of the trunk, etc.		
	Loss of balance**:** additional movement without traveling (e. g., shaking of the supporting foot/leg, unintentional compensatory movement, etc.)	Loss of balance**:** additional movement with traveling (e. g. jumping on the supporting foot/leg, additional step, etc.)	Loss of balance with support on one or both hands or on the apparatus
			Total loss of balance with fall**: 0.70**
Jumps/ Leaps	Heavy landing	Incorrect landing**:** visible arched back during the final phase of landing	
	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
Balances	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
		Shape not held for a minimum 1 second	
		Axis of the body not at the vertical and ending with one involuntary step	
Rotations (Each penalty applied one time per rotation DB)	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
	Involuntary support on the heel during a Pivot	Axis of the body not at the vertical and ending with one involuntary step	
	Hop(s)		
Pre-acrobatic elements and elements from vertical rotation groups	Heavy landing	Unauthorized technique of pre-acrobatic elements	
		Walking in the handstand position (2 or more support changes)	

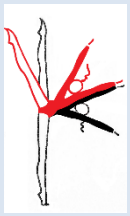
Explanation
The penalties in blue boxes indicate that one penalty from this line can be taken for a technical fault

2. TECHNIQUE WITH THE APPARATUS			
Penalties	**Small 0.10**	**Medium 0.30**	**Large 0.50 or more**
Generalities **Loss of the apparatus** *(For the loss of 2 Clubs in succession: the judge will penalize one time based on the total number of steps taken to retrieve the farthest Clubs)*			Loss and retrieval of the apparatus without traveling
			Loss and retrieval of the apparatus after 1-2 steps**: 0.70**
			Loss and retrieval of the apparatus after 3 or more steps**: 1.00**
			Loss of the apparatus outside the floor area (regardless of distance)**: 1.00**
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus**: 1.00**
			Loss of the apparatus, no contact with the apparatus at the end of the exercise**: 1.00**
Technique	Imprecise trajectory and catch in flight **with 1 step or adjusting position** to save the apparatus	Imprecise trajectory and catch in flight **with 2 steps** to save the apparatus	Imprecise trajectory and catch in flight **with 3 or more steps** (chassé) to save the apparatus
	Catch with the involuntary help of the other hand (Exception for Ball: catches outside the visual field)	Incorrect catch with involuntary contact with the body	
		Static apparatus *** (**see page 37)	

Explanation
The penalty for an imprecise trajectory is taken if a clear technical fault due to an imprecise throw is visible. This could be if the gymnast must run or change the intended direction in order to save the apparatus from a loss.

Rope			
Penalties	**Small 0.10**	**Medium 0.30**	**Large 0.50 or more**
	Incorrect handling: amplitude, shape, work plane, or for the rope not held at both ends **(each time)**		
	Loss of one end of the rope with a short stop in the exercise		
Basic technique		Feet caught in the rope during jumps or hops	
	Involuntary contact with the body	Involuntary wrappings around the body or part of it without interruption in the exercise	Involuntary wrappings around the body or part of it with interruption in the exercise
	Knot without interruption in the exercise		Knot with interruption in the exercise

Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Hoop			
Basic technique	Incorrect handling or catch**:** alteration in the work plane, vibrations, irregular rotation on the vertical axis (**each time**)		
	Catch after throw**:** contact with the forearm	Catch after throw**:** contact with the arm	
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Sliding on the arm during rotations		
		Passing through the Hoop**:** feet caught in the Hoop	
Ball			
Basic technique	Incorrect handling**:** Ball held against the forearm (“grasped”) or visibly squeezed by the fingers (**each time**)		
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Catch with the involuntary help of the other hand (Exception**:** catches outside the visual field)		
Clubs			
Basic technique	Incorrect handling**:** irregular movement, arms too far apart during mills, interruption of the movement during small circles, etc. **(each time)**		
	Alteration of synchronization in the rotation of the 2 Clubs during throws and catches		
	Lack of precision in the work planes of the Clubs during asymmetric movements		
Ribbon			
Basic technique	Involuntary incorrect catch		
	Alteration of the pattern formed by the Ribbon**:** snakes, spirals insufficiently tight, not the same height, amplitude, etc. **(each time)**		
	Involuntary contact with the body	Involuntary wrappings around the body or part of it or around the stick without interruption	Involuntary wrappings around the body or part of it or around the stick with interruption
	Incorrect handling**:** imprecise passing or transmission, Ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the Ribbon **(each time)**		
	Small knot with minimal impact on the handling		Medium **/**Large knot**:** impact on the handling
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. **(up to 1 meter.)**	Part of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. **(more than 1 meter)**	

Explanation and Example: Deviations in Body Difficulties		
Each Penalty will be applied separately for each fault. If a Body Difficulty has two incorrect shapes, the penalty is taken for each deviation from the identifiable shape.		
	Medium deviation of the body segments (top leg and trunk)	**TF:** **0.30+0.30**

Explanation: Knot in the Ribbon
If a small knot forms in the ribbon and after a few movements, it becomes a Medium/Large knot, only one penalty for the knot is taken (the higher penalty).