

USA GYMNASTICS

RHYTHMIC GYMNASTICS JUNIOR OLYMPIC PROGRAM LEVELS 3-8 and GROUP



October 2016 Update

Apparatus Chart – JO Program (2017-2020)

Level	2017	2018	2019	2020
Level 3	Floor Rope Ball	Floor Rope Ball	Floor Rope Ball	Floor Rope Ball
Level 4	Floor Rope Hoop	Floor Hoop Ball	Floor Hoop Ball	Floor Hoop TBA
Level 5	Floor Hoop Ball Clubs	Floor Hoop Ball Clubs	Floor Rope Hoop Clubs	Floor Rope Hoop Clubs
Level 6	Floor Rope Ball Ribbon	Floor Rope Hoop Ribbon	Floor Rope Hoop Ribbon	Floor Rope Ball Ribbon
Level 7	Floor Hoop Ball Clubs	Floor Hoop Ball Clubs	Floor Hoop Ball Clubs	Floor Hoop Ball Clubs
Level 8	Floor Rope Ball Clubs	Floor Rope Ball Ribbon	Floor Rope Clubs Ribbon	Floor Rope TBA Ribbon
Level 9/10 JR	Hoop Ball Clubs Ribbon	Hoop Ball Clubs Ribbon	Rope Ball Clubs Ribbon	Rope Ball Clubs Ribbon
Level 9/10 SR	Hoop Ball Clubs Ribbon	Hoop Ball Clubs Ribbon	Hoop Ball Clubs Ribbon	Hoop Ball Clubs Ribbon

Group

Beginner	Floor Hoop	Floor Ball	Floor Hoop	Floor Ball
Intermediate	Floor Hoop	Floor Ball	Floor Hoop	Floor Ball
Advanced	Floor Clubs / hoops or Balls/ hoops(see note below)	Floor Clubs /hoops or Balls/ hoops(see note below)	Floor Clubs /hoops or Balls/hoops (see note below)	Floor Clubs /hoops or Balls/hoops (see note below)
JR Group	5-Ropes 5 pair Clubs	5-Ropes 5 pair Clubs	5-Hoops 5-Ribbons	5-Hoops 5-Ribbons
SR Group	5-Hoops 3-Balls/2-ropes	5-Hoops 3-Balls/2-ropes	5-Balls 4-clubs/3-hoops	5-Balls 4-clubs/3-hoops

Note: Duet – 1 hoop, 1 ball/ 1 pair of clubs; Trio – 2 hoops, 1 ball/1 pair of clubs; 4 gymnasts – 2 hoops, 2 balls/2 pair of clubs; 5 gymnasts – 3 hoops, 2 balls/2 pair of clubs

Second Year Advance level groups must do different “mix” apparatus event, than in previous year. For example:

- Groups, who competed at Advance level in 2016: Apparatus for 2017- Clubs/ hoops
- Groups, who did not compete at Advance level in 2016: Apparatus for 2017- Balls/ hoops

A. Facility

- i. FIG regulation for the interior dimension of the floor area is 13 X 13 meters for individual, Group, Trio and Duet Competition, with a security zone of a minimum of 1 meter wide.
- ii. 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.
- iii. The official FIG ceiling height, unobstructed, is a minimum height of 12 meters (39.37 feet); however, a minimum of 8 meters (26.24 feet) is required for JO competition.
- iv. A physical barrier should be set up with a recommended distance of at least 10 feet from the edge of the carpet (see Rules and Policies for additional specs).

B. Routine Regulation

- i. In levels 3-4 all routines are optional but compulsory for each club. For example: all the Level 3s from the same club perform the same routine. Slight variations in the body difficulty selection are tolerated. This rule applies to all events. For clubs with gymnasts of various age ranges within one level, one music/composition may be used for children and another for juniors/seniors if deemed appropriate.
- ii. In level 3-4, the Meet Director may elect to have gymnasts compete 2 at a time on the carpet; routines should be choreographed for half of the floor area.
- iii. In levels 5-9, the gymnasts compete one at a time.

C. Music

CD Regulations:

- i. **Levels 3-4:** A separate CD is required for each club for each event. Each CD must be marked with the following:
 - a. Club name
 - b. Apparatus symbol
- ii. **Levels 5-8+ Groups:** 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. Apparatus symbol

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

Level 3: 1:15 minute max

Levels 4-6: 1 minute to 1:30 max

Levels 7-8: 1:15-1:30 max

Music Regulation: 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 character is totally forbidden (example: sirens, car engines, etc.)

- Penalty: 0.50 point for Music not conforming to regulations
Note: penalty of 0.5 for insufficient CD quality will be implemented and applied

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

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

D. Attire

The USA Junior Olympic Program utilizes all the FIG rules governing attire .*Per the FIG a correct gymnastics leotard:*

- Must be in non-transparent material; therefore, leotards with some part in lace or sheer material will have to be lined from the trunk to the chest
- Must have a neckline of the front and back of the leotard from no further down than half of the sternum and the lower line of the shoulder blades
- May be with or without sleeves; narrow straps are not allowed
- The skirt must be fitted to the hips (the look of a "ballet tutu" is forbidden; "fluffy" skirts, which are not fitted closely to the hips, or skirts with the "puffy" feathered look that come out beyond the waist and pelvis)

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

Level 5 and 6 gymnasts may wear 2 different leotards max.

Levels 7 and 8 gymnasts may wear up to 4 leotards max.

Group leotards must be identical in style and color, the only exception is in the case of a patterned fabric where slight variations are acceptable.

E. Apparatus – General Regulation

- i. See Rules & Policies for specific regulations.
- ii. An equipment check may be conducted at all USA Gymnastics sanctioned meets and will be checked officially at Regional and Junior Olympic Championships.
- iii. Apparatus specifications can be found in the Rules and Policies.

F. Panel Composition

- i. **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 **Levels 3-4** 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 all events).

In the case of 2 judges per panel:

Judge 1 evaluates D and E;

Judge 2 evaluates A.

In Levels **3-4**, two athletes may compete one at a time or two at time on the mat at the discretion of the Meet Director or Organizers. The program encourages **1** gymnast at a time on the mat.

- ii. **Levels 5 and 6:** 2 judges per panel
Judge 1 evaluates D and E;
Judge 2 evaluates A.
- iii. **Levels 7 and 8:** 2 judges minimum per panel:
Invitational & State Competitions:
Judge 1 evaluates D
Judge 2 evaluates E

Regional Competitions: 4 Judges per panel:

2 judges on each panel will judge D

2 judges on each panel will judge E

iv. **Group Competition**

Invitational & State Competitions:

Minimum of two (2) judges (one per panel) must be used.

Regional Competitions:

Minimum of four (4) judges must be used.

G. Neutral Deductions: Neutral Deductions will be taken by the Meet Referee. In the case that the Meet Referee is an acting panel judge or there is no Meet Referee, the Difficulty/Execution Judge (J1) on each panel will be responsible for applying the deductions.

	Deduction
Length of exercise not conforming to regulations	0.05 for each second under or over time
Attire of gymnast not conforming to regulations (1 time per Group) Note: It is not allowed to wear jewellery or piercings which jeopardize the safety of the gymnast.	0.30
Apparatus not conforming to official regulations	0.50
For each crossing of the boundary of the floor area by the apparatus or one or two feet or by any part of the body touching the ground outside the specified area or any apparatus leaving the floor area and returning by itself	0.10 each
For early or late presentation by the gymnast(s)	0.50
For gymnast or each Group gymnast who changes floor areas or ends her exercise outside the floor area or leaves the floor area during the exercise	0.30
Use of a replacement apparatus when the lost or broken apparatus remains within the marked floor	0.50
Coach communicating (verbally or non-verbally) with gymnast(s), music personal or judges during exercise . Note: "Coach communication with gymnast(s)" penalty does not apply for levels 3-4 competitions up to Regional championships Min. Communication allowed only in "force major" situations.	0.50
Music not conforming to regulations	0.50
Musical introduction without movement longer than 4 seconds	0.30
For excessive delays in routine preparation which delay the competition	0.50
Wrong start order or wrong apparatus chosen according to start order	0.50
For Group gymnasts communicating verbally with each other during the exercise	0.50
For using any apparatus not previously placed (Note: The gymnast may only use a replacement apparatus which has been placed prior to the start of the exercise)	0.50
For emblem not conforming to official norms <ul style="list-style-type: none"> Only National Team athletes officially assigned to represent the United States in international competition may wear the National Emblem on competition attire. 	0.30

PROGRAM GOALS

LEVELS 3-6 The Base of Rhythmic Gymnastics

The focus of levels 3-6 in rhythmic gymnastics is **basic technique**—first with the body and then with the equipment. A gymnast can only successfully approach levels 7-8 with a solid technical foundation.

Parallel to learning this foundation—**basic technique**—is maintaining physical health. To this end coaches and gymnast must focus on the development of 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: The values of the difficulties will be calculated in accordance with FIG values and then multiplied by a factor to obtain the Difficulty score. Some additional Junior Olympic-only Difficulties have been added.

Apparatus/Artistry: Since mastering proper basic technique is the goal of the Level 3-6 Program, the fundamental body movements and the apparatus technical groups fundamental to rhythmic gymnastics are the foundation of a composition. Learning to coordinate movements with the music and, later, starting to connect with the character of the music, are basic goals of Artistry.

Execution: The execution will be judged using the FIG **technical** execution deductions—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. This method aims to differentiate between athletes based primarily on fundamental body and apparatus technique.

LEVELS 7-8 A Progression

- Gymnasts should begin in Level 7 once the Difficulty and Artistry requirements of Levels 3-6 are mastered. The focus of levels 7-8 is gradual preparation with calculated progressions towards the Elite level. Level 7-8 is a developmental version of the FIG program.
- Differences between the FIG rules and those in Level 7 and/or Level 8 were adjusted to preserve the health of the body according to the age and development level of the gymnast and to support the emphasis on proper body and apparatus technique.

GENERALITIES: Levels 3-6, Beginner and Intermediate Groups Difficulty, Artistry, Execution

BODY DIFFICULTY

- **Isolated** Difficulties from each group of body movements should be present in the exercise: Jumps/Leaps \wedge , Balances \mathbf{T} , Rotations \circlearrowleft
- Each difficulty is counted only once within a body group.
- In all routines, all body difficulty requirements must be present in each routine. Penalty for unauthorized distribution = 0.3 penalty for each missing or additional difficulty (taken from the final Difficulty score by the Difficulty judge). Note: for less than 1 or more than 2 difficulties from each body group
- Within a body element group, an identical shape may not be repeated (NO *exceptions*: jumps/leaps can be performed with take-off from two feet even when it is not specified in the Table, which does not change the value of the leap and will be considered as the same jumps/leaps **(unless otherwise mentioned in the Table of difficulties)**
 - *Elements are considered the same shape if they are listed in the same box in the Difficulty Table*
 - *Elements are considered different if they are listed in different boxes in the Difficulty Table, including elements in the same family but in their box*
- 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*).
- If a gymnast performs a difficulty with a basic value above the allowed limit, the difficulty will not be evaluated. (Note: NO PENALTY applied)
- If a gymnast performs a difficulty with greater amplitude than required, the gymnast will be awarded the allowed value. Example: Level 4: a gymnast perform a 720° rotation in releve in front arabesque 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.
- Right/Left leg designation in level 3-6 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 leg raised to the front or side) or support leg (if leg raised to the back). Balances with change of shape: will follow general rules for balances (Exception: balances which involve movement of the free leg through various positions - “ronde” or

“fouetté” - can be counted as either Right or Left.) Pivots: support leg. “Neutral” difficulties: performed either on two legs equally (for example: ring jump with 2 feet) or on another body part without a split position (chest, knees, elbows, etc).

- For each missing body difficulty on opposite leg/side for level 3-6 floor routines = 0.3 penalty (*taken from the final Difficulty score by the Difficulty judge*). If neutral difficulty is used (example: ring jump with 2 feet, etc.), then the remaining number of difficulties must be executed 50% on the opposite leg/side (Note: Maximum 1 neutral difficulty is **allowed** per routine). A minimum of 2 difficulties per routine must be executed on the opposite leg/side.
- A difficulty will only be valid if the apparatus is in motion, held on the palm of the hand (applied to ball only) or on another part of the body (simple hanging is prohibited).

BODY DIFFICULTY NOTES:

1. In all difficulties with ring, the foot or another segment of the leg should be very close to the head (touching is not required)
2. In all difficulties with back bend of the trunk, the trunk must perform the predominant action (touching is not required).
3. The support leg whether stretched or bent does not change the value of the difficulty (balance or rotation).
4. **All the Difficulties of Jumps/Leaps must have the following basic characteristics:**
 - **Defined and fixed shape** during the flight
 - **Height (elevation)** of the jumps or leaps sufficient to show the corresponding shape
 - **A jump or leap without sufficient height to show the fixed and well-defined shape will not be valid as a Difficulty and will be penalized for Execution.**
 - **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**
 - **Jumps or Leaps combined with more than one main action (for example, stag leap with ring), take-off from one or both feet, must be performed in such a way that they create during the flight a single and clearly visible image of a fixed and well-defined shape, rather than 2 different images and shapes (not a kip movement).**
5. **All Balance Difficulties must have the following basic characteristics:**
 - **On the foot and on other part of the body must have defined and clearly fixed shape with a stop position.**
 - **Dynamic Balances must be executed with smooth and continuous movements from one form to another and have defined and clearly fixed shape.**

- Balances on the foot may be performed in releve or on flat foot. For flat foot, the value is reduced by 0.10
- Balances on other parts of the body or Dynamic Balances may be performed either in releve or flat foot without changing the value
- It is possible to repeat the same shape within one Fouette Balance but it is not possible to repeat any of these shapes isolated or in another Fouette Balance
- Fouette Balance is one Balance Difficulty consisting of a minimum 3 same or different shapes performed in releve with heel support between each shape, with or without the help of the hands, with a minimum of 1 turn of 90° or 180°. Each Balance shape must be shown with a clear accent (clear position).
- In an exercise a gymnast may NOT perform Difficulty with “Slow Turn” in “relevé” or on flat foot. The “slow turn” is also not authorized on the knee, on the arms, or in the “Cossack” position. A penalty of 0.30 (taken by the D judge from the final “D” score) will apply if the gymnast performs and declares difficulty with slow turn.

6. All the Rotation Difficulties must have the following basic characteristics

- Minimum basic rotation of 360°
- Have a fixed and well defined shape during the rotation until the end
Note: well-defined shape means that the correct shape taken by the gymnast is held fixed during a minimum basic rotation; slight deviations in the shape = Execution faults. If the shape is not recognizable or held at all, the Difficulty is not valid
- Rotation will be evaluated according to the number of rotations performed
- Criteria for development of Rotations value (does not apply for JO Body difficulties- see JO Body difficulty table):
 - * For additional rotations on flat foot or another part of the body: +0.10 for each additional rotation above the base 360°
 - * For additional rotations in releve: +0.20 for each additional rotation above the base 360° (180° base for #6, 9, 17). +0.10 for each additional rotation above the base 360° for all rotation with base value of 0.1 (#1,2,3, 15, 16,19, 20, 21)

7. Evaluation of all Body Difficulty is determined by the body shape presented regardless of the intended shape




Explanation/Example		
Intended	Performed	Valid
		

TABLE OF DIFFICULTIES:

In order 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 3-6, Beginner and Intermediate Groups only**. These additional JO-specific difficulties are indicated in the

separate Table of the **additional** JO Difficulties and may be used in addition to the FIG table of difficulties.

Note: In case there is a difference between the textual description of the Difficulty and the drawing in the table of Difficulties, the text prevails.

APPARATUS ELEMENTS

TECHNICAL GROUPS: the basic apparatus handling movements in rhythmic gymnastics and serve as the composition requirements.

- **Series:** Any time a “series” is indicated, a minimum of 3 of the required elements (hops, rotations, etc.) is necessary to be valid.
- **Figure 8:** a movement in which a large “8” is created and performed with large movement of the entire arm. **Note:** Ample movement of the trunk is encouraged, but not required (applied for all apparatus)
- **Partial Figure 8 with return:** circle movement of the arm with rotation of the hand in towards the body and return to start position.
- **Junior Olympic Figure 8 (Rope):** series of rotations of the rope folded in half alternating side to side with the action of the wrist.
- **Unstable Balance on a part of the body:** The apparatus is balanced in a position where there is a risk of loss/on a small surface of the body as long as it is not “squeezed” in the position (thus no risk of loss). During an element of rotation, it is possible for the ball to be placed in the back (the back is a large part of the body but during this element, the ball can be lost). Examples include (but not limited to): the ball on the palm of the hand or the neck without the hands; one club held by another club, the clubs on the chest or neck, etc.
- **“Echappe” with Rope:** Must have **2 actions:** release and catch of the rope. The ends of the rope must be held by hand(s) **or another part of the body** at the beginning and at the end. Starting **and/or** finishing with 1 end of the rope lying on the floor is not valid.
- **“Spirals” with Rope:**
 - *release like “Echappe” followed by multiple (2 or more) spiral rotations of one end of the rope and catch of the end by the hand or another part of the body*
 - *open and stretched rope held by one end, from the previous movement (movement of open rope, catch, from the floor, etc.) passed into spiral rotations (2 or more) of one end of the rope, catch with hand or the other part of the body.*

Note for Levels 3-4: 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 body difficulty.

THROWS (levels 3-6, Beginner and Intermediate Groups): The height of a **large throw** must be two body lengths of the gymnast measured from her head. A **medium throw** must be one body length of the gymnast measured from her head. Only the height of the boomerang throw of the ribbon, the throw of a fully stretched rope, or the clubs throw with horizontal rotations, may be less

Note concerning required apparatus elements:

Valid for the Artistry:

- an attempt to perform the apparatus element according to its definition which results, finally, in a loss

Invalid for the Artistry:

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

ARTISTRY



CHOREOGRAPHY

- ❖ Movements must be *logically connected* by passing from one movement or a movement sequence to another (and not displaying pauses, abrupt changes, or disconnections between movements).
- ❖ The composition of the exercise should demonstrate variety in all areas: traveling/steps; levels; speed; hand, arm, trunk, and head movements; awareness of floor pattern.
- ❖ All required body waves must use the total body. If a gymnast uses a total body wave as one of her difficulties, she needs to perform an additional body wave(s) to fulfill the composition requirements.
- ❖ Rhythmic Steps: A sequence of a **minimum 12 steps** coordinated with the music which expresses a *rhythm* (not only regular timing) and character of the music. **All steps must be clear and visible for full duration.** The steps may be classical dance steps, folkloric dance steps, any steps mentioned in Physical Education manuals, etc. The apparatus must be in motion during the steps. The entire rhythmic steps sequence may not be performed on the floor.
- ❖ Rhythmic Steps with change of direction (minimum 12 steps): Steps defined above with changes of direction of the body (not necessarily changing the directions on the floor).
- ❖ Large Traveling: Movements which progress the gymnast around the carpet including, but not limited to, skips, hops, rhythmic steps.
- ❖ Modalities: “ways” in which you do things. For example, different travel modalities would be *skipping, hopping, running, walking*.
- ❖ Pre-Acrobatic Elements:
 - Only the following groups of pre-acrobatic elements are authorized:
 - Forward, backward and side rolls without flight

- Walkovers forward, backward, cartwheels without flight
- Walkovers performed with different types of support (on the chest, on the shoulders, on the hand(s)) and/or techniques are considered as different pre-acrobatic elements.
- «Chest roll/Fish - flop»: walkover on the floor on one shoulder with passing through the vertical of the stretched body



- “Dive Split Leap”: leap with trunk bent forward followed directly by one or more rolls

LEVELS 3-4 ONLY:

- “Log” roll (lateral roll in a stretched body position, legs together)
- Lateral roll in 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 JO additional body difficulty value 0.1 for levels 3-4 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 on the condition:

- 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

MUSICALITY

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

- ❖ The movements of the body as well as the apparatus must correlate precisely with the musical accents, and the musical phrases
- ❖ The body and apparatus movements should emphasize the tempo/rhythm of the music.
- ❖ The gymnast shows changes in dynamism by contrasts in the energy, power, speed and intensity of both her body and apparatus movements according to changes in the music.
- ❖ An exercise where the energy, power, speed and intensity are monotonous (without any contrast or change) lacks dynamism and is penalized
- ❖ Musicality points are “bonus” points. Movements which are performed separate from the accents or disconnected to the tempo established by the music are penalized EACH time. This applies in case(s), when gymnast lost her apparatus as well.

EXPRESSION

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

Note: Expression points are "bonus points". This means that if a gymnast really has no expression, she would receive 0.00 for expression (no bonus). If a gymnast has complete, genuine expression throughout the entire routine, she can, and should receive full value. Judges are reminded and encouraged to use the entire range to differentiate the gymnasts in the area of expression

EXECUTION

Execution refers to *how* every movement is performed. FIG **technical penalties** are used.

Static of the Apparatus: The apparatus must 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 unstable position).
- Apparatus held "for a long time" means held for more than 4 seconds
- A difficulty performed with static apparatus will not be valid.

SCORE RANGES

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





















SYMBOLS

















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

PENALTIES by the D JUDGE





Unauthorized distribution of body difficulties	0.30
Additional Body Difficulty above the maximum	0.30
For each missing body difficulty on opposite leg/side for floor routines	0.30
For performing "slow turn" with a Body Difficulty	0.30

Technical Groups for each apparatus (Levels 3-6)



















Apparatus		
	 Passing with the whole or part of the body through the Rope turning forward, backward, or to the side: <ul style="list-style-type: none"> • Open Rope held by both hands, • Rope folded in 2 or more • With double rotations of the rope 	 Rotations: <ul style="list-style-type: none"> • Rope folded in two (held at the ends or in the middle) • Rope folded in 3 or 4 • Open, stretched Rope, held by the middle or by the end • Free rotation around part of the body • Mills (rope open, held by the middle, folded in 2 or more)
	 Passing through the Rope of small hops/skips, Rope turning forward, backward, or to the side	 Wrapping/ unwrapping  Spirals with the rope folded in 2
	 <ul style="list-style-type: none"> • "Echappé" • Spirals (double or more rotation of the Rope`s end during "Echappé") 	
	 Passing through the Hoop with the whole or part of the body	 Roll of the Hoop on the floor
	 Roll of the Hoop over body segment(s)	 Rotations of the Hoop around its axis: <ul style="list-style-type: none"> • On the floor
	 Rotations of the Hoop around its axis: <ul style="list-style-type: none"> • between the fingers • on the part of the body 	
	 Free Roll of the Ball over body segment(s)	 "Flip-over" movement of the Ball (ball balancing on the hand) <ul style="list-style-type: none"> • Swing • Rotations of the hand around the Ball • Free rotation(s) of the ball on a part of the body
	 Figures eight of the ball with circle movements of the arms (circumduction)	
	 Bounces: <ul style="list-style-type: none"> • high bounce (knee level and higher) • Visible rebound from a part of the body • small bounces(below knee level) 	 <ul style="list-style-type: none"> • Roll of the Ball on the floor • Roll of the body on the ball on the floor
	 Catch of the Ball with one hand (from medium or large throw; not for use with small throw or "thrust")	

	 Mills: at least 4 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time	 <ul style="list-style-type: none"> Free rotations of 1 or 2 Clubs on the part of the body or on the floor Tapping (min. 1) Swings
	 Small circles with both Clubs, simultaneously or alternating, one club in each hand (min. 1)	
	 Small throws/ catches with rotation of 2 Clubs together simultaneously or alternating	 Series (min.3) of small circles with One Club
	 The asymmetric movements of 2 Clubs (must be different in their shape or amplitude and in the work planes or direction)	 Rolls of 1 or 2 Clubs: <ul style="list-style-type: none"> on the part of the body on the floor
	 Spirals(4-5 loops), tight and same height: <ul style="list-style-type: none"> in the air on the floor 	 Roll of the Ribbon stick on the part of the body
	 Snakes(4-5 waves), tight and same height: <ul style="list-style-type: none"> in the air on the floor 	 <ul style="list-style-type: none"> Rotational movement of the Ribbon stick around the hand 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 Wrapping/ unwrapping Swing
	 Passing: <ul style="list-style-type: none"> through the pattern of the ribbon over the pattern of the Ribbon 	
	 "Echappé": rotation of the stick during its flight, small and medium height	 "Boomerang": release of the ribbon (the end of the ribbon is held) in the air or on the floor and catch




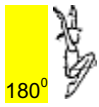

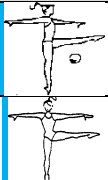


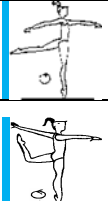
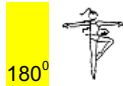





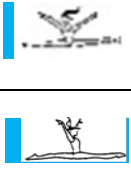
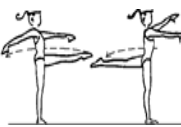

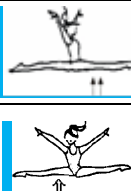

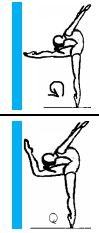
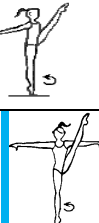
Technical Groups Valid For All Apparatus

	<p>Throws or catches</p> <p>Medium throw – one to two heights of the gymnast.</p> <p>Large throw – more than 2 heights of the gymnast</p>
	Small throws/ catches (close to the body)
	Unstable balance on the part of the body
	<p>Apparatus handling (apparatus in motion):</p> <ul style="list-style-type: none"> Large circles of the apparatus Figure eight (not for Ball) Rebounds (not for Ball) of the apparatus from different parts of the body or from the floor "Thrust"/ push of the apparatus from different parts of the body Sliding of the apparatus on any part of the body Transmission of the apparatus around any part of the body or under the leg(s) Passing over the apparatus with the whole or part of the body



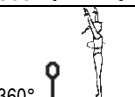

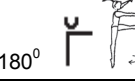
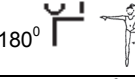
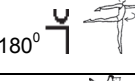
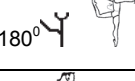

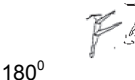
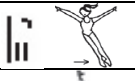




Levels 5- 6: Criteria for throws and catches














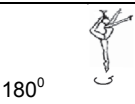






Additional Criteria	
	Outside of visual control during the throw/catch
	Without the help of the hands during the throw/catch
	Passing through the apparatus during throw/ catch
	Throw and/or catch under the leg/ legs
	Direct Re-throw/re-bound without any stops (all apparatus)
	Catch during a rotation (Min. 360°)
Specific throws of the apparatus	
	With rotations around its diameter; on horizontal or vertical plane (hoop, club)
	Oblique plane (hoop)
	Throw/catch of 2 Clubs simultaneously. (Note: throw OR catch. Cannot Apply for both during the same throw.)
	Asymmetric Medium or Large throw of 2 Clubs. Note: may be performed with one or 2 hands at the same time. The movements of the two clubs during flight must be of different shape or amplitude (one throw higher than the other), or of different plane or direction
	Throw after bounces on the floor, after rolling on the floor
	Clubs: throws in cascade (double or triple). Note: 2 clubs must be both in the air during the part of the cascade throw
	Open Rope (held by one end or the middle)
Specific catches of the apparatus	
	Direct catch with rolling apparatus over the body
	Direct catch in rotation (hoop)
	Catch of the Rope with one end in each hand
	Catch of the Ball with one hand from Large or Medium throw
	Mixed catches (rope, clubs)

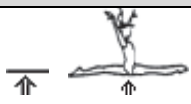

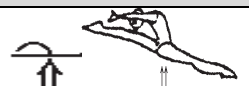
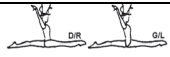








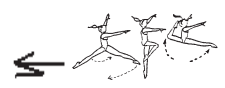










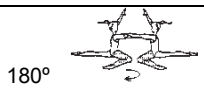

JUNIOR OLYMPIC TABLE OF ADDITIONAL DIFFICULTIES FOR LEVELS 3-6, Beginners and Intermediate Group ONLY

LEAPS 		BALANCES 		ROTATIONS 	
0.10					
Tuck jump (180°)- Levels 3-4 only	 180°	Penche: Held with hand support on floor		Leg at the horizontal, front or side, 180° (not apply for front attitude position)	
Sissone take off from two feet- levels 3-4 only		On the knees with arch Levels 3-4 (legs "in-line" with shoulders); Standing arch		Leg at the horizontal back, also attitude, 180°	
Passe jump 180° (free leg bent forward or sideways)- Levels 3-4	 180°	On the floor chest stand (legs together , in "fix" position)			
Stag leap at least 160°- Levels 3-4		Splits with chest forward Levels 3-4 only			
Vertical jump with turn (180°)- Levels 3-4 only	 180°	Back split			
0.20					
Split leap legs at least 160°(front or side) Levels 3-4 only		Balance on flat foot from leg front horizontal to leg back (or vice versa) with movement of the leg at the horizontal plane (each position held)		Back split with help, or ring with help, 180°	
Split leap forward or side, take-off from both feet, legs at least 160° (Levels 3-4 only)				Leg high up front or side with help, 180°	
0.30					
				Leg at the horizontal back, also attitude with backward arch, 180°	
				Leg high up front or side without help, 180°	

8.2. Table Jumps/Leaps Difficulty (^)

Types of Jumps	Value					
	0,10	0,20	0,30	0,40	0,50	0,60
1. Tuck Jump	360° 					
2. «Scissors» with bent legs	360° 					
3. Jump with stretched legs	360° 					
4. Passé jump (free leg bent forward or sideways)	360° 					
5. Jump with free leg stretched in front horizontal position	180° 					
6. Jump with free leg stretched in a side horizontal position	180° 					
7. Jump with free leg stretched in horizontal position of Arabesque	180° 					
8. Jump with free leg in horizontal position of Attitude	180° 					
9. «Cabriole» forward		180° 				
10. «Cabriole» sideways						
11. «Cabriole» backwards or with turn (180° or more)		180° 				
12. Jump with arch or with turn (180° or more)		180° 				




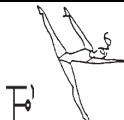



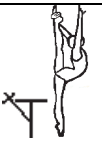



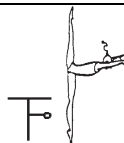






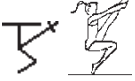




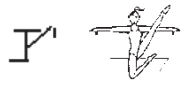


	0.10	0.20	0.30	0.40	0.50	0.60
13. "Scissors" leaps with switch of legs forward at horizontal; also above horizontal, take-off leg high up, whole foot higher than head, or with switch of legs backward (at horizontal), or with ring		 (whole foot higher than head)				
14. Pike jump						
15. Cossack, straight leg forward, at horizontal, or with turn (180° or more), or with turn and trunk forward	4 	180° 	180° 			
16. Cossack, straight leg forward, high up, whole foot higher than head, or with turn (180° or more)		4 	180° 			
17. Cossack, straight leg to the side high up, whole foot higher than head, or with support (Zhukova) and/or with turn (180° or more)		4' 	180° 			
18. Ring with one leg, take off with 1 or 2 feet, or with turn (180° or more)		180° 	180°  (Zk)			
19. Ring with both legs						
20. Split leap, or with ring or with back bend of the trunk, or take-off and landing on the same leg (Zaripova)						
				 (Zr)		

	0.10	0.20	0.30	0.40	0.50	0.60
21. Split leap, take-off from 2 feet, or with ring or with back bend of the trunk						
22. 2 or more successive split leaps with change of take-off foot					 <p>2 — One Difficulty</p>  <p>3 — (0.70) One Difficulty</p>	
23. Split leap with turn				180° 	180° 	180° 
24. Switch split leap (passing with stretched legs)						
25. Switch split leap with (passing with bent leg)						
26. Side split leap, take-off from 1 foot						
27. Side split leap, take-off from 2 feet						
28. Switch side split leap (passing with bent leg), (passing with stretched legs)						
29. Stag leap, take off from 1-2 feet, with ring or with turn, or with back bend of the trunk				180° 		
		180° 	180° 			

	0.10	0.20	0.30	0.40	0.50	0.60
30. Switch Stag leap, (passing with bent leg),						
31. Fouetté (landing on a take-off foot), or with ring with one or both legs						
32. Fouetté split leap, with ring or with back bend of the trunk						
33. Fouetté stag leap, or with ring or back bend of the trunk						
34. « Revoltade » passing one leg stretched over the other						
35. "Entrelacé"						
36. "Entrelacé" in split						
37. Turning Stag leap (Jeté en tournant)						
38. Turning split leap (Jeté en tournant)						
39. Turning whit Switch split leap (Jeté en tournant)						
40. Butterfly (free leg passing through the position close to horizontal, take-off leg passing through horizontal. During the flight, trunk position close to horizontal or below horizontal)						

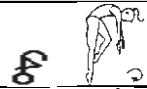

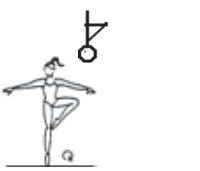
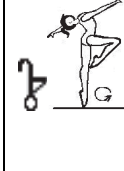

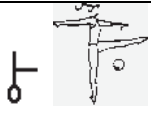
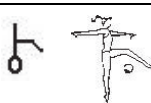
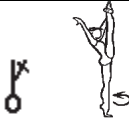

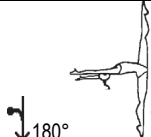

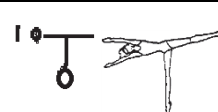


9.2. Table of Balances Difficulty (T)


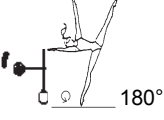



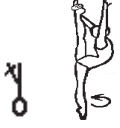

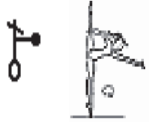
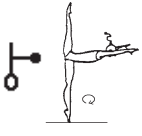

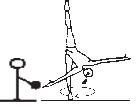


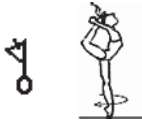

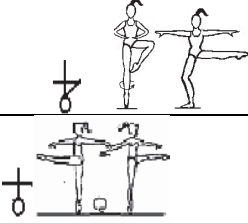
Types of Balances	Balances on the foot		Value		
	0,10	0,20	0,30	0,40	0,50
1. Free leg backward, below horizontal, trunk bent backward					
2. Passé front or side (horizontal position) or with bend of the upper back and shoulders					
3. Forward: free leg horizontal (straight or bent), or with the trunk back at the horizontal position					
4. With change of gymnast level, support leg bending progressively or/and return to stretch position					
5. Split with and without hand support or trunk backward at horizontal or below					
6. Side: Free leg horizontal or trunk side at horizontal					



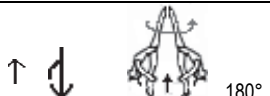
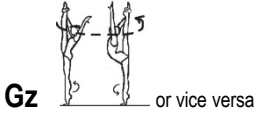







	0.10	0.20	0.30	0.40	0.50
7. Split with or without hand support or trunk side at horizontal				 	
8. Arabesque: free leg horizontal or with trunk forward or backward at horizontal or below split with or without hand support					
				  	
9. Ring with or without hand support or below split with horizontal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

	0.10	0.20	0.30	0.40	0.50
16. Ring; with or without support					
17. Balance with support on a stomach					
18. Balance with support on the chest; with (Kabaeva) or without help of hands	Kb				
Dynamic Balances					
19. Passing from the stomach to the chest					
20. Dynamic balances with full body wave in all directions in the standing position (front, side, back) or passing to or from the floor					
21. Fouetté Leg at the horizontal for min. 2 shapes; Leg above horizontal for min.2 shapes			Leg at the horizontal for min 2 shapes + min 1 turn		Leg above horizontal for min 2 shapes + min 1 turn
22. Dynamic balances with support on elbows with or without the movements of legs (Difficulties are considered the same)	 movement backward into elbow stand				
23. Dynamic Balance with 2 or 3 shapes (Utyacsheva); also with rotation				U ₂ also vice versa U ₃ (0.50)	U 180° (0.60)
24. Dynamic Balance: front split with support passing the free leg into back split balance with support (Gizikova), or; front split with support, half turn of the trunk into back split with hand support (Kapranova)				Gz also vice versa Kp also vice versa	

10.3. Table of Rotations Difficulty (♭)

Types of Rotations	Value				
	0.10	0.20	0.30	0.40	0.50
	Rotations on the foot				
1. Free leg forward, trunk bent forward					
2. Free leg backward, trunk bent backward					
3. "Passé" (forward or side); or with bend of the upper back and shoulders	 				
4. Spiral turn ("tonneau") partial wave on 1 leg					
5. Forward: free leg horizontal (straight or bent)		 			
6. Split forward with or without support or trunk horizontal			 		
7. Side: Free leg or trunk horizontal		 			
8. Split side with or without support			 		

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

Types of Rotations	0.10	0.20	0.30	0.40	0.50
16. Cossack					
17. Front split; trunk bent back below horizontal from standing position or from the position on the floor					
					
18. Front split with support passing the free leg into back split balance with support (Gizikova)					
19. Illusion: trunk bent forward / side; also backward					
Rotations on other parts of the body					
20. Rotation on the stomach, legs close to ring or legs in split, without support of the hand (Kanaeva) or on the back (Ralenkova)					
21. Rotation in a split with help of the hand, without interruption bent forward or backward					

LEVEL 3 FLOOR

DIFFICULTY = FIG value – 1.0 max.

- 5 body difficulties
- Value: 0.1-0.2
- Floor: 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
- Calculation of Score (5 Difficulties @ values 0.1 and/or 0.2 @ 1.00 max X 2 = 2.00 max)

ARTISTRY = 3.0 max

- Composition requirements @ 0.2 each = 1.4 max
 - 2 series Rhythmic steps (0.2 each)
 - 1 body wave
 - 1 acrobatic element
 - 2 “chaine” turns on releve in a row
 - Variety in the use of levels, directions of body movements, modalities of travelling, rhythmic steps
 - Sufficient use of movement with hands, arms, neck, trunk, and head
- Musicality: Connection between movements/steps and music 0.0-1.0 = 1.0 max
- Expression: Harmony between character of the music and movements/ emotions conveyed by gymnast 0.0-0.6 = 0.6 max

EXECUTION = 6.0 max

TOTAL = (D+A+E) = 11

LEVEL 3 APPARATUS

DIFFICULTY = FIG value – 1.00 max

- 5 body difficulties
- Value: 0.1-0.2
- 1 difficulty from each body group and 2 additional difficulties, each from different body groups
- Calculation of Score (5 Difficulties @ values 0.1 and/or 0.2 @ 1.00 max X 2 = 2.00 max)

ARTISTRY = 3.0

- Minimum Required Apparatus Elements @ 0.2 each = 1.0

Rope

1. 1 jump through the rope rotating backward (from 1 foot, 2 feet, ect.)
2. 1 series of skips/hops through the rope
3. 1 JO Figure "8" (1 series of rotations of the rope folded in half)
4. 1 toss of 1 end of the rope ("échappé")
5. 1 large figure "8"

Ball

1. 1 series bounce
 2. 1 series of swings, each more than ¼ of a circle, with straight arms passing the ball from hand to hand
 3. 1 unassisted 1 roll of the ball on 1 part of the upper body
 4. 1 medium throw from straight arm(s) +catch of the ball with the hand(s)
 5. Unstable balance of the ball (held on the palm of the hand or held on other part of the body) during rotation of the body
- Composition: 4 requirements @ 0.2 each = 0.8
 - 2 series Rhythmic steps (0.2 each)
 - 1 Large traveling with apparatus handling
 - Variety in the use of levels, directions of body movements, modalities of travelling, rhythmic steps
 - Musicality 0.0-0.8 = 0.8 max
 - Expression 0.0-0.4 = 0.4 max

EXECUTION = 6.0 max

TOTAL = (D+A+E) = 11.00

LEVEL 4 FLOOR

DIFFICULTY = FIG value- 1.50 max

- 5 body difficulties - 1.50 FIG value Maximum
- Value: 0.1- 0.2-0.3
- Floor: 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)
- Calculation of Score (5 Difficulties, values 0.1, 0.2 and/or 0.3 @ 1.50 max X 2 = 3.0 max)

ARTISTRY = 3.0 max

- Composition requirements @ 0.2 each = 1.4 max
 - 1 series Rhythmic steps
 - 1 series Rhythmic steps with traveling
 - 1 body wave: forward
 - 1 body wave: backward
 - 2 acrobatic elements (isolated or in a row)
 - Variety in the use of levels, directions of body movements, modalities of travelling, rhythmic steps
 - Sufficient use of movement with hands, arms, neck, trunk, and head
- Musicality 0.0-1.0 = 1.0 max
- Expression 0.0-0.6 = 0.6 max

EXECUTION = 6.0 max

TOTAL = (D+A+E) = 12.00

LEVEL 4 APPARATUS

DIFFICULTY = FIG value – 1.50 max

- 5 body difficulties - 1.50 FIG value Maximum
- Value: 0.1- 0.2-0.3
- 1 difficulty from each body group and 2 additional difficulties, each from different body groups
- Calculation of Score (5 Difficulties, values 0.1, 0.2 and/or 0.3 @ 1.50 max X 2 = 3.0 max)

ARTISTRY = 3.0 max

- Minimum Required Apparatus Elements @ 0.2 each = 1.0 (*identical handling may not be repeated*)

Rope:

1. 1 jump/leap through folded rope (rope folded in half) or with double rotations of the rope
2. 1 series of skips/hops through the rope with the rope rotating backward
3. Rotation (min.1) of the stretched, open rope, held by the middle or by the end
4. 1 medium throw (any)
5. 1 "spiral" (2 or more rotations of 1 free end of the rope)

Hoop:

1. 1 passing through the hoop with any jump/leap/skip
 2. 1 roll on the floor (any)
 3. 1 series of rotations around hand(s) with change of plane(s) and/or level(s) and/or direction(s) of the hoop and/or body
 4. 1 medium throw (any)
 5. 1 unassisted roll on 1 part of upper part of the body
- Composition: 4 requirements @ 0.2 each = 0.8
 - 2 series Rhythmic steps (0.2 each)
 - Variety and Use of the entire floor area
 - Variety in the use of levels, directions of body movements, modalities of travelling, rhythmic steps
 - Musicality 0.0-0.8 = 0.8 max
 - Expression 0.0-0.4 = 0.4 max

EXECUTION = 6.0 max

TOTAL = (D+A+E) = 12

LEVEL 5 FLOOR

DIFFICULTY = FIG value – 2.00 max

- 5 body difficulties – 2.00 FIG value Maximum
- Value: 0.1-0.2-0.3-0.4
- 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)
- Calculation of Score (5 Difficulties, values 0.1, 0.2, 0.3 and/or 0.4, @ 2.00 max X 1.5 = 3.00 max)

ARTISTRY = 4.0 max

- Composition requirements @ 0.2 each = 2.4 max
 - 1 series Rhythmic steps
 - 1 series Rhythmic steps with traveling
 - 1 series Rhythmic steps with change of direction
 - 1 full body wave: forward
 - 1 full body wave: backward
 - 1 side body wave
 - 2 acrobatic elements (isolated or in a row)
 - Variety in the use of levels, directions of body movements, modalities of travelling, shapes of difficulties and rhythmic steps
 - Sufficient use of movement with hands, arms, neck, trunk, and head
 - Variety and Use of the entire floor area
 - Variety in the speed and intensity during the whole exercise (dynamism)
 - Logical transitions and smooth connections between movements
- Musicality 0.0-1.0 = 1.0 max
- Expression 0.0-0.6 = 0.6 max

EXECUTION = 6.0 max

TOTAL = (D+A+E) = 13.00

LEVEL 5 APPARATUS

DIFFICULTY = FIG value – 2.00 max






























- 5 body difficulties – 2.00 FIG value Maximum
- Value: 0.1-0.2-0.3-0.4
- 1 difficulty from each body group and 2 additional difficulties, each from different body groups
- Calculation of Score (5 Difficulties, values 0.1,0.2,0.3 and/or 0.4, @ 2.00 max X 1.5= 3.00 max)

ARTISTRY = 4.0 max

- Apparatus: 1.6 maximum
 - Technical Groups: 6 different *Apparatus Elements* @ 0.2 each = 1.2
(identical apparatus elements may not be repeated)- see Table for specific requirements on next page.
 - 2 different medium throws with different techniques = 0.2 each
 - After one of those 2 medium throws, 1 catch must be with at least 1 criteria (see table of criteria for Levels 5-6)
- Composition: 5 requirements @ 0.2 each = 1.00
 - 1 series Rhythmic steps
 - 1 series Rhythmic steps with change of direction
 - Logical transitions and smooth connections between movements
 - Variety in the use of levels, directions of body movements and modalities of travelling
 - Variety and Use of the entire floor area
- Musicality 0.0- 0.9= 0.9 max
- Expression 0.0-0.5 = 0.5 max

EXECUTION = 6.0 max

TOTAL = (D+A+E) = 13.00

Apparatus	Apparatus Technical Groups for Level 5	
	 Passing through the Rope with a Jump/Leap, Rope turning forward, backward, or to the side	1
	 Passing through the Rope with series (min.3) of small hops, Rope turning forward, backward, or to the side	1
	 Series (min. 3) of Rotations Rope folded in two (held at the ends or in the middle)	1
	 Series (min. 3) of Rotations Open, stretched Rope, held by the middle or by the end	1
	 "Echappe"	1
	 Spirals	1
	 Roll of the Hoop over minimum 2 large body segments	1
	 Roll of the Hoop on the floor	1
	 Series (min. 3) of rotations around the hand	1
	 Free rotation (min. 1) around a part of the body	1
	 One free rotation between the fingers around the axis	1
	 Passing through the Hoop with the whole or part of the body	1
	 2 different Rolls of the Ball over minimum 2 large body segments each	2
	 Bounces: Series (min.3) of small bounces (below knee level) or One high bounce (knee level and higher)	1
	 Visible rebound from a part of the body	1
	 Figures eight of the ball with large circle movements of the arms	1
	 Catch of the Ball with one hand from Large or Medium Throw	1
	 Mills: at least 4 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time	1
	 2 different Series (min.3) of small circles with both Clubs	2
	 2 different asymmetric movements of 2 Clubs must be different in their shape or amplitude and in work planes or direction	2
	 Small throws/catches with rotation of 2 Clubs together simultaneously or alternating	1
	 2 different Spirals (4-5 waves), tight and same height	2
	 2 different Snakes (4-5 waves), tight and same height	2
	 2 different Passing through or over the pattern of the Ribbon (pattern for each must be different)	2

LEVEL 6 FLOOR

DIFFICULTY = FIG value – 3.00 max.

- 5 body difficulties – 3.00 FIG value Maximum
- Value: 0.1-0.2-0.3-0.4-0.5- 0.6
- 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)

ARTISTRY = 4.0 max

- Composition requirements @ 0.2 each = 2.4 max
 - 1 series Rhythmic steps
 - 1 series Rhythmic steps with change of direction
 - 1 series Rhythmic steps with traveling
 - 1 full body wave: forward
 - 1 full body wave: backward
 - 1 side body wave
 - Variety in the use of levels, modalities of travelling, shapes of difficulties
 - **Variety in Rhythmic steps, directions of body movements**
 - Sufficient use of movement with hands, arms, neck, trunk, and head
 - Variety and Use of the entire floor area
 - Variety in the speed and intensity during the whole exercise (dynamism)
 - Logical transitions and smooth connections between movements
- Musicality 0.0-1.0 = 1.0 max
- Expression 0.0-0.6 = 0.6 max

EXECUTION = 6.0 max

TOTAL = (D+A+E) = 13.00

LEVEL 6 APPARATUS

DIFFICULTY = FIG value – 3.00 max






























- 5 body difficulties – 3.00 FIG value Maximum
- Value: 0.1-0.2-0.3-0.4-0.5-0.6
- 1 difficulty from each body group and 2 additional difficulties, each from different body groups

ARTISTRY = 5.0 max

- Apparatus: 2.6 max
- Technical Groups: 10 different *Apparatus Elements* @ 0.2 each = 2.0 (identical apparatus elements may not be repeated) **Note:** additional large or medium tosses may not be used to fulfill the apparatus element requirement)- **see Table with specific requirements on next page.**
- 3 different technique/type of throws:
 - 1 medium throw with at least 1 criteria (see table of criteria for Level 6) = 0.2
 - After a medium throw, 1 catch with at least 1 criteria (see table of criteria for Level 6) = 0.2
 - 1 additional large throw with 1 Rotation of the body around any axis during the flight of the apparatus= 0.2
- Composition: 5 requirements @ 0.2 each = 1.0 max
 - 1 series Rhythmic steps
 - 1 series Rhythmic steps with change of direction
 - Variety and Use of the entire floor area
 - Variety in the use of levels, directions of body movements, modalities of travelling, shapes of difficulties, rhythmic steps
 - Logical transitions and smooth connections between movements
- Musicality 0.0-0.9 = 0.9 max
- Expression 0.0-0.5 = 0.5 max

EXECUTION = 6.0 max

TOTAL = (D+A+E) = 14.00

Apparatus	Apparatus Technical Groups for Level 6	
	 Passing through the Rope with a Jump/Leap, Rope turning forward, backward, or to the side	1
	 Passing through the Rope with series (min.3) of small hops, Rope turning forward, backward, or to the side	1
	 Series (min. 3) of Rotations Rope folded in two (held at the ends or in the middle)	1
	 Series (min. 3) of Rotations Open, stretched Rope, held by the middle or by the end	1
	 "Echappe"	1
	 Spirals	1
	4 additional different apparatus elements (see table on pages 14-15)	4
	 Roll of the Hoop over minimum 2 large body segments	1
	 Roll of the Hoop on the floor	1
	 Series (min. 3) of rotations around the hand	1
	 Free rotation (min. 1) around a part of the body	1
	 One free rotation between the fingers around the axis	1
	 Passing through the Hoop with the whole or part of the body	1
	4 additional different apparatus elements (see table on pages 14-15)	4
	 2 different Rolls of the Ball over minimum 2 large body segments each	2
	 Bounces: Series (min.3) of small bounces (below knee level) or One high bounce (knee level and higher)	1
	 Visible rebound from a part of the body	1
	 Figures eight of the ball with large circle movements of the arms	1
	 Catch of the Ball with one hand from Large or Medium Throw	1
	4 additional different apparatus elements (see table on pages 14-15)	4
	 Mills: at least 4 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time	1
	 2 different Series (min.3) of small circles with both Clubs	2
	 2 different asymmetric movements of 2 Clubs must be different in their shape or amplitude and in work planes or direction	2
	 Small throws/catches with rotation of 2 Clubs together simultaneously or alternating	1
	4 additional different apparatus elements (see table on pages 14-15)	4
	 2 different Spirals (4-5 waves), tight and same height	2
	 2 different Snakes (4-5 waves), tight and same height	2
	 2 different Passing through or over the pattern of the Ribbon (pattern for each must be different)	2
	4 additional different apparatus elements (see table on pages 14-15)	4

GENERALITIES: LEVELS 7-8 and Advance Groups

DIFFICULTY

There are four components of the Difficulty score: Body Difficulty (BD), Dance Steps Combinations (S), Dynamic Elements with Rotation (R), and Apparatus Combinations (AC). Note: the Floor Difficulty score is comprised only of Body Difficulties (BD).

BODY DIFFICULTY (BD)

- Difficulties from each group of body movements should be present in the exercise: Jumps/Leaps \wedge , Balances \top , Rotations δ
- Each difficulty is counted only once within a body group
- «Same shape»:
 - *Elements are considered the same shape if they are listed in the same box in the Difficulty Table*
 - *Elements are considered different if they are listed in different boxes in the Difficulty Table, including elements in the same family but in their box*
 - A **repetition of the same shape** - within each group of body difficulties regardless of the number of body rotations or slow turn- **is not counted**.
Exception: in the case of a series (2 **or more**) of the same Leaps/Jumps or Pivots, connected with heel support.
- A Body Difficulty is valid if executed:
 1. According to the technical requirements listed in the Table of Difficulties and "Body difficulty Notes" in Generalities section.
 2. With a minimum of 1 Fundamental Technical element specific to each apparatus and/or Non-Fundamental Apparatus Technical element during:
 - the isolated Difficulty
 - **During each component of Pivot with change of shape**
 - For Rotations (Pivots): the declared apparatus technical element can be performed during any part of the rotations
 - Regardless of the form, every 2 fouettes and every 2 illusion must have one different Fundamental technical element or Non-Fundamental apparatus element, which can be performed at any point during each set of two rotations
 - **Note:** *identical apparatus elements performed on two different body difficulties are not considered "different" apparatus elements* If an Apparatus Technical element is performed identically during Body Difficulty, the Difficulty

is not valid (no penalty). Only during a series (identical pivots or jumps/leaps): if the gymnast performs a Fundamental or Non-fundamental apparatus technical element, the same apparatus element may be repeated on each difficulty (ex: 2 turning leaps with identical spirals of the ribbon or hoop passing under the leg).

- Different Apparatus Elements means, that they are performed:
 - On different planes
 - In different directions
 - On different levels
 - With different amplitude
 - On different parts of the body

3. **Without** one or more of the following serious Technical faults:

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

A Difficulty is in valid connection with a throw or roll on the floor of the apparatus:





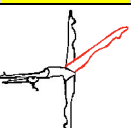
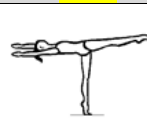
- if the apparatus is thrown or rolled on the floor at the beginning, during, or towards the end of the Difficulty

A Difficulty is in valid connection with a catch of the apparatus:

- if the apparatus is caught at the beginning, during, or towards the end of the Difficulty
 - **Note regarding Series of Jumps:** it is possible to perform the throw of the apparatus on the first leap and catch of the apparatus on the 3rd Leap. The second Leap which is performed under the flight of the apparatus (without a Technical element of the apparatus) is counted as a Difficulty

A Difficulty is in valid connection with Bounce of the apparatus:

- If the action of a bounce or the catch of bounce taken place during Difficulty
- Any Difficulty performed with a value lower than entered on the form will be counted.
- Evaluation of Body Difficulty is determined by the body shape presented regardless of the intended shape.

Explanation/Examples		
Intended	Performed	Valid
		
Intended	Performed	Valid
		

*Rotation difficulties: in case of incomplete rotations compared to the amount of rotations indicated on the form, the Difficulty is evaluated according to the number of executed rotations (must have a minimum basic rotation)

Difficulties executed with a higher value will maintain value indicated on the form.

If a Body Difficulty is performed with greater amplitude than mentioned in the Table of difficulties, the Body Difficulty value does not change

- Any additional difficulty above the maximum allowance (regardless of its value) =0.3 penalty (taken from the final Difficulty score by the Difficulty judge).
- If a gymnast performs a difficulty with a basic value above the allowed limit, the difficulty will not be evaluated. (0.00 points) (Note: NO PENALTY applied)

BODY DIFFICULTIES NOTES:

1. See Notes concerning Body difficulties on pages 8-9.
2. The repetition of Jump/Leaps with the same shape is not valid except in the case of a series. Same shape: take-off from one or two feet (unless otherwise mentioned in the table), number of rotations during flight. Each jump in the series counts as one Difficulty.
3. The Technical Apparatus elements (Fundamental or Non-Fundamental) must be counted from the moment the Balance position has been fixed until the time when the position starts to change or at any phase during the evolution of the Dynamic Balance
4. In an exercise a gymnast may perform 1 Difficulty with "Slow Turn" in "relevé" or on flat foot. Value: 0.10 point for flat foot / 0.20 point for relevé + Difficulty element value. The "slow turn" is not allowed on the knee, on the arms, or in the "Cossack" position. A penalty of 0.30 (taken by the D judge from the final "D" score) will apply if the gymnast performs and declares more than 1 difficulty with "slow turn".
5. 1 Fundamental or Non-Fundamental apparatus technical element is required at any phase during Fouette Balance.
6. Balances on flat foot will include an arrow symbol (↓) on the form.

7. Balances on other parts of the body or Dynamic Balances may be performed either in releve or flat foot without changing the symbol.
8. Balance with change of gymnast`s level (support leg bending progressively or/and return to stretch position):
 - The first shape determines the base value
 - It is necessary to maintain vertical position of the trunk and horizontal position of the free leg.
 - The transition from one shape - "support leg straight" to another shape - "support leg bent" (or/and vice versa) must be slow and obviously gradual, during which the gymnast from the beginning to the end must maintain a releve position.
 - It is necessary to add an arrow (arrows) specifying a direction of change of gymnast`s level to the right of a symbol:
 - ↓ support leg bending progressively;
 - ↑ support leg return to stretch position;
 - ↓↑ support leg bending progressively and return to stretch position or vice versa

9. "Fouette"

*Counts as 1 Difficulty

- 2 or more identical or different shape "Fouette" connected with heel support (no bonus given for connection)
- Various shapes may be performed:
 - isolated
 - combined (consecutively or alternating) within the same "Fouette but none of those shapes may be repeated in another Fouette Rotation.
- During every two "Fouettés," one different Fundamental technical element or Non-Fundamental apparatus element is required

Examples:

- (♯221)=0.50 point
- (♯ 22)=0.40 point
- (♯ 22♯1)=0.50 point

10. Pivots with change of shape

*Count as 1 Difficulty

- 2 or more Rotations with different shapes (each shape included must have a minimum basic rotation)
- Connected without heel support and as directly as possible
- Calculation: value of the first Pivot base + value of the second Pivot base (only in the case that the minimum basic rotation in each shape is complete without a technical fault of 0.3 or more). No bonus given for connection.

○ Examples:

- Inscription: on the official form after the symbol of each pivot, indicate the number of rotations: ($\text{♩} 1 \text{♩} 2$) = 0.20 + 0.20 = 0.40 point
- In case the gymnast fails to execute the minimum basic rotation in the any of the shapes but correctly executes the minimum basic rotation in the other shape(s), the correctly executed Rotations will be valid.

$$(\cancel{\text{♩} 1} \text{♩} 1) = 0.00 + 0.10 = 0.10 \text{ point}$$











$$(\text{♩} 1 \cancel{\text{♩} 1}) = 0.20 + 0.00 = 0.20 \text{ point}$$

$$(\text{♩} 2 \text{♩} 2 \text{N}) = 0.40 (720^\circ) + 0.10 (360^\circ) = 0.50 \text{ point}$$

FUNDAMENTAL APPARATUS TECHNICAL GROUPS REQUIREMENTS:







- There are “Fundamental” Technical Groups which are basic/essential to each apparatus
- Each routine must have a certain number of Fundamental Technical Elements (See page 57 for Level 7 and page 60 for Level 8.) These elements may be performed in any way, including during Body Difficulties, Dance Steps Combinations, Apparatus Combinations, Dynamic Elements with Rotation criteria or connecting elements and must be declared on the form
- A gymnast may perform more than the minimum number of Fundamental Handling Requirements
- NOTE concerning validating Fundamental Technical Groups Requirements:
 - Valid:
 - 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:
 - Not attempting at all
 - Not performing according to its definition




FUNDAMENTAL AND NON-FUNDAMENTAL APPARATUS TECHNICAL GROUPS

- Every apparatus (, , , , ) has 4 Fundamental Apparatus Technical Groups. Each Group is listed in its own box
- Every apparatus (, , , , ) has Non-Fundamental Apparatus Technical Groups. Each Group is listed in its own box







Summary Tables of Fundamental and Non-Fundamental Technical Groups specific to each apparatus


ROPE 

Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 Passing with the whole or part of the body through the open Rope or folded in 2 or more, turning forward, backward, or to the side; also with double rotation of the rope	 <ul style="list-style-type: none"> • Rotation (min. 1), Rope folded in two (in one or two hands) • Rotations (min.3), Rope folded in three or four • Free rotation (min. 1) around a part of the body <ul style="list-style-type: none"> • Rotation (min. 1) of the stretched, open Rope, held by the middle or by the end • Mills (Rope open, held by the middle, folded in two or more) See Clubs 3.3.4
 Passing through the Rope with skips/hops <ul style="list-style-type: none"> • Series (min. 3): Rope turning forward, backward, or to the side. • Double rotation of the rope or folded rope (min 1 hop) 	
 Catch of the Rope with one end in each hand	 <ul style="list-style-type: none"> • Wrapping or unwrapping around a part of the body • Spirals with the rope folded in two
 <ul style="list-style-type: none"> • Release and catch of one end of the rope, with or without rotation (ex: echappe) • Rotations of the free end of the Rope (ex: spirals) 	







Explanations	
<p>Note: the rope can be held open, folded in 2, 3 or 4 times (by 1 or 2 hands), but the basic technique is when the unfolded rope is held by two hands at the ends during Jumps/ Leaps and skips/ hops which must be performed in all directions: forward, backward, with turns, etc</p>	
<p>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</p>	
<p>Note: </p>	<ul style="list-style-type: none"> • A minimum of two large segments of the body (example: head+trunk; arms+trunk; trunk+legs, etc.) must pass through. • The passing may be: the whole body in and out, or passing in without passing out, or vice versa.
<p>Note: Echappe is a movement with 2 actions</p>	<ul style="list-style-type: none"> • release of one end of the rope • catch the end of the rope by the hand or the other part of the body after half-rotation of the rope • Body difficulty is valid if either release or catch (not both) performed during the Body difficulty
<p>Note: Spiral  has different variations:</p>	<ul style="list-style-type: none"> • release like "Echappe" followed by multiple (2 or more) spiral rotations of one end of the rope and catch of the end by the hand or another part of the body • open and stretched rope held by one end, from the previous movement (movement of open rope, catch, from the floor, etc.) passed into spiral rotations (2 or more) of one end of the rope, catch with hand or the other part of the body. • Body Difficulty is valid if either the release or catch or multiple spiral rotations (2 or more) are performed during the Body Difficulty
<p>Note: Wrapping </p>	<ul style="list-style-type: none"> • It is possible to "wrap" or "unwrap" during Body Difficulty; these actions are considered different apparatus handlings



HOOP

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








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


Ball

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








Explanations	
<i>Handling of the ball held with 2 hands is not typical for this apparatus; therefore, it must not overwhelm the composition.</i>	
<i>The execution of all Technical Groups with Ball supported on the hand is correct only when fingers are joined in a natural manner and the Ball does not touch the forearm.</i>	
Note: 	<i>Must be from a medium or large throw (not from a small throw or thrust).</i>
Note: 	<i>These Rolls may be small, medium or large</i>


Clubs

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


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


Ribbon


Fundamental Apparatus Technical Groups	Non-Fundamental Apparatus Technical Groups
 Passing through or over the pattern of the Ribbon	 <ul style="list-style-type: none"> Rotational movement of the Ribbon stick around the hand Wrapping (unwrapping) Movement of the Ribbon around a part of the body created when the stick is held by different parts of the body (hand, neck, knee, elbow) during body movements or Difficulties with rotation (not during "Slow Turn")
 Spirals (4-5 loops), tight and the same height in the air or on the floor	
 Snakes (4-5 waves), tight and the same height in the air or on the floor	 Roll of the Ribbon stick on the part of the body
 "Echappe": rotation of the stick during its flight, small and medium height	 "Boomerang": release of the ribbon (the end of the ribbon is held) in the air or on the floor and catch

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

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


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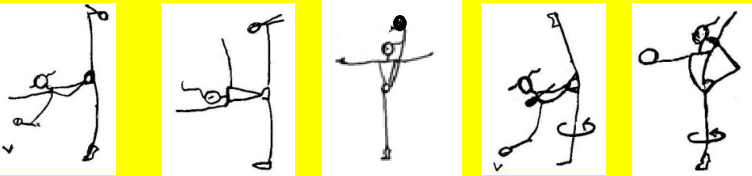
Explanations	
<p>Note: </p> <p>Rebound and Thrust/push of the apparatus from different parts of the body</p>	<p>The action of release or of catch (not both release + catch) must take place during Body Difficulty in order to be valid</p>

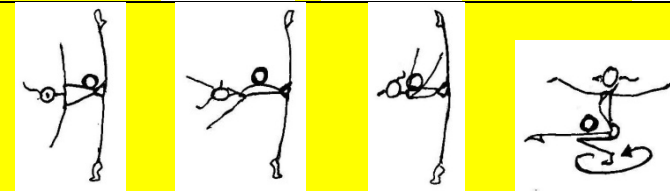
	<p>Unstable balance of apparatus on a part of the body</p>
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Explanations	
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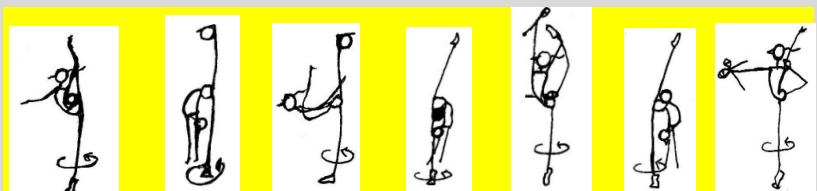

<p>Note: Clubs</p>	<p>If one club is held in a position of "unstable balance", and a second club is doing a technical movement, is considered as an "unstable balance".</p>
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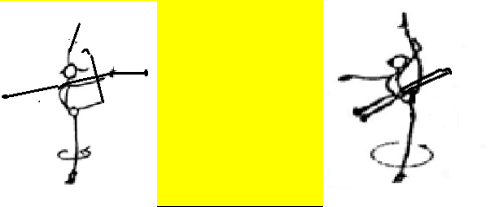
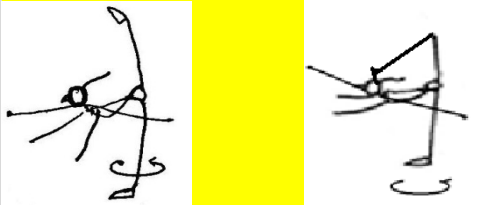


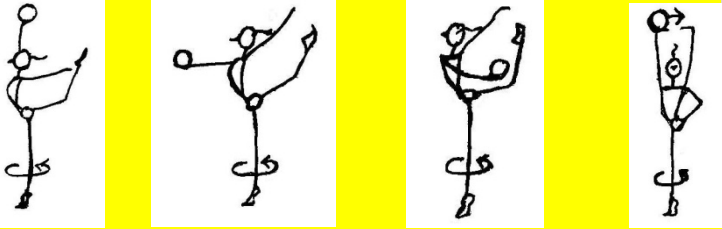



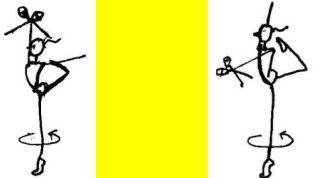
	<p>Apparatus held without the help of the hand(s) either:</p> <ol style="list-style-type: none"> 1) on a small surface of a body segment <ul style="list-style-type: none"> • Exception: The open palm is considered a small surface only during a Pivot rotation 2) with risk of loss of the apparatus with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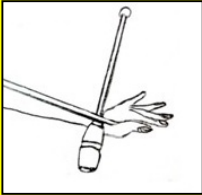
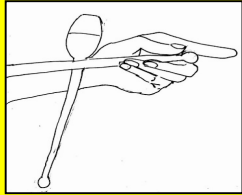

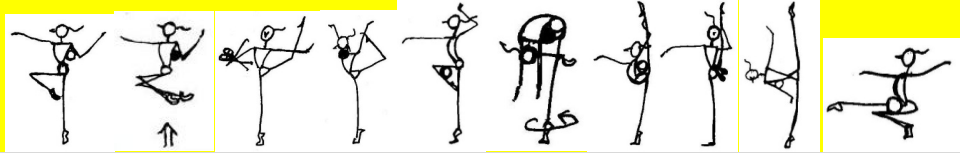
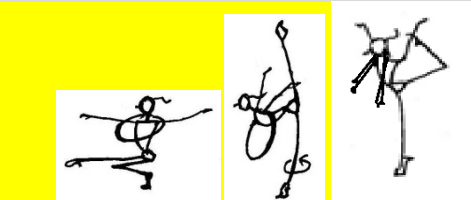
<p>1) Examples</p>	
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<p>2) Examples</p>	
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	<p>Apparatus squeezed in a difficult body-apparatus relationship with risk of loss of the apparatus during body rotation</p>
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



	<p>Apparatus "hanging/suspended" (hanging with free suspension of the apparatus in the air) in a difficult body-apparatus relationship with risk of loss of the apparatus during body rotation</p>
	
<p>Notes:</p>	<p>The same and different unstable balance position</p>
	<p>Open or folded in half balanced behind the back or suspended/hanging on a part of the body during Body Difficulty with rotation are considered different unstable balance positions</p>
<p>Different </p>	
<p>Same</p>	
	<p>Different unstable positions for the Ball held on the open hand during a Rotation Difficulty: the arm must be clearly front, side, above, etc. or must visibly change the unstable position from one hand to another during a rotation</p>
<p>Different </p>	 <p style="text-align: right;">Visible change from one hand to another</p>
<p>Same </p>	<p>During Rotation Difficulties, a Ball held in front in the left hand and later held in front in the right hand is considered the <u>same</u> position.</p>
	<p>Different unstable positions for one club held by the other on the inner/ outer side of the hand during Rotation Difficulty: it is necessary to change the arm position (up, down, side, etc.)</p>
<p>Different </p>	



<p>Same </p>	<p>During Rotation Difficulties, the clubs held in an unstable position on the outer or inner side of the hand is considered the <u>same position</u></p> <div style="display: flex; justify-content: space-around;">   </div>
<p></p>	<ul style="list-style-type: none"> • Invalid unstable balance positions: the apparatus may not be squeezed <ul style="list-style-type: none"> ○ <u>by the arms/hands</u> ○ squeezed without risk of loss to be considered a position of "unstable balance" <div style="text-align: center;">  </div> <ul style="list-style-type: none"> • A suspended (hanging) position of the apparatus on a large surface of the body without risk of loss is not considered as an element of "unstable balance" <div style="text-align: center;">  </div>

 Small throws/ catches


Explanations

Note: 



- Small throw must be close to the body
- Throw or the catch must take place on the BD

 Large or medium throw (for 2 Clubs )

Explanations

Note: 

- Medium throw – one to two heights of the gymnast.
- Large throw – more than two heights of the gymnast.

 Catch of the apparatus (for 2 Clubs )

Static Apparatus- see explanation on Page 13 (in level 3-6 section)

DANCE STEPS COMBINATION (S)

Continuous, connected dance steps (from ballroom, folklore, modern or classical dance, etc.) showing different rhythmical patterns with the apparatus in motion during the entire combination and performed:

- Minimum of 12 steps in accordance with the tempo, rhythm of the music
- To convey the character and emotional response of the music through body and apparatus movements
- The actual dance steps must have variety in the levels, directions, speed and modalities of movement according to the tempo, rhythm, music character and accents. [Note: not simple movements across the floor (like walking, stepping, running) with apparatus handling]
- The transitions from one movement to another should be logical and smoothly connected, without unnecessary stops or prolonged preparatory movements in accordance with the tempo, rhythm, music character and accents
- With partial or complete traveling
- It is possible to perform some dance movements on the floor, but a Dance Step Combination performed entirely on the floor is not valid.
- For Apparatus: Coordinated with Fundamental and the Non-Fundamental Apparatus Technical group(s):
 - From the same and/or different groups, or series
 - Minimum 1 Fundamental apparatus group is required
 - With a minimum 1 Technical Apparatus element (Fundamental or Non-fundamental) with the non-dominant hand (use of both hands in the apparatus handling). Notes:
 - not applicable for Rope and Clubs
 - not required for group exercises
 - With a minimum 2 different varieties of movement: modalities, rhythm, directions, or levels
 - Only Fundamental Apparatus Groups must be declared on the forms before the symbol **S**

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

- Planes 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 will not be valid with:

- missing a minimum 1 Fundamental apparatus **Technical** element
- less than 12 steps of dance
- the entire combination performed on the floor (only partially is possible).
- Major alteration of the basic technique of the apparatus handling (Faults of 0.30 penalty or more by Execution judges).
- No relation between the rhythm and character of the music and the body and apparatus movements
- -Without a minimum 2 different varieties of movement: modalities, rhythm, directions, or levels in each Dance Steps Combinations
- Missing a minimum 1 Apparatus Technical element with the non-dominant hand
(Note: Not applicable for group exercises)

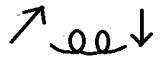
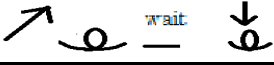

DYNAMIC ELEMENTS WITH ROTATION (R)

- There is no minimum requirement for Dynamic elements with Rotation.

Basic requirements for **R**:

Symbol	Base value	Actions	Description of the base
R	0.20	Throw of the apparatus	Large or medium throw.
		Min.2 base rotations of the body	2 base complete rotations of the body performed: <ul style="list-style-type: none"> • 360° each rotation • without interruption • round any axis • With or without passing to the floor • With or without change of the axis of body rotation <p>The first base rotation may be performed during the throw or under the flight of the apparatus</p>
		Catch of the apparatus	Catch at the end of the base rotations or according to the criteria


















- The base value of **R** can be increased by using additional criteria. Additional criteria may be performed during the throw of the apparatus, during the body rotation under the throw and during catch of the apparatus
- **R** value is determined by the number of rotations and executed criteria: if the final rotation is executed after the catch, this rotation and the criteria belonging to this rotation are not valid
- All **R** must be different, regardless of the number of rotations

Explanations:	Valid
Catch at the end of the rotations	
	Yes (R)
	No (interruption between 2 base rotations)
 Catch after the music	No

- Each rotation (pre-acrobatic elements, chaine, etc.) may be performed either isolated or in a series, maximum 1 time. Repetition of any of these rotations (isolated or in a series) in another R is not valid Note: "in a series" means- one after another directly. This applies to chaine and pre-acrobatic elements.

Summary Table of Additional Criteria for R

During the flight of apparatus	
Symbol	Additional Criteria R + 0.10 each time
R ₃ , R ₄ etc.	Additional rotation of the body around any axis during the flight of the apparatus
Z	Change of body rotation axis and/or change of level during rotations (axis and level each given only 1 time in each R)

During throw of apparatus		During catch of apparatus	
General Criteria For All Apparatus + 0.10 each time			
		Outside of visual control	
		Without the help of the hands	
		Catch during a rotation	
		Under the leg/ legs	
Symbol	Specific Criteria of the throw + 0.10 each time	Symbol	Specific Criteria of the catch + 0.10 each time
	Passing through the apparatus during throw (U, O)		Passing through the apparatus during catch (U, O)
	Throw after bounces on the floor/ throw after rolling on the floor		Direct re-throw/ re-bounce without any stops - all apparatus
	Throw of the open and stretched U (held by one end or the middle)		Catch of the Rope with one end in each hand
	Throw (O, II) with rotation around its axis		Direct catch with rolling of apparatus over the body
	Throws of 2 Clubs (II): simultaneous, asymmetric, "Cascade" (double or triple)*		Catch of the Ball (●) with one hand
	Throw on oblique plane O		Direct catch of the O in rotation
			Mixed catch of U, II

Clubs (↗)

- **Asymmetric throws** may be performed with one or 2 hands at the same time. The movements of the two clubs during flight must be of different shape or amplitude (one throw higher than the other), or of different plane or direction
- **“Cascade” throws (double or triple).** Two clubs must be both in the air during the part of cascade throw

*Note: Direct re-throw/ re-bounce without any stops (↘) – all apparatus

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


Explanation and Example: recording R elements

≠ R3 ↘ = 0.50


Throw without the hands (0.10) and three rotations (0.20 base + 0.10 additional rotation), catch the ball with one hand (0.10)

- It is possible to use Body Difficulties with Rotations only of a value of 0.10 point in **R** without writing them on the official Difficulty form and without taking them into consideration during the calculation of the total value of Body Difficulty.
- During throw or catch of the apparatus in **R** it is possible to use Body Difficulty with Rotation (Jumps/Leaps and Rotations of 180 degrees and more) of a value **more than 0.10 point** with taking them into consideration during the calculation of total number of rotations in **R** and as **Body Difficulty**. This Body Difficulty must be declared.

Writing the official form when turning leap is used as one of the rotations:

R: Body difficulty during the throw	
↗  with rotation (first rotation of R)	}
R ₂	
Note: a series of 2-3 jumps/ leaps with rotation with throw during the first jump and catch during a second or third jump is not considered R	

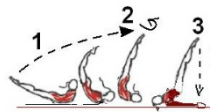
- It is possible to perform a body difficulty without rotation during the throw of the **R** as long as **the 2 Base** rotations begin immediately after the difficulty without intermediate steps.

↗  without rotation	}
R ₂ Z	

- A gymnast may only declare the maximum number of apparatus elements (Dynamic Elements with Rotation (R) on the form. For **R** declared above the maximum, the judge will only judge up to the maximum allowance and will cross of the remaining declared elements.

Pre-acrobatic elements:

- All pre-acrobatic elements must be performed **in passing without stopping** in the position, **except for a short pause in order to catch the apparatus during the element**
- Note: the same pre-acrobatic element can be performed one time in **R AND one time in Apparatus Combination**
- Only the following groups of pre-acrobatic elements are authorized:
 - Forward and backward rolls without fixed position and without flight (incorrect technique: penalty by Execution judge)
 - Walkovers forward, backward, cartwheels without flight and without fixed position (incorrect technique: penalty by Execution judge)
 - «Chest roll/Fish - flop»: walkover on the floor on one shoulder with passing through the vertical of the stretched body



forwards





























backwards

- “Dive Split Leap”: leap with trunk bent forward followed directly by one or more rolls is valid for **R**. **Dive Split Leap may be performed for R and Apparatus Combinations.**
 - **Example:** “Dive Split Leap +roll” followed directly by another 2 rolls = **R3** (**R with 3** Rotation). It is possible to use criteria “change of level” \underline{Z} for the Dive Split Leap during **R**.
- Walkovers and cartwheels are considered different:
 - forward or backward or sideways
 - with support on one hand or on two hands
 - on the forearms, on the chest or the back
 - with and without switch of the legs
 - starting positions: on the floor or standing
- The following elements are authorized but not considered as pre-acrobatic elements:
 - Dorsal support on the shoulders
 - Side or front splits on the floor, without any stop in the position
 - Support on one or two hands or on the forearms without any other contact with the floor, without walkover/cartwheels and without stopping in the vertical position.



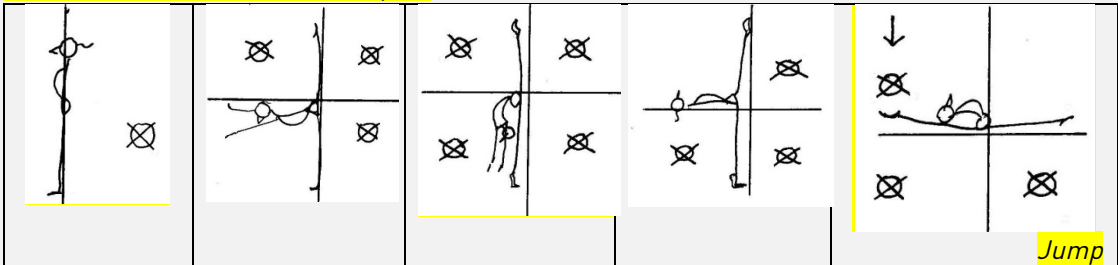

APPARATUS COMBINATIONS (AC)


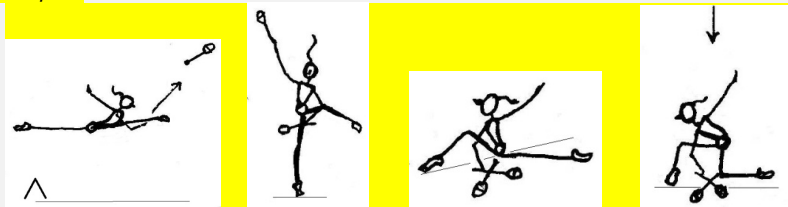


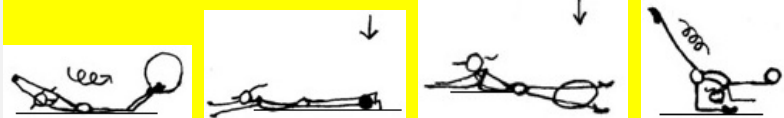
- Valid only when performed without any execution penalty
- Each combination: Value 0.2 [except combination with Catch of the apparatus after Medium/Large throw- 0.3 value]
- Element combinations must be different (no repetition)
- Consists of and written on the form as follows:
 - BASE: Fundamental and/or Non-Fundamental Apparatus Technical Groups + a minimum 2 criteria.
 - Example: $\downarrow (\otimes \neq) = 0.3$
 - OR
 - 2 BASES: Fundamental and/or Other Apparatus Technical Groups + minimum 1 criteria. Example: $\sqrt{\text{ooo}} (\otimes) = 0.2$
 - Note : if a gymnast performs more than the minimum 2 criteria, the Apparatus Combination is OK- $\downarrow (\otimes \neq \circ) = 0.3$
- Combinations of each Apparatus Difficulty must be made with a different Base each time (no repetition of the Base)
- If the Base or any one of the 2 criteria is not performed (skipped) or not executed correctly (Technical fault), or not performed according to definitions listed in the technical explanations, or total loss of balance with Fall of the gymnast- the Apparatus Combination is not valid
- Apparatus Combinations can also be performed during: Body Difficulty (BD) or Dance steps combination (S)

Table of Criteria for Apparatus Combinations

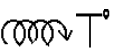


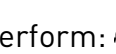






	Outside of visual control
	Without help of the hand(s) [Note: in case of a roll, the impulse comes without use of the hand(s)]
	Passing through the apparatus during throw or catch
	Double (or more) rotation of the during jumps/leaps or skips/hops.
	*Passing through the apparatus rotating backwards  (open or folded)/  * Rope - arms crossed during jumps/leaps or skips/hops
	With a rotation (180 degree and more)
	Position on the floor (also valid with support on the knee)
	Transmission without the help of the hands with at least 2 different body parts .Note: "HANDLING" is the base for this criteria
	Performed in series without interruption
	Direct catch with rolling of the apparatus on the body
	Catch of the Rope with one end in each hand
	Direct catch of the apparatus in rotation 
	Mixed catch of  , 
	Catch of the Ball with one hand
	Small/medium Asymmetrical throw of 2 Clubs
	Under the leg/legs
	Throw after bounces on the floor Throw after rolling on the floor Direct re-throw/ re-bound
	Throw with rotation around its axis (Hoop, Clubs)
	Throws of 2 Clubs (): simultaneous, asymmetric, "Cascade" (double or triple)*
	Throw of the open and stretched Rope (held by one end or middle of the Rope)



Explanation and Examples

Symbol	Criteria
	Without the help of the hands Apparatus must have an autonomous technical movement which can be initiated: <ul style="list-style-type: none"> with an impulse from another part of the body with an initial impulse from the hand(s), but thereafter the apparatus must be able to have a complete autonomous movement without the hand(s)
	Outside of the visual field: Examples 
	With an element with rotation (180° and more) on the vertical, horizontal or sagittal axis of the body. Examples: Pivot, Chainee, walkover, Illusion, etc.

	<p>Throw, catch and apparatus handling in a difficult body-apparatus relationship performed under the leg/legs. Example:</p>  <p>Examples, cont: rotation of the ball on top of the finger under the leg, or mills of the clubs in rotational body movement under the leg, etc.</p>
	<p>Performed in series without interruption:</p> <p>The series is composed by a succession of 2 or 3 different apparatus elements from the same Apparatus Technical Group all with a change of the planes, directions, levels, height, rhythm or change of the relationship body-apparatus only. Example: 2-3 large rolls over the body, 2-3 different small throws with 2 clubs, etc.</p>
	<p>Throw, catch, large rolls of the apparatus over the body or in a difficult body-apparatus relationship with the risk of loss while in a position on the floor (also valid with support on the knee). Example:</p> 

LEVELS 7-8: SCORE FORMS

- Prior to the start of competition, start of the rotation, or routine, the Judge will check the Body Difficulty symbols and values
- No form deductions will be taken, but body difficulties repeated will not be counted/given credit. Judges will mark mistakes on the official forms during all competitions leading to the Junior Olympics.
- Some examples for a symbol written incorrectly when the **Body** Difficulty is **still** valid (no penalty):
 - Declare:  Perform:  (incorrect symbol for apparatus handling)
 - apparatus work performed could be counted toward fundamental apparatus requirement
 - Declare:  Perform:  (no apparatus handling declared)
 - Declare:  Perform:  (incorrect symbol of body difficulty)- **new** correct value will be given
 - Declare  on body difficulty and performs  during the difficulty but catch with 2 hands or help of one hand or the body (incorrect apparatus handling declared as these are different Apparatus Technical Groups).
 -  or  Fouette Balances. After the main symbol, each balance symbol is require

-   Missing number of rotations does not mean wrong symbol: no penalty. Judge will give what the gymnast executed
- In the case of an incorrect value, the judge will apply the correct value and amend the final total
- If the exercise accidentally stops for a long time (serious execution fault) and the gymnast has no time to perform the elements declared on the form, there is no penalty for missed Difficulties

SCORE RANGES

Difficulty: There is a maximum tolerated difference between the scores of 0.9 maximum.

Execution: There is a maximum of 0.50 difference tolerated between the scores in Execution (artistic and technical faults)

PENALTIES BY THE D JUDGES (LEVELS 7-8)

Penalties	0.30
	<ul style="list-style-type: none"> • Form/ exercise consists of less than 1 Difficulty of each Body Group, penalty for each missing Difficulty • Any additional difficulty above the maximum allowance (regardless of its value) All Difficulties, in the order of their execution above norms, are cancelled. [Note: except Difficulty of 0.1 value during Dance Steps Combination, Apparatus Combination or R] • Note: If the exercise accidentally stops for a long time (serious technical execution fault) and the gymnast has no time to perform the elements declared on the form, there is no penalty for missed Difficulties. • Note: If the Body Difficulty is repeated or the Apparatus Technical element is performed identically during Body Difficulty, the Difficulty repeated is not valid (no penalty).
	More than one "slow turn" Difficulty per exercise
	For each Difficulty performed but not declared on the official form (except those with or without rotation with value 0.10 used in Dance Steps Combination, Apparatus Combination or in R)
	Form/exercise is missing 2 Dance Steps Combination (S), penalty for each missing S- [Applicable for routines with apparatus only.]
	Form/exercise is missing 1 Apparatus Combination (AC) .
	Form/exercise has more than 4 Dynamic Elements with Rotation (R) (for level 8 apparatus routines), more than 3 Dynamic Elements with Rotation (R) (for level 7 apparatus routines)
	For each missing required Fundamental Apparatus element

Note: In case there is a difference between the textual description of the Difficulty and the drawing in the table of Difficulties, the text prevails.

ARTISTRY (LEVEL 7/8 FLOOR)

There are three components of the Level 7-8 Floor Artistry score: Compositions Requirements, Musicality, and Expression.

COMPOSITION REQUIREMENTS

Composition Requirements listed on pages 56 and 59.

EXPRESSION (FACE AND BODY):

The gymnast's emotional interpretation of the music expressed through her facial and body movement

Body Expression is characterized by:

- A synthesis of strength, beauty and elegance of movements
- Participation of all body segments in movement (head, shoulders, trunk, hands, arms, legs)
- The facial expressions must also communicate the theme of the music and the message of the composition
- Variety in the speed and intensity (dynamism) of the gymnast/apparatus movements, which should reflect the dynamism of the movement
- A continuity of movements without interruptions or unnecessary stops or long preparatory elements

The Judge awards from 0.0 to 0.6 (0.6 awarded only in the case that the facial and body expression is consistent and predominant throughout the entire routine). The judge awards 0.0 if there is no facial and body expression throughout the entire routine.

MUSICALITY

The gymnast performs her movements/steps connected with the rhythm within the musical phrases and emphasizes the musical transitions

There should be a total correlation between the movements and the music, performed by:

- The contrast of movements in accordance with the **tempo, rhythm and music accents**

- The ability to express the character and emotional responses to the music through body movements and continuous apparatus work
- An exercise which is connected to the music only in the beginning and the end is considered as the use of a “background music

Harmony between character and rhythm of music and the movements throughout entire routine (no relationship between rhythm, character and movements=Background Music)

Examples:

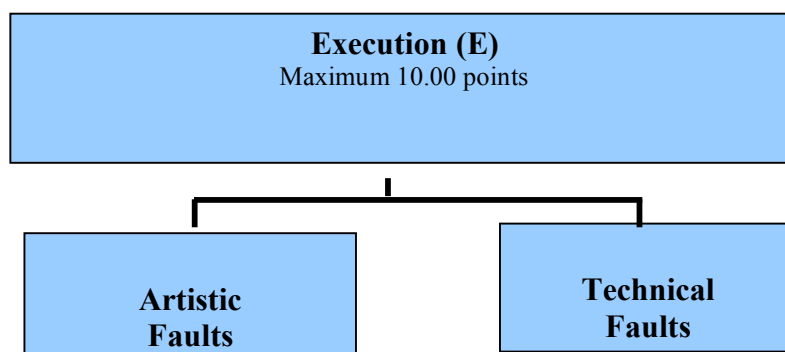
- The Judge awards 1.0 if, throughout the entire routine, the movement is well-connected to the music and the style of movements closely match the theme of the music.
- The Judge awards 0.0 if there is no musical theme whatsoever or if there is no connection between music and movement (ie: gymnast could perform the same routine to any piece of music).
- The Judge deducts for Absence of harmony between:- the rhythm of the music and the movement or the character of the music and the movements (each time 0.10 up to 1.0)

INDIVIDUAL EXERCISES - EXECUTION (E)

Evaluation by the Execution 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. All deviations from that expectation will be deducted by the E-judge.
- 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 contemporary rhythmic gymnastics, must know at all times what the most current performance expectation for an element should be, and must know how standards are changing as the sport evolves. In this context they must also know what is possible, what is reasonable to expect, what is an exception, and what is special.
- All deviations from correct performance are considered artistic or technical errors and must be evaluated accordingly by the judges. The amount of the deduction for small, medium, or large errors is determined by the degree of deviation from the correct performance. The following deductions will apply for each and every discernible artistic or technical deviation from the expected perfect performance. These deductions must be taken regardless of the difficulty of the element or exercise.
 - Small Error 0.10: any minor or slight deviation from the perfect artistic or technical execution
 - Medium Error 0.20-0.30: any distinct or significant deviation from the perfect artistic or technical execution
 - Large Error 0.50+: any major or severe deviation from the perfect artistic or technical execution

EXECUTION (E) of the Individual exercises consists of:



ARTISTIC COMPONENTS :

1. UNITY OF COMPOSITION

- **Guiding Idea: Character**

- a) A composition should be developed to create a unified artistic image or guiding idea from the beginning to the end, expressed through the body and apparatus movements.
- b) The character of the music should be chosen in respect to the age, technical level of the gymnast, and ethical norms.
- c) The music should be in harmony with the exercise and the gymnast
- d) The different parts in the music should be harmoniously combined even if there are changes in character or speed.

- **Connections**

- a) The composition should be developed by technical, aesthetic and connecting elements, where one movement passes logically and smoothly into the next without unnecessary stops or prolonged preparatory movements.
- b) The use of different levels and directions of the body movements and directions and planes of the apparatus should be linked together with a clear purpose.
- c) Connections between movements which disrupt the unity of the composition are penalized each time:
 - Transitions between movements which are illogical, abrupt or unnecessarily long
 - Prolonged preparatory movements before Body Difficulties
 - Unnecessary stops between movements
- d) The composition should not be a series of disconnected Body Difficulties or apparatus elements. Parts of the composition or an entire composition which is a series of disconnected elements lacks unity and is penalized.
- e) In the beginning and in the end of the composition, the gymnast has to be in contact with the apparatus. The position of the gymnast in the beginning of the exercise should be justified and used for the initial movement of the apparatus. Start and final positions should not be extreme.

2. MUSIC AND MOVEMENT

- **Rhythm**

- a) The movements of the body as well as the apparatus must correlate precisely with the musical accents, and the musical phrases; both the body and apparatus movements should emphasize the tempo/pace of the music.
- b) Movements which are performed separate from the accents or disconnected to the tempo established by the music are penalized each time.
- c) An exercise which is connected to the music only in the beginning and the end is considered as the use of a "background music."

Explanations
<p style="text-align: center;">Objectives for music and movement:</p> <ul style="list-style-type: none"> • create a variety of movements to avoid monotony and repetition • use the music in different ways even when the tempo and the beat are the same
<p>Coaches and judges are encouraged to study and understand basic musical structure and rhythmical patterns to guide the creation and evaluation of the movements according to the music.</p>
<p>The following are important concepts for understanding how to fit the movements with the musical/rhythmic structures and how to consider positioning specific movements on specific accents or beats to create specific artistic 'effects':</p> <ul style="list-style-type: none"> • Musical phrase: a melodic part, a succession of notes forming a distinctive sequence • Melody: A rhythmically organized sequence of single tones so related to one another as to make up a particular phrase or idea • Ground rhythm • Metronomic speed
<p>Possibilities/examples of different rhythmical patterns:</p> <ul style="list-style-type: none"> • syncopation: a temporary displacement of the regular metrical accent in music caused typically by stressing the weak beat (intentionally « using » the weak beat). Example: The gymnast goes into a balance on the weak beat in the bar and uses the strong beat to stand there without using her body to mark the accent, creating an intentional effect. • <i>Contratempo</i> • <i>Triolas</i>

- **Dynamic Changes**

- a) The energy, power, speed and intensity of the movements must correspond to the dynamic shifts and changes in the metronomic speed.
- b) The gymnast shows changes in dynamism by contrasts in the energy, power, speed and intensity of both her body and apparatus movements according to changes in the music.
- c) An exercise where the energy, power, speed and intensity are monotonous (without any contrast or change) lacks dynamism and is penalized.

3. BODY AND FACIAL EXPRESSION

- a) Union of strength, beauty and elegance of movements
- b) **Ample** participation of the body segments (head, shoulders, trunk, hands, arms, legs, etc.) to create supple, plastic movements which convey character, communicate feeling, emphasize the accents, create subtlety and finesse, and create amplitude.
 - The facial expressions must also communicate the theme of the music and the message of the composition
 - The ability to express the character and emotional responses to the music through body movements and continuous apparatus work
- c) **Segmentary, rigid or underdeveloped body movements are penalized according to the degree of prevalence in the exercise**

4. VARIETY

- a) **Directions and trajectories** (forward, backwards, arcs, etc.): creating different patterns to use the entire floor area in a varied and complete manner
- b) **Levels and modalities of traveling**: gymnast in flight, standing, on the floor, running, skipping, stepping, etc.
- c) **Apparatus Elements**: the apparatus elements should be performed on various planes, in different directions, on different parts of the body, with different techniques, etc. When the apparatus elements are repeated or the all performed on the same plane without any changes, this lack of variety is penalized.
- d) **Decorative Apparatus Elements**: It is possible to perform original, aesthetic and different choreographic elements during Dance Steps Combinations and connecting elements, provided that these elements are very brief and do not create a break in the continuity of the movements of the apparatus
 - Maximum of 3 times within each composition and no more than 4 seconds (more than 4 seconds will be considered static).

Note: Penalties for Artistic and Technical faults are added together and then deducted from 10.00 points to determine the final Execution score.

Artistic Faults	0.1	0.2	0.3	0.50	1.00
CONNECTIONS <i>Logical and smooth transitions from one movement to the next</i>	Isolated interruption, each time up to 1.00				Entire exercise is a series of disconnected elements
			For lack of contact with the apparatus in the beginning and end (composition fault). Unjustified start position		
RHYTHM Harmony between movements and: <i>Musical accents, phrases, and tempo</i>	Isolated interruption, each time up to 1.00				Entire exercise is disconnected from the rhythm (background music)
				Absence of harmony between music-movement at the end of the exercise	
DYNAMIC CHANGES <i>Energy, power, speed and intensity of movement corresponds to dynamic changes in music</i>		The gymnasts movements do not respect dynamic changes OR The music itself is entirely monotonous without any dynamic change			
BODY AND FACIAL EXPRESSION	Isolated moments where not all segments participate fully	Insufficient participation of the body segments	Segmentary, rigid movements in the entire exercise	Total absence of body (segmentary movements) and facial expression	
VARIETY					
<i>Directions</i>	Insufficient variety in the use of directions and trajectories Movements performed in one place on the floor area for a long time Entire floor area is not used				
<i>Levels and traveling</i>	Insufficient variety in the use of levels and modalities of traveling				
<i>Apparatus elements</i>	Lack of variety in the planes, directions, types of Apparatus elements		For more than 3 decorative elements		

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

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

Apparatus	0.10	0.30	0.50 or more
Loss of the apparatus (for the loss of 2 Clubs in succession: the judge will penalize one time based on the total number of steps taken to retrieve the farthest clubs)		Loss and retrieval without travelling	Loss and retrieval after 1-2 steps <ul style="list-style-type: none"> Loss and retrieval after 3 or more steps: 0.70 Loss outside the floor area (regardless of distance): 0.70
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: 0.70
			Loss of the apparatus (no contact) at the end of the exercise: 0.70
Technique	Imprecise trajectory and catch in flight with 1 step	<ul style="list-style-type: none"> Imprecise trajectory and catch in flight with 2 or more steps "Chasse" steps in R 	
	Incorrect catch with involuntary contact the body	Static apparatus **	
Rope			
Basic technique	Incorrect handling: amplitude, shape, work plane, or for the rope not held at both ends (each time, up to a maximum of 1.00 point)		
	Loss of one end of the rope with a short stop in the exercise		
	Feet caught in the rope during jumps or hops	Involuntary wrappings around the body or part of it with interruption in the exercise	
	Knot without interruption in the exercise	Knot with interruption in the exercise	
Hoop			
Basic technique	<ul style="list-style-type: none"> Incorrect handling: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time, up to a maximum of 1.00 point) 		
	Catch after throw: contact with the forearm	Catch after throw: contact with the arm	
	<ul style="list-style-type: none"> Involuntary, incomplete roll 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") (each time, up to a maximum of 1.00 point)		
	<ul style="list-style-type: none"> Involuntary, incomplete roll over the body Incorrect roll with bounce 		
	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, etc., each time, up to a maximum of 1.00 point)		
	Alteration of synchronization in the rotation of the 2 clubs during throws and catches		
	Lack of precision in the work planes of the clubs during asymmetric movements		
Ribbon			
Basic technique	Alteration of the pattern formed by the ribbon (snakes, spirals insufficiently tight, not the same height, amplitude, etc.) (each time, up to a maximum of 1.00 point)		
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon (each time, up to a maximum of 1.00 point)	Involuntary wrappings around the body or part of it with interruption in the exercise	
	Knot without interruption in the exercise	Knot with interruption in the exercise	
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, echappes, etc.		

LEVEL 7 FLOOR

DIFFICULTY = 6 body difficulties

- (Maximum Value of the following Body Difficulties - 0.7 each) = 4.0 max
- The exercise must be represented by all body movement groups: **Min 1.** from each body group

ARTISTRY = 4.0 max

- Composition requirements @ 0.2 each = 2.4 max
 - 1 series Rhythmic steps
 - 1 series Rhythmic steps with change of direction
 - 1 series Rhythmic steps with traveling
 - 1 body wave front
 - 1 body wave back
 - 1 side body wave
 - **Variety in Rhythmic steps, directions of body movements**
 - Variety in the use of levels, modalities of travelling, shapes of difficulties
 - Variety in the speed and intensity during the whole exercise (dynamism)
 - Sufficient use of movement with hands, arms, neck, trunk, and head
 - Logical transitions and smooth connections between movements
 - Variety and sufficient use of entire floor area
- Musicality 0.0-1.0 = 1.0 max
- Expression 0.0-0.6 = 0.6 max

EXECUTION (technical faults) = 6.0 max.
















TOTAL = (D+A+E) = 14.00











LEVEL 7 APPARATUS

DIFFICULTY: 6.00 points maximum consisting of:

- **BODY DIFFICULTY:** Maximum 6 body difficulties
 - Maximum Value of the following Body Difficulties- 0.7 each
 - The exercise must be represented by all body movement groups: **Min. 1** from each body group

- **APPARATUS:**
 - **FUNDAMENTAL TECHNICAL REQUIREMENTS:** Minimum 8 different required in each routine (see table below).
 - For each missing required fundamental apparatus elements: 0.3

Apparatus	Fundamental Apparatus Technical Groups	
	 Passing with the whole or part of the body through the open Rope or folded in 2 or more, turning forward, backward, or to the side; also with double rotation of the rope: <ul style="list-style-type: none"> • 2 of them must be during Jump/ Leap 	3
	 Passing through the Rope with series (min.3) of small hops, Rope turning forward, backward, or to the side	2
	 Catch of the Rope with one end in each hand from Large or Medium Throw	1
	 Spirals OR "Echappe"	2
	 Roll of the Hoop over minimum 2 large body segments	3
	 Series (min. 3) of rotations around the hand	1
	 Passing through the Hoop with the whole or part of the body	1
	 Rotations of the Hoop around its axis (one of each minimum): <ul style="list-style-type: none"> • One free rotation between the fingers • One free rotation on the part of the body 	3
	 Roll of the Ball over minimum 2 large body segments	3
	 Bounces: <ul style="list-style-type: none"> • Series (min. 3) of small bounces (below knee level) or One high bounce (knee level and high) • Visible rebound from a part of the body 	2
	 Figures eight of the Ball with circle movements of the arms	2
	 Catch of the Ball with one hand from Large or Medium Throw	1

	 Mills: at least 4 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time	2
	 Series (min.3) of small circles with both Clubs, one club in each hand	2
	 The asymmetric movements of 2 Clubs must be different in their shape or amplitude and in work planes or direction	2
	 Small throws/ catches with rotation of 2 Clubs together simultaneously or alternating	2
	 Spirals (4-5 loops), tight and same height in the air or on the floor	2
	 Snakes (4-5 waves), tight and same height in the air or on the floor	2
	 Passing through or over the pattern of the Ribbon (pattern for each must be different)	2
	 "Echappé": rotation of the stick during its flight, small and medium height	2

- APPARATUS COMBINATIONS- minimum 1 required
- DANCE STEPS (S): Value 0.3 each (minimum 2 required)
- Dynamic Elements with Rotation (R): Maximum 3 per routine. Maximum value for each R- 1.0 (Each R exceeding 1.00 point will not be valid (0.00 point), no penalty applied)

EXECUTION = 10.0 max (artistic and technical faults)

TOTAL = (D +E) = 16.00

LEVEL 8 FLOOR

DIFFICULTY = 6 body difficulties

- (Maximum Value of the following Body Difficulties - 0.9 each) = 5.0 max
- The exercise must be represented by all body movement groups: **Min. 1** from each body group

ARTISTRY = 4.0 max

- Composition requirements @ 0.2 each = 2.4 max
 - 1 series Rhythmic steps
 - 1 series Rhythmic steps with change of direction
 - 1 series Rhythmic steps with traveling
 - 1 body wave: front
 - 1 body wave back
 - 1 side body wave
 - **Variety in Rhythmic steps, directions of body movements**
 - Variety in the use of levels, modalities of travelling, shapes of difficulties
 - Variety in the speed and intensity during the whole exercise (dynamism)
 - Sufficient use of movement with hands, arms, neck, trunk, and head
 - Logical transitions and smooth connections between movements
 - Variety and sufficient use of entire floor area
- Musicality 0.0-1.0 = 1.0 max
- Expression 0.0-0.6 = 0.6 max
















EXECUTION (technical faults) = 6.00 max











Total = (D+A+E) = 15.00

LEVEL 8 APPARATUS

DIFFICULTY: 7.00 points maximum consisting of:

- **BODY DIFFICULTY:** Maximum 6 body difficulties
 - Maximum Value of the following Body Difficulties - 0.9 each
 - The exercise must be represented by all body movement groups: **Min. 1** from each body group
- **APPARATUS:**
 - **FUNDAMENTAL TECHNICAL REQUIREMENTS:** Minimum 8 different required in each routine (see table below).
 - For each missing required fundamental apparatus elements: 0.3

Apparatus	Fundamental Apparatus Technical Groups	Value
	 Passing with the whole or part of the body through the open Rope or folded in 2 or more, turning forward, backward, or to the side; also with double rotation of the rope. • 2 of them must be during Jump/ Leap	3
	 Passing through the Rope with series (min.3) of small hops, Rope turning forward, backward, or to the side	2
	 Spirals	2
	 Catch of the Rope with one end in each hand from Large or Medium Throw	1
	 Roll of the Hoop over minimum 2 large body segments	3
	 Series (min. 3) of rotations around the hand	1
	 Passing through the Hoop with the whole or part of the body	1
	 Rotations of the Hoop around its axis (one of each minimum): ▪ Free rotation on the part of the body ▪ Free rotation between the fingers	3
	 Roll of the Ball over minimum 2 large body segments	3
	 Bounces: ▪ Series (min. 3) of small bounces (below knee level) or One high bounce (knee level and higher) ▪ Visible rebound from a part of the body	2
	 Figures eight of the Ball with circle movements of the arms	2
	 Catch of the Ball with one hand from Large or Medium Throw	1

	 Mills: at least 4 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time	2
	 Series (min.3) of small circles with both Clubs, one club in each hand	2
	 The asymmetric movements of 2 Clubs must be different in their shape or amplitude and in work planes or direction	2
	 Small throws/ catches with rotation of 2 Clubs together simultaneously or alternating	2
	 Spirals (4-5 loops), tight and same height in the air or on the floor	2
	 Snakes (4-5 waves), tight and same height in the air or on the floor	2
	 Passing through or over the pattern of the Ribbon (pattern for each must be different)	2
	 "Echappé": rotation of the stick during its flight, small and medium height	2

- APPARATUS COMBINATIONS: minimum 1 required
- DANCE STEPS (S): Value 0.3 each (minimum 2 required)
- DYNAMIC ELEMENTS with ROTATION (R): Maximum 4 per routine. Maximum value for each R- 1.0 (Each R exceeding 1.00 point will not be valid (0.00 point), no penalty applied)

EXECUTION = 10.0 max

TOTAL = D+E = 17.00

JUNIOR OLYMPIC GROUP PROGRAM

PURPOSE OF GROUP

The purpose of the group program is to introduce the gymnast to ensemble work. Cooperation is an essential part of a successful group experience. The program allows all ages and abilities to participate in group exercises.

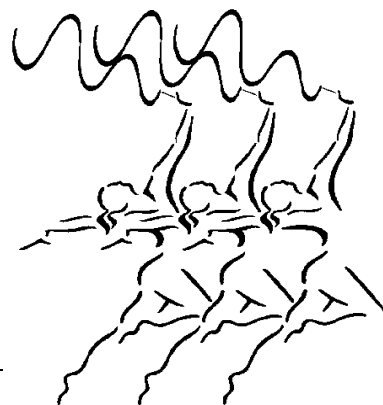
- **The group program consists of three levels:**
Beginner
Intermediate
Advanced
- Group exercise may be performed as Duet, Trio, 4 gymnasts or 5 gymnasts.

All groups of the same level will be judged the same regardless of the number of participants. The groups may be split into categories based on number of participants when the number of groups participating exceeds 3 of one type. For example, if there are 4 groups competing Beginner group– 2 Duets, a 4 group and a 5 group, they will all compete in the same category. However, if there were 10 Beginner groups competing – 5 duets, 4 trios, a 1 group of 5, then the groups may be split into Beginner Duets, Beginner Trios and Beginner Group of 5.

- Beginner, Intermediate and Advanced Groups will compete one Apparatus Exercise and one Floor Exercise as indicated on the Apparatus chart.
- A gymnastics club may enter more than one team; however, at least 50% of the group must be different members.
- Apparatus must all be of the same size. The size of the apparatus is determined by the majority of the age group of the group.
See Rules and Policies.
- Leotards must be identical in style and color. The only exception is when a patterned material is used, slight variations are tolerated.

MUSIC

Beginner Group	1:30 to 2:00 minutes
Intermediate Group	2:00 to 2:30 minutes
Advanced Group	2:00 to 2:30 minutes



JUDGING THE GROUP EXERCISE

- Group will be judged by 2 Panels:
- **Difficulty/Artistry Panel and an Execution Panel**
- Note: If more judges are available, two separate panels are recommended for Difficulty and Artistry for Intermediate and Advanced Groups.
- Each group exercise must be judged by a minimum of 4 judges at Regional competition. All other competitions may be judged by a minimum of 2 judges.
- For a panel of 4 judges the maximum difference between the two scores is 0.50.
- All Neutral deductions apply.
- An exchange is only valid if the apparatus changes from one gymnast to another. An exchange is not valid if the apparatus stays in one place and the gymnasts move to the apparatus.
- Exchanges are only valid by throwing (passing and rolling are not exchanges). All gymnasts must catch for the exchange to be valid. If there is a drop, the exchange value = no credit.
- Exchanges may not contain Difficulties.
- Difficulties must be completed and validated by all gymnasts for the Difficulty to receive credit. Difficulties of different values may be performed simultaneously, however the lowest value will be the value of the Difficulty. Difficulties must be performed simultaneously or in succession because all gymnasts must perform the Difficulty to receive value.
- Each group exercise must have different floor patterns (Formations).

Collaboration:

Elements with Collaboration imply:

- All gymnasts, together or in subgroups (couple, trio, etc.) must be in contact either directly or by means of the apparatus
- Performed with different modalities by one or several gymnasts (with or without throw of apparatus by one or more gymnasts, different directions, variety of traveling and formations, etc.)
- The elements of cooperation are well-organized with the apparatus work
- **Collaborations are valid if performed by all gymnasts without any of the following serious faults:**
 - **Loss of apparatus, including 1 or 2 clubs**
 - **Loss of balance with support on the hand or apparatus or fall of the gymnast**

- Collision of the gymnasts or apparatus
- Static gymnast/ apparatus (one or several gymnasts are without apparatus or they are immobile for more than 4 seconds)
- With a prohibited element
- Prohibited elements with Collaboration:
 - Action or positions by leaning on 1 or several partners without contact with the floor, maintained for longer than 4 seconds
 - Carrying or dragging a gymnast over the floor for more than 2 steps
 - Walking-with more than 1 support- over 1 or several gymnasts grouped together
 - Forming pyramids
 - Side or front splits on the floor, with a stop in the position;
 - Support on one or two hands or on the forearms without any other contact with the floor, without walkover/cartwheels and with stopping in the vertical position.

GROUP EXERCISES - EXECUTION (E)

Artistic Component

- Contact with the apparatus and gymnasts:
 - At the beginning or during the exercise, one or several gymnasts cannot remain without apparatus for longer than 4 seconds
 - If the apparatus and the gymnasts do not start moving simultaneously, the various moves must follow each other rapidly within a maximum of 4 seconds to avoid one or several static gymnasts/apparatus.
 - During the Collaborations, it is possible for one or several gymnasts to be in possession of two or more apparatus and their partners having none, under the condition that such a situation is 4 seconds or less
 - At the end of the exercise, each gymnast may hold or be in contact with one or several apparatus. In this case, one or several gymnasts may be without apparatus in the final position.
 - It is possible to begin or end an exercise “lifting” one gymnast or several gymnasts with support on the apparatus and/or the gymnasts; for the start position, the gymnasts must transition out from the lift not more than 4 seconds after the music begins.
- Formations (Variety): - minimum 6

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

Artistic components for Intermediate and Advance group only:

- **Rhythm, Dynamic changes:** all the norms mentioned in Individual exercises are also valid for Group exercises
- **Body and Facial Expression:** The collective work of the Group should include the same beauty, elegance and intensity of movements by all gymnasts. Also see norms mentioned in Individual exercises.
- **Organization of the Collective Work:**
 - The typical character of the Group Exercise is the participation of each gymnast in the homogeneous work of the group in a spirit of cooperation.
 - Each composition should have various types of organization in the collective work with a minimum 1 of each of the following types of collective work:

Explanations Guide for collective work
1. Synchronization : simultaneous execution of the same movement with the same amplitude, speed, dynamism, etc.
2. “Choral” execution : simultaneous execution of different movement (by the all gymnasts or in subgroups) with different amplitude or speed or direction
3. Rapid succession or “cannon” : execution by the all gymnasts (or subgroups) one after the other. The movement begins immediately after or during the same movement by the previous gymnast or the subgroup.
4. Contrast : execution by the all gymnasts (or subgroups) in contrast by speed (slow-fast) or intensity (with force-softly) or level (standing-floor) or direction or movement (pause-continue)
5. Execution in collaboration : each gymnast enters into a relationship with one or more apparatus and one or more partners
Note : It is possible to combine different types of collective work

Apparatus elements: the apparatus elements should be performed on various planes, in different directions, on different parts of the body, with different techniques, etc. When the apparatus elements are repeated or the all performed on the same plane without any changes, this lack of variety is penalized

Note: Artistic and technical deductions entered separately for the final execution score (for Intermediate and Advance group-apparatus only)

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

*Static gymnast(s): See Individual Exercise

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

Hoop			
Basic technique	Incorrect handling: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time, up to a maximum of 1.00 point)		
	Catch after throw: contact with the forearm	Catch after throw: contact with the arm	
	<ul style="list-style-type: none"> Involuntary, incomplete roll over the body Incorrect roll with bounce 		
	Sliding on the arm during rotations		
	Passing through the hoop: feet caught in the hoop (each gymnast)		
Ball			
Basic technique	Incorrect handling: ball held against the forearm (each time, up to a maximum of 1.00 point)		
	<ul style="list-style-type: none"> Involuntary, incomplete roll over the body Incorrect roll with bounce 		
Clubs			
Basic technique	Incorrect handling (irregular movement, arms too far apart during mills, interruption of the movement during small circles) each time, up to a maximum of 1.00 point)		
	Alteration of synchronization in the rotation of the 2 clubs during throws and catches		
	Lack of precision in the work planes of the clubs during asymmetric movements		
Ribbon			
Basic technique	Alteration of the pattern formed by the ribbon (snakes, spirals insufficiently tight, not the same height, amplitude, etc.) (each time, up to a maximum of 1.00 point)		
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon (each time, up to a maximum of 1.00 point)	Involuntary wrappings around the body or part of it with interruption in the exercise (each gymnast)	
	Knot without interruption in the exercise (each gymnast)	Knot with interruption in the exercise (each gymnast)	
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, echappes, etc.		

**Static apparatus: See Individual Exercise

Penalties	0.10	0.30	0.50 or more
Synchronization and harmony	Lack of synchronization between individual rhythm and that of the group (each lack each time up to 1.00)		Absence of harmony between music-movement at the end of the Exercise (one time, regardless of the number of gymnasts)
CONTACT WITH APPARATUS/ GYMNASTS		<p>*At the beginning or during the exercise, one or several gymnasts are without apparatus for more than 4 seconds</p> <p>*None of the gymnasts are in contact with any apparatus in the final position.</p> <p>*At the start of the exercise, one gymnast remains in a lift position for longer than 4 seconds</p>	
Formations	<p>Alteration of the formation due to technical fault</p> <p>Lack of balance between amplitude</p> <p>Predominance of one type of design</p>	Less than 6 formations (one time penalty)	

Penalties	0.1	0.2	0.3	0.5
Additional Artistic Faults for Intermediate and Advance Groups only				
Rhythm: Harmony between movements and: <i>Musical accents, phrases, and tempo</i>	Isolated interruption, each time up to 1.00			Entire exercise is disconnected from the rhythm (background music)- 1.00
DYNAMIC CHANGES: Energy, power, speed and intensity of movement corresponds to dynamic changes in music	Lack of synchronization between the intensity of the movements between the gymnasts	The gymnasts movements do not respect dynamic changes OR The music itself is entirely monotonous without any dynamic changes		
Body and Facial Expression	Isolated segmentary movements	Lack of expressivity (beauty, elegance and intensity) of the body movements by all the gymnasts	Absence of body and facial expression in the majority of the exercise	Total absence of body (segmentary movements) and facial expression
Organization of the collective work		For missing one or more types of collective work		
Apparatus Elements		Lack of variety in the planes, directions, types of-Apparatus elements		

BEGINNER GROUP: Floor Routine

DIFFICULTY = 3.0 max

5 Difficulties (0.1, 0.2 and/or 0.3 value only) = 1.5 max

3 Collaborations @ 0.50 each = 1.5 max

- 1 must be with acrobatic element (min.1 gymnast)

ARTISTRY = 3.0 max

- Composition requirements @ 0.2 each = 1.4 max
 - 2 series Rhythmic steps (0.2 each)
 - 1 series Rhythmic steps with traveling
 - 1 body wave: forward
 - 1 body wave: backward
 - Variety in the use of the levels, directions of body movements and travelling modalities, shapes of difficulties, rhythmic steps
 - Sufficient use of movement with hands, arms, neck, trunk, and head

* Musicality 0.0-1.00 = 1.00 max

* Expression 0.0-0.6 = 0.6 max

EXECUTION (synchronization, formations, basic body technique) = 6.0 max

TOTAL = (D+A+E) = 12.00

BEGINNER GROUP: Apparatus Routine

DIFFICULTY = 4.0 max

5 Difficulties (0.1, 0.2 and/or 0.3 value only) = 1.5 max

3 Collaborations @ 0.50 each = 1.5 max

-1 must be with acrobatic element (min. 1 gymnast)

2 Exchanges (by throwing) @ 0.50 each = 1.0 max.

Note: All throws for Exchanges must be different type/ technique

ARTISTRY = 4.0 max

- Minimum Required Apparatus Elements 5 @ 0.2 each = 1.0 (*identical handling may not be repeated. All gymnasts in the Group must perform in order to be considered present*)

Ball:

1. 1 series of small bounces with change of rhythm
2. 1 bounce with part of the body (except hands)
3. 1 large roll across 2 arms opened to the side
4. 1 large roll over any 2 parts of the body
5. 1 large figure "8"

Hoop:

1. 1 passing through the hoop with any jump/leap/skip
2. 1 roll on the floor (any)
3. 1 series of rotations around hand(s) with change of plane(s) and/or level(s) and/or direction(s) of the hoop and/or body
4. 1 medium throw (any)
5. 1 unassisted roll on 1 part of upper part of the body

Composition requirements @ 0.2 each = 1.4 max

- 3 series Rhythmic steps (0.2 each)
- Logical transitions and smooth connections between movements
- Variety and use of the entire floor area
- Variety in the use of the levels, directions of body movements and travelling modalities, shapes of difficulties, rhythmic steps
- Variety in the speed and intensity during the whole exercise (dynamism)

* Musicality 0.0-1.0 = 1.0 max

* Expression 0.0-0.6 = 0.6 max

EXECUTION (synchronization, formations, basic body and apparatus technique) = 6.0 max

TOTAL = (D+A+E) = 14.00

INTERMEDIATE GROUP: Floor Routine

DIFFICULTY = 4.0 max

5 Difficulties (0.1-0.2-0.3- 0.4, 0.5 and/or 0.6 value) = 2.0 max

4 Collaborations @ 0.50 each = 2.0 max

- 1 must be with acrobatic element (min.1 gymnast)

ARTISTRY = 2.0 max

- Composition requirements @ 0.2 each = 2.0 max
 - 3 series Rhythmic steps
 - 3 different body waves
 - Variety in Rhythmic steps, directions of body movements
 - Variety in the use of levels, modalities of travelling, shapes of difficulties
 - Logical transitions and smooth connections between movements
 - Variety in Collaborations

EXECUTION (synchronization, formations, dynamic changes, rhythm, basic body technique, expression, collective work) = 10.0 max

TOTAL = (D+A+E) = 16.0

INTERMEDIATE GROUP: Apparatus Routine

DIFFICULTY = 6.0 max

5 Difficulties (0.1-0.2-0.3- 0.4, 0.5 and/or 0.6 value) = 2.0 max

5 Collaborations @ 0.50 each = 2.5 max

- 1 must be with throw

- 1 must be with acrobatic element (min.1 gymnast)

3 Exchanges (by throwing) @ .50 each = 1.5 max

Note: All throws for Exchanges must be different type/ technique

ARTISTRY= 2.0 max

Minimum Required Apparatus Elements 5 @ 0.2 each = 1.0 (*identical handling may not be repeated. All gymnasts in the Group must perform in order to be considered present*) – see Table on Pages 31-36:

- minimum 1 from each Fundamental technical group

- 2 of them must be on Difficulty

- Composition requirements @ 0.2 each = 1.0 max
 - 1 series Rhythmic steps
 - 1 series Rhythmic steps with traveling
 - Variety in Rhythmic steps, directions of body movements, in the use of levels, modalities of travelling
 - Variety in Collaborations, shapes of difficulties
 - Logical transitions and smooth connections between movements

EXECUTION (Artistic and Technical Faults) (synchronization, formations, dynamic changes, rhythm, basic body and apparatus technique, expression, collective work) = 10.0 max

TOTAL = (D+A+E) = 18.00

ADVANCED GROUP: Floor Routine

DIFFICULTY = 6.0 max

5 Difficulties (0.1-0.2-0.3-0.4-0.5- 0.6-0.7 and 0.8 value) = 3.0 max

6 Collaborations @ 0.50 each = 3.0 max

-1 must be with acrobatic element (min. 1 gymnast)

ARTISTRY = 2.0 max

Composition requirements @ 0.2 each = 2.0 max

- 3 series Rhythmic steps
- 3 different body waves
- Variety in Rhythmic steps, directions of body movements
- Variety in the use of levels, modalities of travelling, shapes of difficulties
- Variety in collaborations
- Logical transitions and smooth connections between movements

EXECUTION (synchronization, formations, dynamic changes, rhythm, basic body technique, expression, collective work) = 10.0 max

TOTAL = (D+A+E) = 18.0

ADVANCED GROUP: Apparatus Routine

DIFFICULTY = 8.00 max.

5 Difficulties (0.1-0.2-0.3-0.4-0.5- 0.6-0.7 and 0.8 value) = 3.0 max

6 Collaborations @ 0.50 each = 3.0 max

- 1 must be with multiple exchanges (min. 2) using different techniques (with or without throw)
- 1 with throw (with or without body rotation)
- 1 with acrobatic element (min.1 gymnast)

4 Exchanges (by throwing) @ 0.50 each = 2.0 max (Note: All throws for Exchanges must be different type/ technique)

- 1 Exchange with minimum 6M distance
- 3 additional Exchanges

ARTISTRY = 2.0 max

Minimum Required Apparatus Elements 5 @ 0.2 each = 1.0 (*identical handling may not be repeated. All gymnasts in the Group must perform in order to be considered present*) - see Tables on pages 31-36:

- minimum 1 from each Fundamental technical group;
- 2 of them must be on Difficulty.

- Composition requirements @ 0.2 each = 1.0 max
 - 1 series Rhythmic steps
 - 1 series Rhythmic steps with traveling
 - Variety in Rhythmic steps, directions of body movements in the use of levels, modalities of travelling,
 - Variety in collaborations, shapes of difficulties
 - Logical transitions and smooth connections between movements

EXECUTION (Artistic and Technical Faults) (synchronization, formations, dynamic changes, rhythm, basic body and apparatus technique, expression, collective work) =10.0 max

TOTAL = (D+A+E) = 20.0

Individual Exercise (Levels 7-8)

JUDGE
Gymnast
Name _____

Difficulty (D)

Judge Nº° _____

Date _____



Difficulty		JUDGE	Difficulty		JUDGE	Difficulty		JUDGE
Value			Value			Value		
Value			Value			Value		
Value			Value			Value		
Value			Value			Value		
Value			Value			Value		
Value			Value			Value		
Value			Value			Value		
Value			Value			Value		

TOTAL

<p>0.3 Penalty: *For each missing required Fundamental apparatus element *For each Difficulty performed but not declared on the form (except those with value 0.10 used in S, AC, or R) *Form/ exercise consists of less than 1 Difficulty of each Body Group, penalty for each missing Difficulty * Any additional difficulty above the maximum allowance (except for difficulty of 0.1 value during S, AC, or R)</p>	<p>0.3 Penalty: Min. 2 S → (Missing from form/exercise – apparatus routines only) Min. 1 AC Max. 3 R ↑ (level 7) Max. 4 R ↑ (level 8) Max. 1 “slow turn” Difficulty per exercise</p>	
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FINAL SCORE JUDGE

Coach Signature.....

Judge Signature.....

Individual Exercise (Levels 7-8)

Difficulty (D) & Artistry (A)

Judge N^o

Date

Gymnast Name

FLOOR



DIFFICULTY		JUDGE	ARTISTRY	
Value			Composition Requirements @0.2 each = 2.4max	
			1 series Rhythmic steps	
Value			1 series Rhythmic steps with change of direction	
			1 series Rhythmic steps with traveling	
Value			1 body wave front	
			1 body wave back	
Value			1 side body wave	
			Variety in Rhythmic steps, directions of body movements	
Value			Variety in the use of levels, modalities of travelling, shapes of difficulties	
			Variety in the speed and intensity during the whole exercise (dynamism)	
Value			Sufficient use of movement with hands, arms, neck, trunk, and head	
			Logical transitions and smooth connections between movements	
Value			Variety and sufficient use of entire floor area	
DIFFICULTY TOTAL (coach) :			COMPOSITION (judge):	
0.3 Penalty: *For each Difficulty performed but not declared on the form (except those with value 0.10 used in S) * More than 1 "slow turn" Difficulty per exercise *Form/ exercise consists of less than 1 Difficulty of each Body Group, penalty for each missing Difficulty * Any additional difficulty above the maximum allowance (except for difficulty of 0.1 value during S)		D penalty:	MUSICALITY	
			0.0 - 1.0 max	
			EXPRESSION	
			0.0 - 0.6 max	
FINAL DIFFICULTY SCORE (JUDGE):			FINAL ARTISTRY SCORE (JUDGE):	

Coach Signature.....

Judge Signature.....