



Code of Points
Levels 3-5

APPARATUS CHART 2025-2028

Level 3	Level 4	Level 5
Floor Ball	Floor Rope Hoop	Floor Ball Clubs Ribbon

PROGRAM GOALS

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

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

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

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

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

GENERALITIES

Facility

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

Routine Regulation

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

Judges Panel Composition

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

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

In the case of 2 judges per panel:

Judge 1 evaluates **D**

Judge 2 evaluates **E**

In Levels 3-4, two athletes may compete one or two at a time on the mat at the discretion of the meet director or organizers. The program encourages one gymnast at a time on the mat.

Level 5: 2 judges per panel

Judge 1 evaluates **D**

Judge 2 evaluates **E**

Music

REQUIREMENT FOR MUSICAL ACCOMPANIMENT:

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

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

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

- File naming requirement for .mp3 files: NAME_CLUB_APPARATUS_LEVEL.mp3
- The music may be interpreted by one or several instruments, including the voice used as an instrument, without words. Non-typical music of Rhythmic gymnastics characters is forbidden (sirens, car engines) and *penalized 0.5* for "music not conforming to regulations."
- Each exercise, in its totality, must be performed to music. If the music stops for any reason, the gymnast must stop the exercise. An exercise where the music disappears (technical problems) in any part cannot be evaluated.
- In case the music plays incorrectly: As soon as the gymnast realizes that the music is incorrect, it is the responsibility of the gymnast to stop the exercise: A request concerning the music after completion of the exercise will not be accepted.
- If the wrong music is played or the gymnast cannot hear the start of the music:
 - The gymnast may stop on the floor area, resume the starting pose, and immediately perform the exercise with the correct music.

- If the correct music is not immediately available, the announcer will ask the gymnast to leave the floor area and the gymnast will be re-announced when the music is available.

* If a music problem arises after the gymnast begins to perform and the music stops completely:

- The gymnast must stop the exercise and exit the floor area.
- If the gymnast continues the exercise without music, the Head Judge will signal to stop the exercise.
- After approval of the Head Judge, the gymnast will be re-announced and will perform the exercise again immediately.

- If a temporary music problem (distortion, short interruptions, etc.) arises after the gymnast has begun performing:

- The gymnast may choose to complete the exercise performing to the distorted music and be evaluated accordingly, OR

- The gymnast may choose to stop the exercise and exit the floor area:

*After approval of the Meet Referee, the gymnast will be re-announced and will perform the exercise again immediately.

* A gymnast may repeat the routine only in case of a « force major » fault (sound system error, electricity shut down, etc.) and only with the approval of Meet Referee.

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

Level 3: 1'15" max

Levels 4-5: 1'00" to 1'30"

- Before the first movement of the gymnast, a musical introduction of a maximum of 4 seconds (without body and/or apparatus movement) is tolerated; a musical introduction of more than 4 seconds is *penalized*.

Attire

- No part(s) of the leotard/ Unitard can be in a nude color.
- The entire Leotard/ Unitard must be non-transparent material (no sheer or lace type of Fabrics). The fabric of the skirt and/or the decorative appliques are optional.

- The neckline of the front and back of the leotard/unitard must be no further down than half of the breastbone (sternum) and the lower line of the shoulder blades.
- The cut of the leotard at the top of the legs must not go beyond the fold of the crotch (maximum); undergarments worn beneath the leotard should not be visible beyond the seams of the leotard itself.
- The leotard/unitard must be tight-fitting to enable the judges to evaluate the correct position of every body part; this also includes tight-fitting sleeves.
- The leotard must be all in one piece. It is not possible for a gymnast to wear a leotard and separate additional "socks," "gloves," decorative legwarmers, belts, etc.
- It is allowed to wear long tights over or under the leotard. Shorts, semi-length tights, and similar are not allowed.
- A skirt must not fall further than the pelvic area over the leotard, tights, or the unitard.
- Maybe with or without sleeves, narrow straps are allowed
- The skirt must be fitted to the hips (the look of a "ballet tutu" is forbidden; "fluffy" skirts, which are not fit closely to the hips, or skirts with the "puffy" feathered look that come out beyond the waist and pelvis)
- It is allowed to wear a full-length one-piece leotard if it is tight-fitting (The length and colors(s) of the fabric covering the legs must be identical on both legs)
- Decorative appliques or details on the leotard/unitard are allowed only if those are:
 - fully and completely attached to the leotard/unitard when the attire is motionless.
 - Lying flat on the attire
- It is not permitted to decorate leotards with light-emitting diodes (LED).
- For unitards: The length and colors(s) of the fabric covering the legs must be identical on both legs. Some details and decorations may vary from one leg to another but must follow the general rules mentioned above.
- It is not permitted to voluntarily adjust the leotard during exercise.
- It is forbidden to wear large and dangling jewelry that jeopardizes the gymnast's safety. Piercings are not allowed.
- The hairstyle must be neat and compact. Decorative details are allowed, but they must not be bulky and/or jeopardize the gymnast's safety. Hair decorations must be close to the bun/compact to the hair, and cannot extend from the hair onto any part of the skin. It is not permitted to voluntarily adjust the hairstyle during the exercise

- Make-up should be clear and light. Theatrical masks are not allowed. It is not permitted to voluntarily adjust the make-up during the exercise.
- Bandages or support pieces must be of skin color and not be in other colors.
- Note: *no penalty* is taken if the gymnastics slipper involuntarily comes off during her performance.

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

Level 5 gymnasts may wear 2 different leotards maximum.

Floor area

- Each exercise will have to be performed entirely on the official floor area.
- Any Difficulty or Artistry component started outside the floor area will not be evaluated (during or at the end of the exercise).
- If the Difficulty or Artistry component is started inside the floor area and finished outside the floor area, the Difficulty will be evaluated
- Execution penalties and Artistry penalties are generally applied for the entire duration of the exercise, including movements performed outside the floor area.
- Any part of the body or apparatus touching outside the boundary of the official floor or leaving the official floor area will be penalized.

Specific Examples:

- Consecutive loss** of both clubs outside the official floor area (*0.10+ 0.10 penalties*)
- Simultaneous loss** of two apparatus **at the same time** outside **the same line**: two Clubs are lost together at the same time outside the same line/ two Clubs are locked together and leave the official floor area simultaneously.

(*0.10 penalty one time*)



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

Apparatus- General Regulation

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

Replacement Apparatus: Placement around the floor area

- If, during the exercise, the apparatus is lost and leaves the official floor area, the use of a replacement apparatus is allowed.
- The gymnast may only use a replacement apparatus that has been placed prior to the start of the exercise by her coach. The replacement apparatus must meet USA Gymnastics specifications (see *Rhythmic Rules & Policies*)
- A gymnast may use the maximum number of replacement apparatus (1) placed around the official floor with applicable penalties.
- If the apparatus is lost during the exercise but does not leave the official floor area, the use of the replacement apparatus is not allowed; the gymnast must take her own apparatus from inside the official floor area (No Line penalty for voluntarily removing an apparatus from the floor area. No Line penalty for voluntarily removing the second Club from the floor area to use the replacement Clubs as a pair).
- If the apparatus is lost during the exercise, leaves the floor area, and then returns by itself to the floor area, the use of a replacement apparatus is allowed (no penalty).
- If the gymnast, for any reason, chooses to change the apparatus, the apparatus that is no longer used must be completely removed from the floor area (no Line penalty) before the end of the exercise. If the replaced apparatus or any part of it remains on the floor area until the end of the exercise: *Penalty: 0.30 p. for non-removal of a replaced apparatus.*

Explanations / Examples	
Situation	Evaluation
• The gymnast loses her apparatus, and it rolls out of the floor area. • The gymnast takes the replacement apparatus. • The lost apparatus rolls back onto the floor area. • The gymnast does not remove the returned apparatus from the floor area.	• Execution judge: 1.00 p. 1 time for the loss of apparatus. • Line judge: 0.10 p. for the lost apparatus leaving the floor area. • Head judge: 0.30 p. for non-removal of the apparatus that returned to the floor area.
• The gymnast loses her apparatus, and it rolls out of the floor area. • The gymnast takes the replacement apparatus. • The lost apparatus rolls back onto the floor area. • The gymnast removes the returned apparatus from the floor area and continues with the replacement apparatus.	• Execution judge: 1.00 p. 1 time for the loss of apparatus. • Line judge: 0.10 p. for the lost apparatus leaving the floor area. • Head judge: No penalty.
• The gymnast loses her apparatus, and it rolls out of the floor area. • The gymnast takes the replacement apparatus. • The lost apparatus rolls back onto the floor area. • The gymnast takes her own apparatus back and removes the replacement apparatus from the floor area.	• Execution judge: 1.00 p. 1 time for the loss of apparatus. • Line judge: 0.10 p. for the lost apparatus leaving the floor area. • Head judge: No penalty.

• The gymnast loses her apparatus, and it rolls out of the floor area. • The lost apparatus rolls back onto the floor area. • The gymnast takes the replacement apparatus. • The gymnast removes the returned apparatus from the floor area and continues with the replacement apparatus.	• Execution judge: 1.00 p. 1 time for the loss of apparatus. • Line judge: 0.10 p. for the lost apparatus leaving the floor area. • Head judge: No penalty.
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UNUSABLE APPARATUS:

- Prior to the start of the exercise, if a gymnast determines the apparatus is unusable (**Example:** knots in the Ribbon) without a competition time delay, she may take a replacement apparatus, which will be accounted for from one of the reserve apparatus possible to use (*no penalty*).
- During the exercise, if the apparatus becomes unusable, the use of a replacement apparatus is allowed (*no penalty*). *No Line penalty* for voluntarily removing an unusable apparatus from the floor area.
- If the replacement apparatus breaks during the exercise, the gymnast must stop the exercise. After permission from the Head Judge, the gymnast can repeat the exercise at the end of the rotation or according to the decision of the Head Judge.

Broken Apparatus or Apparatus caught in the ceiling

- The gymnast will not be penalized for a broken apparatus or apparatus caught on the ceiling and only will be *penalized* for the consequences of various technical errors.
- If the apparatus breaks or is caught on the ceiling during an exercise, the gymnast will not be authorized to start the exercise over.
 - * In such cases, the gymnast may:
 - Stop the exercise
 - Remove the broken apparatus (in case of broken apparatus) outside the official floor area (**No Penalty**) and continue the exercise with a replacement apparatus
- If a gymnast **stops the exercise** due to a broken apparatus or apparatus caught in the ceiling, the exercise will be evaluated in the following way:
 - Difficulties already performed in a valid way will be counted
 - Artistry will give 0.00
 - Technical Execution will give 0.00

- If a gymnast **stops** the exercise due to a broken apparatus or apparatus caught on the ceiling **at the end of the exercise (last movement)**, the exercise will be evaluated in the following way:
 - Difficulties already performed in a valid way will be counted, **applying any relevant penalties for missing Difficulty components.**
 - Artistry will deduct all relevant penalties
 - Execution will deduct all penalties applied during the exercise, including “loss of apparatus (no contact) at the end of the exercise”
- If a gymnast stops her exercise due to an injury or unforeseen circumstance during the performance, the exercise will be evaluated as if she had stopped the exercise due to a broken apparatus.
- **If a gymnast continues the exercise with a broken apparatus, the exercise will be evaluated until the moment of breaking as an interrupted exercise.**

Neutral Deductions

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

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

	Explanation	Penalty
1	Length of exercise not conforming to regulations. For each additional or missing second (counted in full second increments) on the time of the exercise.	0.05
2	Dress of the gymnast does not confirm the regulations	0.30
3	For not allowed jewellery or piercings	0.30
4	For hair style or make-up not conforming to the rules	0.30
5	For emblem not conforming to official norms: Only National Team athletes officially assigned to represent the United States in international competition may wear the National Emblem on competition attire.	0.30
6	Bandages or support pieces not conforming to the regulations	0.30
7	For any part of the body or apparatus touching outside the boundary of the official floor area or leaving the official floor area. The gymnast will not be penalized for the below-mentioned cases: • Apparatus and/or gymnast touches the line • Apparatus passes the boundary of the official floor area without touching the ground • Apparatus is lost at the end of the last movement of the exercise • Apparatus leaves the official floor area after the end of the exercise. No Line penalty is taken after the last movement, even if the music is still playing. • Unusable apparatus is removed outside the official floor area • Broken apparatus is removed outside the official floor area • Apparatus caught in the ceiling (beams, lights, scoreboard, etc.) • 2nd Club is voluntarily removed outside the floor area in order to use the replacement Clubs in a pair • An apparatus that has been replaced (is no longer used) is removed outside the floor area	0.10 each
8	For early or late presentation by the gymnast	0.50

9	If a gymnast finishes the exercise outside the official floor area	0.30
10	Coach communicating (verbally or non-verbally) with the gymnast, music person, or judges during exercise. (Note: "Coach communication with gymnast" penalty does not apply for levels 3-4 competitions up to regional championships. Minimum communication is allowed only in "force major" situations)	0.50
11	Music not conforming to regulations	0.50
12	A musical introduction of more than 4 seconds	0.30
13	Excessive delays in routine preparation which delay the competition (more than 30 sec.	0.50
14	For gymnast warming up in the competition hall, or staying on/returning to the floor area after the end of the exercise	0.50
15	Wrong apparatus chosen according to start order; (penalty deducted from the exercise that was initially missed)	0.50
16	For using any apparatus not previously placed by the coach (not penalized if re-using the gymnast's own lost apparatus)	0.50
17	For unauthorized use of replacement apparatus (original apparatus didn't leave the floor area)	0.50
18	A replaced apparatus, or any part of it, is left on the floor area until the end of the exercise	0.30

DIFFICULTY

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

DIFFICULTY of BODY (**DB**)

- **Definition: DB** elements are Jump, Balance, and Rotation elements from the Difficulty Tables
Note: In case there is a difference between the textual description of the **DB** and the drawing in the Tables of **DB**, the text prevails
- Isolated Difficulties from each group of body movements should be present in the exercise: Jumps/Leaps $\wedge$, Balances $\overline{\text{T}}$, Rotations $\circ$
- Each difficulty is counted only once within a body group. If the same **DB** (same box) is repeated, the Difficulty is not valid (**No Penalty**).

Explanations / Examples	
<i>What if a gymnast attempts to take a DB shape but loses balance and lowers the leg, or attempts to catch the leg but fails to hold the leg, and tries another time?</i>	<i>If the gymnast makes a technical fault in the preparation and immediately restarts the preparation, this is not a repetition, and the 2nd try is evaluated.</i>

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

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

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

- The difficulty will not be evaluated if a gymnast performs a difficulty with a basic value above the allowed limit. (**No Penalty**)
- If a gymnast performs a difficulty with Rotation with greater amplitude than required, the gymnast will be awarded the allowed value. Example: Level 4: a gymnast performs a 720° rotation in releve, free leg horizontal forward bent 30° (0.4 value), but she is only allowed to perform 0.3 value difficulties; the judge will award 0.2 for the first 360° with no penalty for higher amplitude or additional rotations.
- All body difficulty requirements must be present in each routine. **Penalty 0.30** for unauthorized distribution for each missing or additional difficulty is taken from the final Difficulty score by the Difficulty judge.
Note: see specific requirements for Difficulty of Body distribution for each level

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

- Right/Left leg designation in level 3-5 Floor routines. The “leg” used is determined by:
 - Leaps: front leg (switch, scissors, Entrelace – the front leg in the final shape); for jumps around the vertical axis – the side of the leading shoulder during rotation.
 - Balances: raised leg (if the leg is extended to the front or side) or support leg (if the leg is raised to the back).
 - Pivots: raised leg (if the leg is extended to the front or side) or support leg (if the leg is raised to the back).
 - “Neutral” difficulties: performed either on two legs equally (for example, ring jump with two feet, straddle jump, “butterfly” jump) or on another body part without a split position (chest, knees, elbows, etc.).
- Each missing **DB** on the opposite leg/side for level 3-5 Floor routines = **0.3 penalty** (taken from the final Difficulty score by the Difficulty judge).

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

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

- A **DB** will only be valid if the apparatus is in motion, held on the palm (Applies to the ball only. Ball may not be squeezed), or on another body part (simple hanging is prohibited).
- **DB** is valid when performed according to the technical requirements listed in the Tables of Difficulties # 1-3.
- The evaluation of DB is determined by the body shape presented: to be valid, all DB must be performed with a fixed and defined shape, which means the trunk, legs, and all corresponding body segments must be *in the correct positions to identify a valid **DB** shape*.

Examples:

- 180° split position
- touching any part of the leg for Difficulties with the back bend of the trunk
- closed ring position
- stag position (see definition, page 17)

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

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

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

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

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

Explanations		
Intended	Performed	Valid
		

- The support leg, whether stretched or bent, does not change the value of the Difficulty (Balances and Rotations)
- In all **DB** with ring, touching any part of the head (including the hairstyle/bun) is required for the correct shape.
- In all **DB** with back bend of the trunk, the head must be in contact with the leg. Touching any part of the leg is required for the correct shape.
- **DB** without touching, up to a maximum 20° deviation, is valid with an Execution penalty

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

- A major alteration of the basic characteristics specific to each group of **DB**
- Loss of balance with support on one or both hands or on the apparatus
- Total loss of balance with fall of the gymnast while performing the **DB**
- A loss of apparatus while performing **DB**
- Apparatus handling not performed according to the requirement
- Landing on the knee(s)
- Difficulty started outside the floor area
- Any part of the Difficulty performed after the end of the music

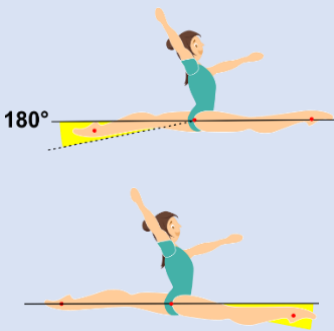
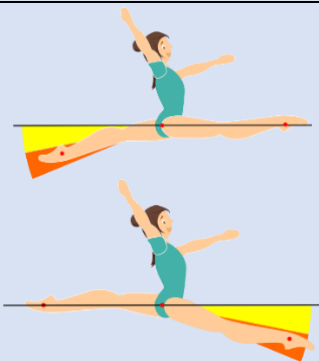
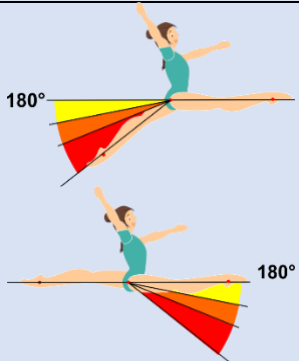
TABLE OF DIFFICULTIES:

To facilitate a more gradual, safe progression into the higher-level difficulties, additional difficulties have been added to the FIG Code to be utilized in **Levels 3–5**. These additional Development program Code-specific difficulties are indicated in the separate table of additional DBs (for Level 3, page 33) or incorporated into the Table of Difficulties (See Table #3 in orange color) and may be used in addition to the FIG Table of Body Difficulties.

Jumps/ Leaps

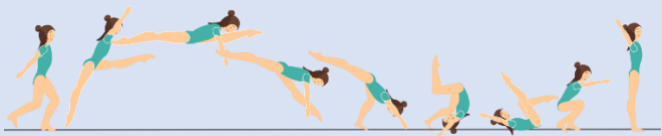
- All Jumps/ Leaps Difficulties must have **the following basic characteristics**:
 - Defined** and **fixed shape** during the flight
 - Height** (elevation) of the Jumps or Leaps sufficient to show the corresponding shape
- A Jump or Leap **without a well-defined shape** (according to the definition in Table #1) **and sufficient height to show a single fixed shape** will be penalized for Execution.

Examples for levels 4-5:

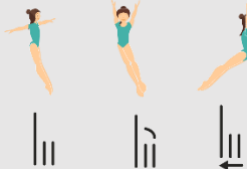
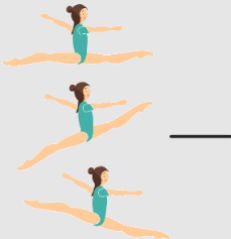
Explanations / Examples		
Jumps/leaps with value and deviations		
<i>DB valid: 0.30 p.</i>	<i>DB valid: 0.30 p.</i>	<i>DB not valid: 0.00 p.</i>
		
<i>Small deviation of the split position</i>	<i>Medium deviation of the split position</i>	<i>Large deviation of the split position</i>
<i>Execution penalty 0.10 p.</i>	<i>Execution penalty 0.30 p.</i>	<i>Execution penalty 0.50 p.</i>

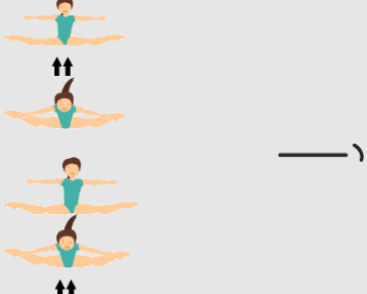
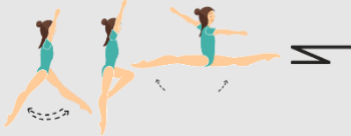
- Jumps/Leaps take-off from one or two feet (unless otherwise mentioned in Table #1) are considered the **Same Shape**.
- Regardless of the number of rotations during the flight, the shape of the **DB** can be performed only once (different number of rotations during the flight of the same jump are considered also as the Same Shape).
 - The rotation (180° or 360°) of the body during the flight is evaluated from the position of the plié for take-off to the position of the plié for landing
 - For all Jumps, that include rotation(s): the value of the Jump is determined by the rotation(s) performed; for a Jump with less than 180°, the base value (without rotation) may be valid if available in the table without rotation and performed according to the basic characteristics.

- Jumps or Leaps combined with more than one main action (**Example:** stag leap with ring), take-off from one or both feet, must be performed in such a way that, **during the flight**, they **create a single and clearly visible image of a fixed and well-defined shape**, rather than two different images and shapes. When evaluating such jumps or leaps, the deviation principles are applied. If there is no moment (no image) where all actions are within 20° deviation at the same time, the Difficulty is not valid.
- The **“Dive Leap”** (Leap with trunk bent forward, ending directly in a roll) **is not considered a Leap Difficulty but a pre-acrobatic element**.

Explanations / Examples	
	Pre-acrobatic element “dive leap” Not evaluated as DB
	DB split leap + pre-acrobatic element “roll forward” Split leap is evaluated as DB

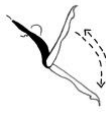
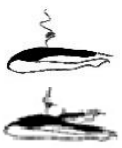
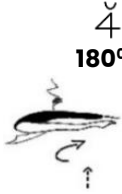
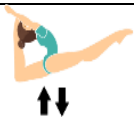
Technique for specific Jump/Leap Difficulties:

Explanations / Examples	
	“Cabriole” forward, backward, or to the side During the take-off, the swing leg is raised forward, backward, or to the side, to 45° (or more). The take-off leg, coming off the floor, strikes the previously raised leg at 45° (or more). Finally, the gymnast lands on the take-off leg.
	“Scissors” leap with switch of legs backward into ring Take-off on 1 foot, switch of legs backward into the ring. The ring must be performed by both legs consecutively.
	Pike jump with legs together or apart Pike jump is always performed with the trunk bent forward over or between the legs.
	“Cossack” jump, with different positions of the legs, or with turn The foot of the bent leg must be near the height of the pelvis, and the knee must be at horizontal or above.
	Split leap (take-off from 1 or 2 feet) A split position of 180° is required at the highest point of the leap. The split position may be horizontal and will also be accepted when the 180° position is maintained with 1 of the legs above and the other below a horizontal position.

	Side split jump/leap (take-off from 1 or 2 feet) A horizontal split position of 180° is required at the highest point of the jump/leap.
	Jump "Zaripova" Take-off and landing on the back leg. During this Difficulty, both criteria, "split" and "ring," are required.
	Stag leap (take-off from 1 or 2 feet) The front leg must be maximally bent, and the foot must be close to the thigh. The legs must be 180° apart, the stag position may be horizontal and will also be accepted when the 180° position is maintained with 1 of the legs above and the other below a horizontal position.
	Stag leap with ring or back bend (take-off from 1 or 2 feet) The front leg must be maximally bent, foot close to the thigh. The legs must be 180° apart, the stag position may be horizontal and will also be accepted when the 180° position is maintained with 1 of the legs above and the other below a horizontal position. Ring: The back leg should be in a closed ring position. Touching any part of the head is required for the correct shape. Back bend: Touching any part of the leg is required for correct shape.
	Switch split leap with bent leg Before leg switch, the front knee is lifted to horizontal position (passé). After leg switch, a split position of 180° is required at the highest point of the leap.
	Fouetté A leg switch is not performed; executed with a 180° turn during the flight, performed over the longitudinal axis of the take-off leg and landing on the take-off leg.
	Entrelacé A leg switch is performed; executed with 180° turn during the flight, performed over the longitudinal axis of the take-off leg and landing on the swing leg.

1. Table Jumps/ Leaps Difficulty (^)

Type of Jump	0.10		0.20		0.30		0.40	
1. Tuck Jump with turn 360°, take-off from 2 feet								
2. «Scissors» forward with bent legs and turn 360° ("cat leap")								
3. Vertical Jump with straight legs and turn, take-off from 2 feet								
4. Vertical Jump with bent leg (Passé), with turn								
5. Vertical Jump with free leg stretched forward at the horizontal, with turn								
6. Vertical Jump with free leg stretched sideways at the horizontal, with turn								
7. Vertical Jump with free leg stretched back at the horizontal, with turn								
8. Vertical Jump with free leg bent back in horizontal (attitude), with turn								
9. «Cabriole» forward								
10. «Cabriole» sideways								
11. «Cabriole» backward								
	0.10		0.20		0.30		0.40	

12. "Scissors" Leap with switch of legs forward: legs consecutively at horizontal	<					
13. "Scissors" Leaps with switch of legs backward: at 45° or with ring.	>					
14. Pike Jump with legs together or apart, take-off from 1 or 2 feet						
15. "Cossack" Jump: straight leg forward at horizontal, with or without trunk bent forward, also with turn	4	 		 180° 		
16. "Cossack" Jump: straight leg forward, high up, whole foot higher than the head, with help, also with turn			4 ^x 		4 ^x 180° 	
17. "Cossack" Jump: straight leg forward, high up, whole foot higher than the head				4 		
18. "Cossack" Jump straight leg to the side high up, a whole foot higher than the head, with the help of the hand of the same side. Also, with turn.			4 ^{x1} 		4 ^{x1} 180° 	
19. "Cossack" Jump: straight leg to the side high up, whole foot higher than head, without help.				4 ¹ 		
20. Ring with 1 or 2 legs, take-off from 1 or 2 feet.						
21. Split Leap, take-off from 1 or 2 feet. Zaripova: Split leap with ring, take-off and landing on the same leg						

22. Switch Split Leap, passing with bent leg						
23. Side Split Leap, take-off from 1 or feet, also with trunk bend forward						
24. Switch side Split Leap, passing with bent leg						
25. Stag Leap, take off from 1 or 2 feet, also with ring/back bend of the trunk						
26. Stag Leap, take off from 1 or 2 feet with turn of the body. "Bessonova" from 1 leg					 180°	
27. Switch Stag Leap, passing with straight leg						
28. "Fouetté" leg at horizontal, or with greater amplitude; also with ring/back bend of the trunk						
	0.10	0.20	0.30	0.40		
29. "Fouetté" with cabriole, with Stag Leap						
30. "Entrelacé," legs at horizontal, Or with greater amplitude						
31. Turning Stag Leap						
3. Turning Split Leap (Jeté en tournant)						

Balances

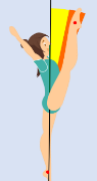
There are three types of Balance Difficulties depending on the balance technique and the type of support:

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

Basic characteristics of the three types of Balance Difficulties:

- 1) **Balances executed on foot: on the toes in relevé or flat foot**
 - **Defined** and clearly **fixed shape**
 - **Stop position** fixed in shape for a **minimum of 1 second**
 - 2) **Balances executed on other different parts of the body (chest, etc.):**
 - **Defined** and clearly **fixed shape**
 - **Stop position** fixed in shape for a **minimum of 1 second**
 - 3) **Balances executed in motion: "Dynamic Balances."**
 - **Clearly defined shape:** All relevant parts of the body are in the correct position at the same moment in time
 - Smooth and **continuous movements** from one shape to another
- Balances without clearly well-defined shapes (according to the definition presented in the Table #2) will not be valid as a Difficulty and will be **penalized in Execution**

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

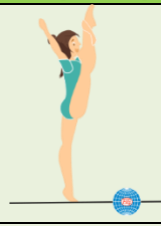
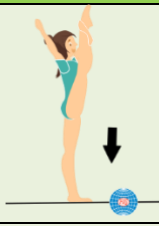
Explanations / Examples		
Balances with value and deviations		
DB valid	DB valid	DB not valid: 0.00 p.
		
<i>Small deviation of the split</i>	<i>Medium deviation of the split</i>	<i>Large deviation of the split</i>
<i>Execution penalty 0.10 p.</i>	<i>Execution penalty 0.30 p.</i>	<i>Execution penalty 0.50 p.</i>

- **Balance Difficulties executed on foot** (on the toes in relevé or flat foot) **and executed on other body parts** must be performed with a **stop position for a minimum of 1 second fixed in shape**.
- The fixation of these Balance Difficulties should be executed without any additional movements of the body during the fixed position (legs and trunk). If during the fixed position there is a loss of balance without traveling, such as "shaking" of the support foot, movement of the ankle during releve, or raising part of the support foot, the Difficulty is valid with the corresponding **Execution Penalty/Penalties**.
- If the shape of the Balance is well-defined and the apparatus element is executed correctly (**Example:** side balance with leg horizontal with a bounce of the Ball during the shape presented, but the stop position is insufficient (**less than one second**), **the balance is valid with an Execution Penalty: 0.30 "shape not held for a minimum of 1 second."**)

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

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

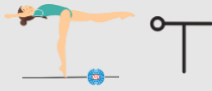
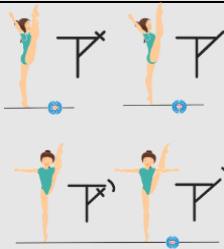
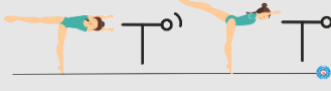
Examples:

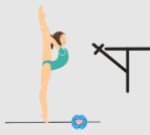
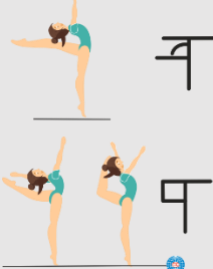
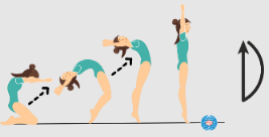
Explanations / Examples			
Value of balances			
Performed on the toes (relevé)		Performed on flat foot	
			
DB valid: 0.30 p.		DB valid: 0.20 p.	

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

- It is not possible to support on the support leg or hold the support leg with the hand(s) or the apparatus: The **DB** will not be valid (major alteration of the basic characteristics; definition of the shape). Only slight touching is permitted.
- A gymnast may not perform a Balance with a **"Slow Turn."** A **penalty of 0.30** (taken by the D judge from the final D score) will apply if the gymnast performs a difficulty with a "slow turn."
- **Dynamic Balances** are performed as smooth and **continuous movements** from one shape to another, which do not need stop positions in any phase of the Balance. The Difficulty is valid if a gymnast performs Dynamic Balance with a stop position (**No Penalty**).

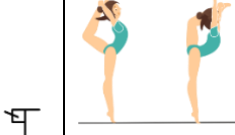
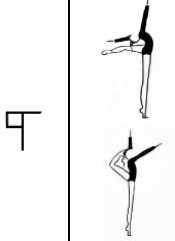
Technique for specific Balance Difficulties:

Explanations / Examples	
	Free leg horizontal forward, side, or backward (Arabesque) Horizontal position of the free leg (thigh) and the maximum vertical position of the body
	Free leg bent forward, horizontal or higher <i>Knee bent 30°</i> Horizontal or higher position of the free leg (thigh) and the maximum vertical position of the body
	Free leg horizontal forward with trunk backward at the horizontal Trunk and free leg should be on the same horizontal line, or free leg slightly above the horizontal, holding the trunk straight without bending back
	Front split with or without help Side split with or without help Split is required
	Free leg horizontal to the side with the trunk side at the horizontal Free leg horizontal backward with trunk forward at the horizontal The horizontal position of the head, trunk, and free leg (or free leg slightly above the horizontal) must be fixed, holding the trunk straight without bending back
	Side split with trunk horizontal to the side, with help Split is required The trunk should be held straight, at the horizontal The position of the neck and head is free. <i>Pike position in hip area of more than 20° - DB is not valid</i>

	Back split with help Split is required Touching is NOT required
	Free leg high up backward, without help Split is NOT required; whole foot above the head is required Touching is NOT required
	Arabesque with trunk bent backward Attitude with trunk bent backward Ring without help Touching is required
	Attitude Horizontal position of the free leg (thigh) and the maximum vertical position of the body
	Ring with help Ring with leg on the shoulder, with or without help of the arm Touching is required
	Dynamic balance from kneeling to standing Passing from kneeling to standing, over the toes, with or without back bend of the trunk (both techniques are correct). Legs together or slightly apart.

2. Table of Balances Difficulty (T)

Type of Balances	0.10		0.20		0.30		0.40		0.50
1. Passé forward or side (horizontal position), also with bend of the upper back and shoulders									
2. Free leg forward: horizontal or higher: straight or bent 30°, also with trunk backward at the horizontal									
3. Front Split with and without help									
4. Front split with help, trunk backward at horizontal									
5. Free leg horizontal sideward, also with trunk side at the horizontal									
6. Side Split with and without help									
7. Side Split with help, with trunk to the side at the horizontal									
8. Arabesque: Free leg horizontal backward, also with trunk forward at the horizontal, also with back bend of the trunk									
9. Back split with help; also foot above the head without help									
10. Back split with help, trunk forward at horizontal or below									

11. Attitude, also ring with help/with the leg on the shoulder, also ring without help/attitude with back bend of the trunk						
12. "Cossack," Free leg forward or side (horizontal position)						
13. "Cossack": Free leg forward, a foot higher than the head, with or without help						
Balances executed on other parts of the body						
14. Lying on the floor with trunk lifted (legs may be separated to shoulder width)						
Dynamic Balances						
15. Passing from lying on the floor with the trunk lifted to the chest						
16. Dynamic balance from kneeling to standing, over the toes, with or without back bend						

Rotations

There are 2 types of Rotation Difficulties:

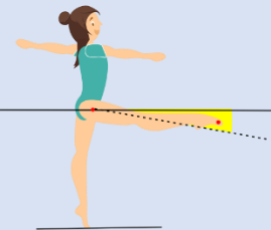
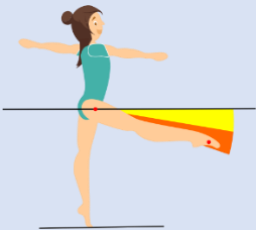
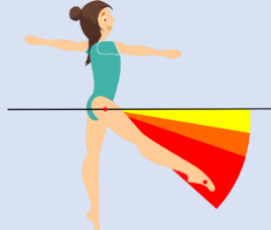
- 1) Rotations on 1 leg, normally on the toes (releve)
- 2) Rotations on other parts of the body

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

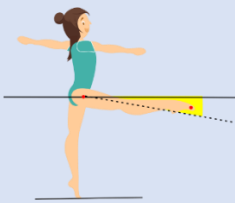
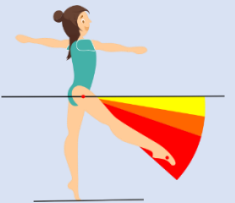
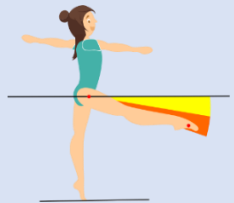
- All Rotation Difficulties must have the **following basic characteristics**:
 - Fixed and **well-defined shape**
 - Minimum **basic rotation in all other Rotation Difficulties: 360° or 180°** (see table #3)
 - Exceptions: additional DVP's Rotations – see table #3 in orange color.

Explanations
A Well-defined shape means that the correct shape taken by the gymnast is held fixed during a minimum basic rotation (360° or 180°)

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

Explanations / Examples		
Pivots with value and deviations		
Base DB valid: 0.30 p.	Base DB valid: 0.30 p.	Base DB not valid: 0.00 p.
		
Small deviation of the free leg	Medium deviation of the free leg	Large deviation of the free leg
Execution penalty 0.10 p.	Execution penalty 0.30 p.	Execution penalty 0.50 p.

- Rotation Difficulties will be evaluated according to the number of rotations performed:
 - The amount of rotation is evaluated from the moment that a well-defined shape is taken and until the moment the gymnast starts leaving the shape.
 - Once the gymnast has left the well-defined shape, or has presented a shape with a large deviation, no further rotations are evaluated.

Explanations / Examples		
Isolated pivot with additional rotations, performed with different deviations		
First 360°:	Next 360°:	Last 720°:
		
Small deviation of the free leg	Large deviation of the free leg	Medium deviation of the free leg
DB value: 0.30 p. for the first 360° Once the gymnast has left the well-defined shape, no further rotations are evaluated.		
Execution penalty: 0.50 p. for large deviation The highest Execution penalty is taken 1 time for the same body position during 1 DB.		

- For pivots defined on relevé, additional rotations must be performed without heel support. In the case of a heel support, no further rotations are evaluated.

Explanations / Examples
• If during a pivot which is defined on relevé a gymnast supports on the heel during part of the rotation: ○ If the executed amount of rotation is less than the required basic rotation, the Difficulty is not valid. ○ If the executed amount of rotation is more than the required basic rotation, and an apparatus technical element has already been performed, the value of rotation(s) executed before the support will be valid.
• For rotations executed with hop or sliding, subsequent rotation(s) will be evaluated, with corresponding Execution penalties.

- If the gymnast loses the apparatus or loses the balance and supports/falls, in any part of the rotation Difficulty – including after a successful basic rotation – the whole DB is not valid

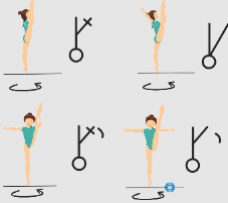
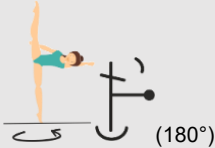
Rotations will be evaluated according to the number of rotations performed:

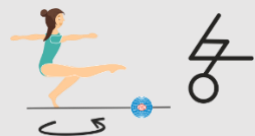
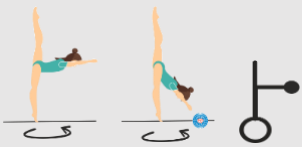
- The value of a Rotation Difficulty is **increased by 0.10 for each additional rotation above the base 360°** for:
 - Pivots with a base value of 0.10
 - Rotations on another part of the body
- The value of a Rotation Difficulty is **increased by 0.20 for each additional rotation above the base 360°** for:
 - Pivots with a base value of 0.20 and more

Note: Above mentioned criteria to increase the value of a Rotation Difficulty do not apply for specific additional Development Program **DBs** Rotations (see Table #3 in Orange)

- It is not possible to support on the support leg or hold the support leg with the hand(s) or the apparatus: The DB will not be valid (major alteration of the basic characteristics; definition of the shape). Only slight touching is permitted.

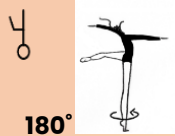
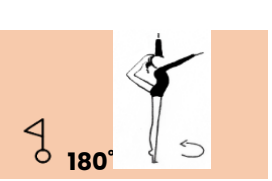
Technique for specific Rotation Difficulties:

Explanations / Examples	
	“Passé” forward or to the side Entrance to the pivot and fixation of the Passé position can be: By bending the free leg immediately, or by a circular movement of the free leg. The base of the pivot 360°.
	Spiral turn (“Tonneau”) on 1 leg During base pivot 360° the gymnast must perform consecutively 2 body positions: • Back bend of the trunk with the head moving backward • Trunk and head bend forward During the rotation, the illusion of a spiral must be achieved. Every additional rotation must be performed in the same, specified manner. The leg position is free: The foot may be near the knee or lower. Free leg fixed for 360° is not a requirement.
	Split forward or to the side, with or without support During the rotation, it is necessary to fix the split position. The rotation is evaluated after the support foot is on relevé and the free leg takes the split position, and until this shape is no longer held. The base of the pivot 360°.
	Side split with trunk horizontal to the side, with help Split is required. The trunk should be held straight, at the horizontal. The position of the neck and head is free. Base of the pivot 180°. <i>Pike position in hip area of more than 20° - DB is not valid</i>

	Split backward, with <i>help</i> Split is required. The rotation is evaluated after the support foot is on relevé and the free leg takes the split position, and until this shape is no longer held. Touching the head by the leg is not required. The base of the pivot 360°.
	“Cossack” pivot An initial impulse with the help of the hand/hands pushing the floor is allowed. The degrees of the rotation count from the moment when the hand(s) leave the floor and the free leg is horizontal. The position of the pivot is considered correct even if the gymnast is “sitting” on the heel of the support leg – the heel raised from the floor. It is possible to have different starting positions of the rotation, as well as different endings, the main objective is that the final rotation is controlled and clean (without falling). Base of the pivot 360°.
	Back split without help, trunk horizontal, below horizontal Rotation on relevé, on flat foot, or with a combination of relevé and flat foot. The trunk should remain at the horizontal or below during an entire basic rotation and during eventual additional rotations. A split position is required. The base of the rotation 180- Level 5 only

3. Table of Rotations Difficulty (♫)

Types of Rotations	Rotations on the toes (releve) of the support leg					
	0.10		0.20		0.30	
1. "Passé "(forward or side)- horizontal position						
2. Spiral turn ("Tonneau") on 1 leg						
3. Free leg horizontal forward straight						
4. Free leg horizontal or higher forward bent 30°						
5. Front split with or without help.						
6. Free leg horizontal sideward or with trunk side at the horizontal.						
7. Side split with or without help						
8. Side split with help; trunk to the side at horizontal.						
9. Arabesque: Free leg horizontal backward, also with trunk forward at the horizontal,						
10. Back split with help						

11. Split back with help, trunk horizontal.						
12. Attitude, also ring without help		 180°			 180°	
13. Ring with help/with the leg on the shoulder		 180°				
14. Back split without help: Trunk forward at the horizontal, below horizontal: Executed on relevé, on flat foot, or combining relevé/flat foot.					 180°	
15. Cossack": Free leg forward or side (horizontal position)						
Rotations on other parts of the body						
16. Rotation in split with help, trunk bent forward. (No extra value for additional rotations)		 Limit 1				
17. Rotation in split with help, trunk bent backward. (No extra value for additional rotations)		 Limit 1				

Development Program: TABLE OF ADDITIONAL DBs: Level 3 ONLY

LEAPS 		BALANCES 		ROTATIONS 	
0.10					
Tuck jump (180°)		Splits with chest forward-			
Sissone take-off from two feet		On the knees with arch (legs "in-line" with shoulders)	 		
Passé jump 180° (free leg bent forward or sideways)					
Vertical jump with turn take-off from 2 feet (180°)					
«Scissors» forward with bent legs and 1 turn 180° during the flight					
Stag Leap, take off from one or two feet, legs at least 160°					
0.20					
Split leap forward or side, take-off from 1 or 2 feet, legs at least 160°		Standing arch (flat feet or releve, feet max. shoulder width apart)			

COMPOSITION REQUIREMENTS

1. Apparatus Technical Groups

Rope

	Passing with the whole or part of the body through the Rope, turning forward, backward, or to the side: • Open Rope held by both hands • Rope folded in 2 or more • Double rotation of the rope		Rotations: • Rope folded in two: - 2 knots in 1 hand - 1 knot in each hand - 2 knots in 1 hand and the middle of the Rope in the other hand • Rope folded in three or four • Free rotation around a part of the body • Stretched, open Rope, held by the middle or by the end • Mills (Rope open, held by the middle, folded in two or more)- See Clubs
	Skips/hops passing through the Rope: • Series (min. 3): Rope turning forward, backward, or to the side.		
	Catch of the open Rope with one end in each hand without support on another part of the body		• Wrapping or unwrapping around a part of the body • Spirals with the rope folded in two
	• Release and catch of one end of the rope, with half or full rotation of the rope (ex: echappé) • Rotations of the free end of the Rope, Rope held by one end (ex: spirals)		
Explanations			
The Rope can be held open, folded in 2, 3, or 4 times (by 1 or 2 hands), but the basic technique is when the unfolded rope is held by two hands at the ends during Jumps/ Leaps and skips/ hops, which is possible to perform in all directions: forward, backward, with turns, etc.			
Elements such as wrapping, rebounding, and mills movements, as well as the movements with the folded or knotted Rope, are not typical of this apparatus; therefore, they must not overwhelm the composition.			
	The passing may be: the whole or part of the body, in and out, or passing in without passing out, or vice versa.		
	Echappé is a movement with 2 actions: • release of one end of the Rope • catch the end of the Rope by the hand or the other part of the body after half or full rotation of the Rope Spirals: • release like "Echappé" followed by multiple (2 or more) spiral rotations of one end of the Rope and catch of the end by the hand or another part of the body		
	Catch of the open Rope after throw must be performed with one end in each hand without support on foot, knee, or another part of the body.		

HOOP

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

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

	Free Roll of the Ball over body segment(s)		- Roll of the Ball on the floor - Roll of the body on the Ball on the floor - Assisted small roll on the floor or on the body
✓	Bounces: - Series (min.3) of small bounces (below knee level) from the floor - High bounce (knee level and higher) from the floor		"Flip-over" movement of the Ball - Rotation(s) of the hand(s) around the Ball - Swings - Free rotation(s) of the Ball on the part of the body, including the free rotation of the ball on top of the finger
	Figures eight of the Ball with circular movements of the arm(s)	↓	Catch of the Ball with one hand
Explanations			
<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 the 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>			
	<i>Figure eight of the Ball with circular movements of the arm(s): two consecutive circles must be completed</i> <i>Ample movement of the trunk is encouraged but not required.</i>		
↓	<i>It must be from a High/Medium throw (<u>not</u> from a small throw or thrust). No contact with the forearm, body, or other hand.</i>		
✓	DB may be performed during the pushing phase, during the contact with the floor, or during the retrieval.		
	Rotations of the hand(s) around the Ball: A rotational movement of the hand around the ball, with the fingers of the hand, joined together in a natural manner; the ball is in constant contact with the hand (there is no flight phase). Rotation(s) are to be performed with the whole hand (not only with the fingertips)		
	<i>These Rolls may be small or large. A DB can be performed when giving the impulse, or with retrieval of the Ball (not with passing over the rolling ball, and not with the Ball rolling freely next to the gymnast performing the DB).</i>		
	Small Roll	Large Roll	
	A minimum of one segment of the body must be passed over Examples of a body segment: hand to shoulder, shoulder to shoulder, foot to knee, etc.	A minimum of two large segments of the body must be passed over Examples: from the right hand to the left hand over the body; trunk + leg(s); arm + back, etc.	

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

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

 "Echappé": rotation of the stick during its flight	 • Rotational movement of the Ribbon stick around the hand • Wrapping (unwrapping)
 • Spirals (min. 3 loops), tight and the same height in the air or on the floor	• Stick held without hands (e.g., neck, knee, elbow) creating a full circle pattern of the fabric around the body during movements with rotation, or Difficulties with rotation • Medium circle of the Ribbon • Swings • Spirals on the floor around the stick
 "Boomerang "	 Roll of the Ribbon stick on the part(s) of the body
 Snakes (min. 3 waves), tight and the same height in the air or on the floor	 Passing with the whole or part of the body through or over the pattern of the Ribbon
Explanations	
<i>All elements not specific to the Ribbon technique must not overwhelm the composition (Ex. wrapping/ unwrapping, sliding of the stick, thrust/ push).</i>	
	<i>The passing through or over the pattern of the Ribbon may be: the whole or part of the body, in and out, or passing in without passing out or vice versa.</i>
	A "boomerang" consists of 3 parts: 1. A release (throw) of the stick into the air or along the floor. • There are no restrictions regarding the Ribbon fabric: The end may be held, the fabric may be sliding over the body/through the hand, or the Ribbon may be entirely free for any duration, as long as the end is retrieved before the stick touches the floor or stops along the floor. 2. A pull back is achieved by holding the end of the fabric (maximally 50 cm from the end), executed while the fabric is extended in the air (with or without the stick touching the floor) or extended along the floor. • The pull back is executed: - during the flight, - immediately at the end of the flight, - for releases along the floor. Also possible after a short period of Ribbon extended along the floor. • A boomerang may be executed with 1 or more pull backs before catching the stick. All actions between the initial release and the catch of the stick belong to the same single apparatus technical element (not 2 or more separate boomerangs). 3. A catch of the stick. An element that only includes a pull back of the Ribbon and catch of the stick, without a release, does not meet the definition of a boomerang.
	"Echappe" is a type of small throw that includes the rotation of the stick in flight; the technique of the rotation of the stick in flight is possible for a high/medium throw and will be evaluated as a high/medium throw (not an "Echappe").

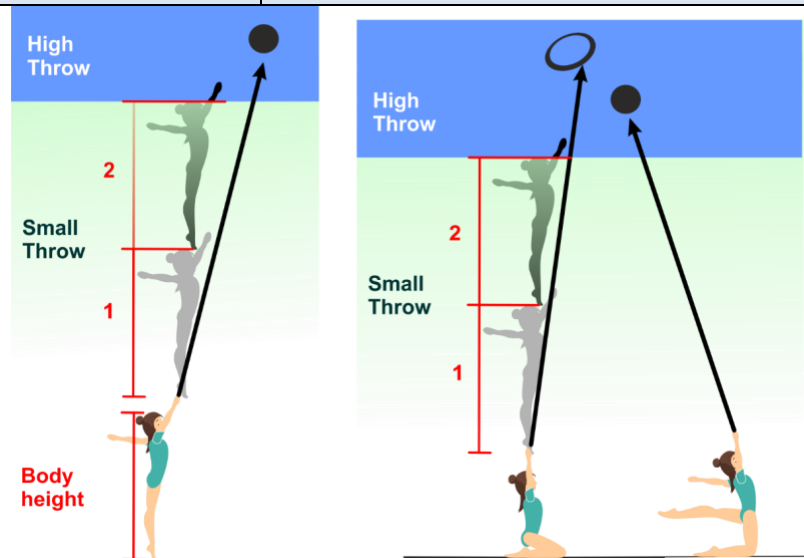
Technical Groups Valid for All Apparatus:

4. HIGH and MEDIUM THROWS AND CATCHES OF THE APPARATUS

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

Explanations	
What does it mean to catch "from the flight"?	Once the apparatus is thrown, the apparatus is in free flight in the air. To <u>catch</u> is to retrieve the apparatus from this flight. If instead, the gymnast intentionally lets the apparatus rebound on the floor before retrieval, this is not a catch but a <u>rebound</u> .
Could you please clarify the height of throws: from which point the height of the throw is measured?	Throw height is measured from the point where the apparatus is released.
Is the catch valid if the apparatus touches the floor?	If the gymnast takes the apparatus in a controlled manner at the same time as part of the apparatus makes contact with the floor, the catch is valid but an Execution penalty may apply (see Execution, pages 69-72). If the apparatus touches the floor before the gymnast takes the apparatus in a controlled manner, this is no valid catch and Execution will penalize for loss of apparatus. See also Explanations / Examples for Ribbon catches (Execution, page 66).

Examples of high throw:



5. SMALL THROWS AND CATCHES OF THE APPARATUS

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

- The apparatus must be in motion or in an unstable balance position, not simply held/squeezed for a long time
- Static apparatus is apparatus held/ squeezed:
 - "Apparatus held" means that the apparatus is held firmly with one or two hands and/ or by one part or more than one part of the body (not in an unstable position)
 - Apparatus held "for a long time" means held for **more than 4 seconds**

• UNSTABLE BALANCE

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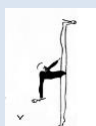
Examples and Explanations: Open Palm



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

- The pictures show the general principles for the technical element "unstable balance" in the palm.
- Each technical element may be performed at the beginning, during, or towards the end of a DB
- When a rotation DB is performed with a valid unstable balance maintained for 360°, this technical element validates the DB, even if the ball is squeezed in another part of the Difficulty.

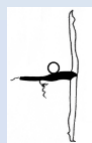
Examples: small surfaces and segments (not squeezed)



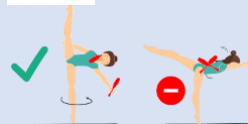
Top of the foot (with or without rotation)



Open palm (Ball only): during a DB with or without rotation



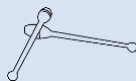
Chest: only with the Ball when not squeezed by another body segment



Neck (not the back): only during a DB with rotation

1 Club held in a position of "unstable balance" on the neck is considered valid as an unstable balance only when the other Club executes a technical movement; not valid for 2 Clubs crossed on the neck. One Club balanced on the other Club is considered

an Unstable

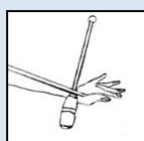


balance during a **DB with rotation** only

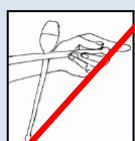


Unstable positions for one Club held by the other **on the outer side of the hand during a Rotation DB.**

Outer side



Inner side



One Club is held by the other **on the inner side of the hand** is not considered an unstable balance

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



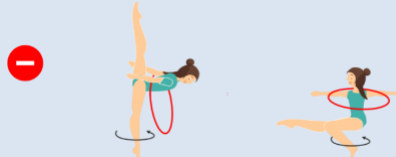
Only valid squeezed between small and/or large segments during a rotation.

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

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



Apparatus rested on a body segment with additional support of the arms is not valid as an Unstable



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

	• Large circle(s) (including “Sail” for Rope): For ribbon circle(s) may be medium or large; both sizes are seen as the same apparatus technical element • Figure eight (not for Ball): • Transmission of the apparatus around any part of the body or under the leg(s) from the hand or a part of the body to another hand or a part of the body • Transmission without the help of the hands with at least 2 different body parts (not the hands) • Passing over the apparatus with the whole or part of the body without transmission of the apparatus from the hand or a part of the body to another hand or a part of the body
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Explanations	
	Medium or Large circle: apparatus must complete a full circle of 360° Figure eight: two consecutive circles must be completed

Note for Levels 3–5: If a gymnast performs **accredited** 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 **accredited** Apparatus Elements may be performed with or without a **DB**.

Note concerning accredited apparatus elements

Valid for the **accredited apparatus elements**:

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

Invalid for the **accredited apparatus elements**:

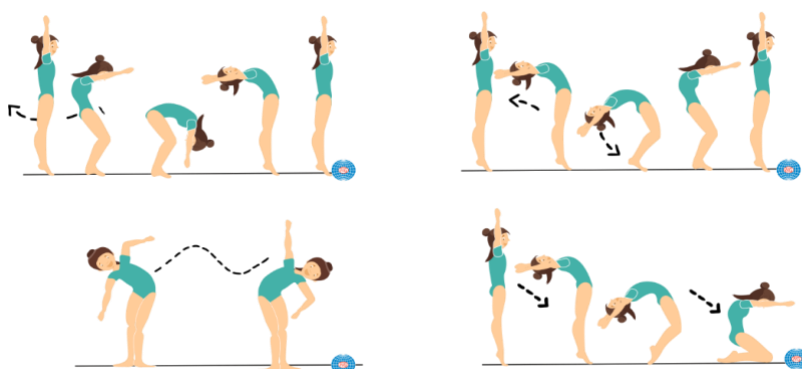
- Not attempting at all
- Not performing according to the definition
-

2. Body Waves

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

Examples:

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



Evaluation of the criterion, according to the definition:

- Bending backward and forward, without sequential motion through the body (segments participate simultaneously, not sequentially): Not valid.
- Sequential contraction of all body segments, but missing decontraction: Not valid.
- Sequential contraction and decontraction from the hips to the head, without participation of the knee and ankle joints: Not valid.
- The apparatus must be in motion during the wave (not static).
- All full body waves must be different:

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

3. Dance Steps Combinations

- Definition: Dance Steps Combination is a specific sequence of movements with the body and apparatus dedicated to expressing the stylistic interpretation of the music. It is choreographed according to the character, rhythm, tempo, and accents of the music.
- Minimum duration of 8 seconds with the apparatus in motion: starting from the first dance movement, all steps must be clear and visible for the entire 8-second duration.
- Coordinated with the music, which expresses a *rhythm* (not only regular timing),
- 2 modalities of traveling (Required only for Levels 4 and 5. *For the definition, see page 62*)
- No pre-acrobatic element(s) or high/medium throw(s) allowed.
- Part of the dance steps must be performed with displacement (not the full combination in the same place on the floor area).
- Part of the dance steps must be performed in upright positions (not the full combination of lying, kneeling, seated, etc.).

Explanations

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

- Guide for creating Dance Steps Combinations:

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

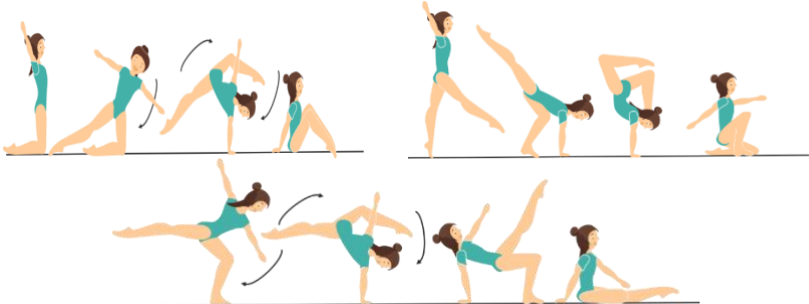
- Planes/axis of the apparatus
- Levels of the body and apparatus movement
- Directions in the steps and apparatus movements
- Speed in the body and apparatus movements in harmony with the music
- Modalities of handling the apparatus and of moving the body through the dance steps

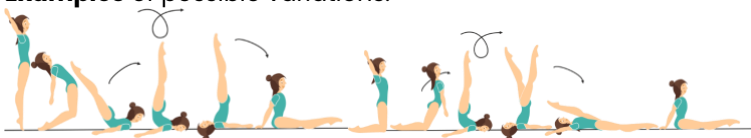
Dance Steps Combinations will not be valid in the following cases:

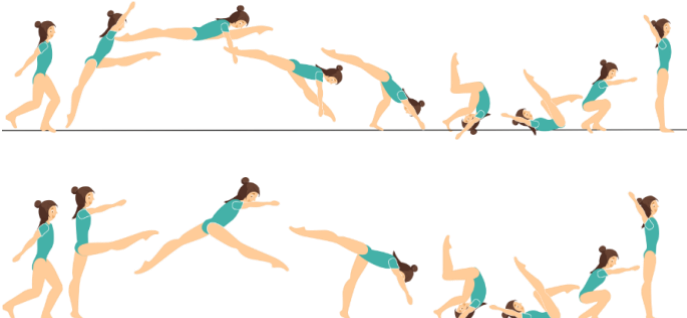
- Less than 8 complete seconds of the dance
- The entire combination is performed on the floor (only partially is possible).
- Loss of apparatus during 8 consecutive seconds.
- Loss of balance during steps with support on one or both hands or on the apparatus
- Total loss of balance with a fall of the gymnast during 8 seconds.
- No relation between the rhythm of the music and the body/apparatus movements
- With pre-acrobatic element(s)
- With high/medium throw (note: any "boomerang" throw with ribbon is allowed)
- With **DB**
- Static apparatus
- 2 modalities of traveling are missing (*apply only for levels 4 and 5*)
- Gymnast without contact with the apparatus for 5 or more seconds
- Dance steps combination started outside the floor area

4. Pre-Acrobatic Elements

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

No	Group	Examples of opportunities for variation	
1	Walkover forward	Starting position: Middle support: Ending position: Leg movements:	Standing, kneeling, sitting, etc. 1 hand, 2 hands, elbows, head, etc. Standing, kneeling, sitting, on 1 leg*, etc. Front split, side split, legs together in any phase, leg switch, ronde, cabriole/clapping, cycling, etc., with straight or bent knee(s) Examples of possible variations: 
2	Walkover backward	Starting position: Middle support: Ending position: Leg movements:	Standing, kneeling, sitting, etc. 1 hand, 2 hands, elbows, head, etc. Standing, kneeling, sitting, on 1 leg*, etc. Front split, side split, legs together in any phase, leg switch, ronde, cabriole/clapping, cycling, etc., with straight or bent knee(s) Example of a possible variation: 
3	Cartwheel	Starting position: Middle support: Ending position: Leg movements:	Standing, kneeling, etc. 1 hand, 2 hands, elbows, head, chest, neck, etc. Standing, kneeling, sitting, etc. Side split, legs together in any phase, leg switch, clapping, etc., with straight or bent knee(s) Note: Cartwheels that end lying flat are accepted as complete (360°) rotations. 
4	Roll forward	Starting position: Technique: Ending position: Leg movements:	Standing, kneeling, etc. Over the head, over a shoulder, etc. Standing, kneeling, sitting, through split, etc. Legs together, consecutively, split, etc., with straight or bent knee(s) Note: A roll may be ended in a lying position (valid as 360° rotation).

5	Roll backward	Starting position: Technique: Ending position: Leg movements:	Standing, kneeling, sitting, etc. Over the head, over a shoulder, etc. Standing, kneeling, sitting, through split, stag position, etc. Legs together, consecutively, split, etc., with straight or bent knee(s)
6	Chest roll forward	Starting position: Ending position: Leg movements:	Standing, kneeling, lying flat, etc. Standing, kneeling, through split, etc. Legs together, consecutively, split, etc., with straight or bent knee(s). Examples of possible variation: 
7	Chest roll backward	Starting position: Ending position: Leg movements:	Standing, kneeling, etc. Lying flat, kneeling, through split, etc. Legs together, consecutively, split, etc., with straight or bent knee(s) Example of a possible variation: 
8	Fish flop forward (back arch rolling onto the chest, passing over the shoulder with kip, rolling over the back)	Starting position: Ending position: Leg movements:	Standing, kneeling, etc. Sitting, etc. Legs together, consecutively, with split, cycling, etc., with straight or bent knee(s) Note: Fish flops that start or end lying flat are accepted as complete (360°) rotations. Examples of possible variations: 
9	Fish flop backward (rolling onto the back, passing over the shoulder with kip, back arch rolling over the chest)	Starting position: Ending position: Leg movements:	Standing, sitting, etc. Lying flat, kneeling, through split, etc Legs together, consecutively, with split, cycling, etc., with straight or bent knee(s) Note: Fish flops that start or end lying flat are accepted as complete (360°) rotations. Examples of possible variations: 

10	Dive leap	Flight: Technique: Ending position: Leg movements: With 180° split, without 180° split Straight, over a shoulder, etc. Standing, kneeling, through split, etc. Bent knees, straight knees, legs consecutively (for the roll) Examples of possible variations: 
11	Illusion (rotation on 1 leg, with the other leg raised, with 360° rotation in the vertical plane)	Middle phase: Ending position: Leg movements: With the trunk horizontal or lower, with or without hand support Trunk facing any direction, ending kneeling, etc. With straight legs or with bent leg(s) in any phase Note: Illusion is valid with 360° rotation in the vertical plane: From upright, passing through flexed position, and back to upright position. Illusion does not require 360° rotation in the horizontal plane: It is not necessary to start and end facing the same direction. Example of a possible variation: 

LEVEL 3 ONLY:

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

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

- Dorsal support on the shoulders
- Side or front splits on the floor, without any stop in the position (except additional **DB** value 0.1 for level 3 ONLY)
- Support on one or two hands or on the forearms without any other contact with the floor, without walkover/cartwheels, and without stopping in the vertical position.

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

- They are performed in passing without flight or fixation in a handstand position **except for a short pause (not more than 1 second)**. Flight or fixations in a handstand position (more than 1 second) are unauthorized techniques of pre-acrobatic elements. In this case, the pre-acrobatic element is evaluated for Difficulty, but Execution will *penalize 0.30 p.* for unauthorized technique.
- They are coordinated with a technical element of the apparatus.
- The gymnast should be in contact with the apparatus in the beginning, in the end, or during the whole element.
- A repetition of the pre-acrobatic element from the same group is not allowed. For repetition of the pre-acrobatic element from the same group- ***penalty 0.3 for each.***
- Maximum 4 pre-acrobatic elements allowed per routine. Any additional pre-acrobatic element ***0.3 penalty (global)*** (taken from the final Difficulty score by the Difficulty judge).
-

PENALTIES by the D JUDGE

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

LEVEL 3: FLOOR

DIFFICULTY

Difficulties of Body+ Composition **Components**

5 Difficulties of Body (DB)

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

Composition Components

- Value is given (accredited) for each composition component performed according to its definition.

Max allowed # for credit	Composition components	Value
3	Dance Steps Combinations	0.30 each
1	2 "Chaine" turns in releve performed in a row	0.20 (global)
1	Full Body wave	0.20
1	Full arms wave: simultaneous or alternating arms wave (performed separately from the Dance Steps)	0.20
4	Pre-acrobatic element	1 Required
Composition penalties		Penalty
Less than 1 required pre-acrobatic element		0.30

EXECUTION

Artistic + Technical Faults = 10.00 max

Artistic Faults: 2.00 max	Penalty
Dance Steps lack traveling in different directions : among the 3 dance steps <i>forward, sideways, and backward traveling must be present at least once.</i>	0.20
Lack of 4 modalities in the routine, which must include: <i>chasse, skips/hops, run, and jump (beside DB).</i> All 4 must be present to avoid a penalty	0.20
Dance Steps lack participation of the arms and/or head. Must be at least once in each Dance Steps combination to avoid penalty	0.20
Expression : lack of participation of the face and body segments during Dance Steps combinations and some additional parts of the exercise (see definition on pages 59–60)	0.20
Rhythm (see definition on page 59):	0.1 each time up to 1.20 max
Technical Faults (see pages 64–72)	8.00 max.

LEVEL 3: APPARATUS

DIFFICULTY

Difficulties of Body+ Composition **Components**

5 Difficulties of Body (DB)

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

Composition Components

- Value is given (accredited) for each composition component performed according to its definition.
- The requirements for the throw expect an attempted catch from flight (not from a rebound)
- Minimum **accredited** Apparatus Elements can **only be evaluated outside** of the Dance Steps combination

Max allowed # for credit	Composition components	Value
1	Series of bounces (any)	0.20
1	Series of swings, each more than ¼ of a circle, with straight arms passing the ball from hand to hand	0.20
2	Unassisted roll of the ball on 1 part of the body (each must be on a different part of the body)	0.20 each
1	Min. Medium throw (Valid only if throw executed with a straight arm(s))	0.20
1	Unstable balance of the ball (held on the palm or held on another part of the body) during the 360° rotation of the body	0.20
1	Dance Steps Combination	0.30

EXECUTION

Artistic + Technical Faults = 10.00 max

Artistic Faults: 2.00 max	Penalty
Lack of traveling in different directions : <i>forward, sideways, and backward traveling must be present at least once within the routine</i>	0.20
Lack of 4 modalities in the routine, which must include: <i>chasse, skips/hops, run, and jump (beside DB)</i> . All 4 must be present to avoid a penalty	0.20
Dance Steps lack participation of the arms and/or head.	0.20
Expression : lack of participation of the face/body segments in the movement (<i>see definition on pages 59–60</i>)	0.20
Rhythm (<i>see definition on page 59</i>)	0.1 each time up to 1.20max
Technical Faults (<i>see pages 64–72</i>)	8.00 max

LEVEL 4: FLOOR

DIFFICULTY

Difficulties of Body+ Composition **Components**

6 Difficulties of Body (DB)

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

Composition Components

- Value is given (accredited) for each composition component performed according to its definition.

Max allowed # for credit	Composition components	Value
3	Dance Steps Combinations	0.30 each
1	Full Body wave forward	0.20
1	Full Body wave backward	0.20
4	Pre-acrobatic elements (<i>isolated or in a row; must be different</i>)	2 Required
Composition penalty		Penalty
<i>Less than 2 pre-acrobatic elements</i>		0.30(<i>global</i>)

EXECUTION

Artistic + Technical Faults = 10.00 max

Artistic Faults= 2.50 max (see pages 59–63)	Penalty
Insufficient use of the entire floor area	0.20
Lack of 4 modalities in the routine, which must include: chasse, skips/hops, run, and jump (beside DB). All 4 must be present to avoid a penalty	0.20
Changes in speed and/or intensity of the music are not represented by contrasts in the body. Minimum 1 change required.	0.20
Absence of logical connections between movements (penalty applies after 2 illogical connections)	0.20
Rhythm	0.1 each time up to 1.20 max
Expression: lack of participation of the face/body segments in the movement (<i>see pages 59–60</i>)	0.50 max
Technical Faults (see pages 64–72)	7.50 max

LEVEL 4: APPARATUS

DIFFICULTY
Difficulties of Body+ Composition Components

5 Difficulties of Body (DB)

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

Composition Components

- Value is given (accredited) for each composition component performed according to its definition.
- The requirements for the throw expect an attempted catch from flight (not from a rebound)– all apparatus
- Minimum **accredited** Apparatus Elements can **only be evaluated outside** of the Dance Steps combination

Max allowed # for credit	Composition components - Hoop	Value
1	Passing through the hoop with any jump/leap/skips	0.20
1	Free Roll on the floor (<i>any</i>)– <i>min. 1 meter</i>	0.20
1	Series of rotations around the hand(s)	0.20
1	Min. Medium Throw (any, minimum 1 height of gymnast). Valid only if throw is executed with a straight arm(s)	0.20
1	Rotation around an axis (not valid on the floor)	0.20
	Composition components - Rope	Value
1	Jump through the rope rotating backward (from 1 foot, 2 feet, ect.)	0.20
1	Series of skips/hops through the rope (<i>any</i>)	0.20
1	Series of rotations of the rope folded in half, alternating side to side with the movement of the wrist	0.20
1	"Echappé"/ ' spirals (see page 34 for definition)	0.20
1	Min. Medium Throw (any, minimum 1 height of gymnast). Valid only if throw is executed with straight arm(s)	0.20
	Composition components - All routines	Value
2	Dance steps combination	0.30 each
EXECUTION: Artistic + Technical Faults = 10.00 max		
	Artistic Faults= 2.00 max (see pages 59–63)	Penalty
Insufficient use of the entire floor area		0.20
Changes in speed and/or intensity of the music are not represented by contrasts in the body. <i>Minimum 1 change required.</i>		0.20
Absence of logical connections between movements (penalty applies after 3 illogical connections)		0.20
Rhythm		0.1 each time up to 1.20 max
Expression: lack of participation of the face and body segments during Dance Steps combinations and some additional parts of the exercise		0.20 max
Technical Faults (see pages 64–72)		8.00 max

LEVEL 5: FLOOR

DIFFICULTY

Difficulties of Body+ Composition **Components**

7 Difficulties of Body (DB)

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

Composition Components

- Value is given (accredited) for each composition component performed according to its definition

Max allowed # for credit	Composition components	Value
3	Dance Steps Combinations	0.30 each
1	Full Body wave forward	0.20
1	Full Body wave backward	0.20
1	Full Body wave different from above/free of choice (<i>regardless of feet and body position</i>)	0.20
4	Pre-acrobatic elements (<i>isolated or in a row; must be different</i>)	2 Required
Composition penalty		Penalty
<i>Less than 2 pre-acrobatic elements</i>		0.30(<i>global</i>)
EXECUTION Artistic + Technical Faults = 10.00 max		
Artistic Faults= 3.00 max (see pages 59–63)		Penalty
Insufficient use of the entire floor area		0.20
Absence of character in each of the Dance steps combinations		0.20 for each combination
Changes in speed and/or intensity of the music are not represented by contrasts in the body. Minimum 1 change required.		0.20
Absence of logical connections between movements (penalty applies after 2 illogical connections)		0.20
Rhythm		0.1 each time up to 1.30 max
Expression: lack of participation of the face/body segments in the movement		0.50 max
Technical Faults (see pages 64–72)		7.00 max

LEVEL 5: APPARATUS

DIFFICULTY
Difficulties of Body+ Composition Components .

5 Difficulties of Body (DB)

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

Composition Components

- Value is given (accredited) for each composition component performed according to its definition
- The requirements for the throw expect an attempted catch from flight (not from a rebound)– all apparatus

Max allowed # for credit	Composition components – Ball and Clubs	Value
6	Fundamental Apparatus Elements (see Table for specific requirements on next page)	0.20 each
3	Throw (each with a different technique, minimum 1 height of a gymnast)	0.30 each
1	Catch with minimum 1 criteria from one of the above throws	0.30
	Composition components – Ribbon	Value
6	Fundamental Apparatus Elements (see Table for specific requirements on next page)	0.20 each
3	Apparatus Elements executed with the non-dominant hand: 1 Spirals, 1 Snakes, 1 Large circle (note: required spirals and snakes with the non-dominant hand are an addition to the required Fundamental Apparatus Elements)	0.30 each
1	Min. Small throw (any) or “Echappé” throw (see page 38 for definition)	0.30
	Composition components – All routines	Value
2	Dance Steps Combination	0.30 each
EXECUTION: Artistic + Technical Faults = 10.00 max		
Artistic Faults= 3.00 max (see pages 59–63)		Penalty
Insufficient use of the entire floor area		0.20
Absence of character in each of the Dance steps combinations		0.20 for each combination
Changes in speed and/or intensity of the music are not represented by contrasts in the body. <i>Minimum 1 change required.</i>		0.20
Absence of logical connections between movements (penalty applies after 3 illogical connections)		0.20
Rhythm		0.1 each time up to 1.50 max
Expression: lack of participation of the face/body segments in the movement		0.50 max
Technical Faults (see pages 64–72)		7.00 max

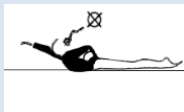
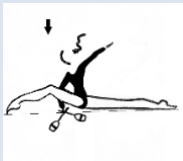
Apparatus	Fundamental Apparatus Technical Groups for Level 5	
	 2 different Rolls of the Ball over a minimum of two large body segments each	2
	 Series (min.3) of small bounces (below knee level) from the floor	1
	 One high bounce (knee level and higher) from the floor	1
	 Figure eight of the ball with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

Explanation
<i>Please see the detailed explanation for Specific Apparatus Technical Groups on Pages 34-42</i>

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

	Outside of visual control
	Without help of the hand(s)
	During a rotation
	Position on the floor
	Direct catch with rolling of the apparatus on the body
	Catch of the Ball with one hand from a High/Medium Throw. (Note: separate catch from another identical or different type of throw must be used to fulfill Fundamental Apparatus Technical Group requirement)
	Under the leg/legs
	Simultaneous catch of 2 unlocked Clubs from the flight

Explanations: Additional Criteria (General) for Catches

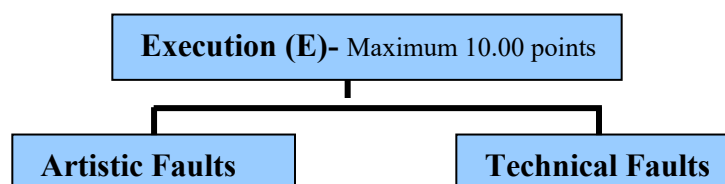
⊗	<u>"Outside the visual field"</u> Examples of the zones considered "outside the visual field:"   The position of the arm, or body part which executes the catch according to the above zones determines the criterion "outside the visual field": - Elements performed in front or on the side of the body are not valid for this criterion even if the trunk is bent back - Not valid for the Ball caught in two hands behind the neck with both arms bent (Note: valid for the Ball caught in 1 hand behind the neck with 1 arm bent) - When the gymnast lies on the floor, face up: Bases performed with the help of the hands, with arms overhead, are not "outside the visual field". - Catch performed without hands while the gymnast is upside down in a cartwheel is considered outside the visual field. 
⌘	<u>"Under the leg/ legs": in a difficult body-apparatus relationship performed under the leg/ legs.</u> Examples:   
=	<u>"Position on the floor":</u> - On the floor, support on any part of the stomach and/or chest - On the floor, support on any part of the back and/or neck - Lying completely down on the side The leg position is free. Examples of positions VALID as "position on the floor":      Examples of positions NOT valid as "position on the floor":   
≠	<u>"Without the help of the hands"</u> Not valid for: - catching the apparatus on the back of the hand(s) - catch of a Club on the inner side of the hand/forearm, using the other Club

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.
- The E-Judge (and the D-judge) must remain up to date with modern Rhythmic gymnastics, must know at all times what the most current performance expectation for an element should be, and must know how standards are changing as the sport evolves. In this context, they must also understand what is possible, what is reasonable to expect, what is an exception, and what is special.
- All deviations from the correct performance are considered artistic or technical errors and must be evaluated accordingly by the judges. The amount of the deduction for small, medium, or large errors is determined by the degree of deviation from the correct performance. The following deductions will apply for each and every visible technical deviation from the expected perfect performance. These deductions must be taken regardless of the difficulty of the element or exercise.
 - Small Error 0.10: any minor or slight deviation from the perfect technical execution
 - Medium Error 0.30: any distinct or significant deviation from the perfect technical execution
 - Large Error 0.50 or more: any major or severe deviation from the perfect technical execution
- Note: Execution technical faults must be penalized every time and for each element at fault.

EXECUTION (E) of the Individual exercises consists of:



ARTISTIC COMPONENTS

1. **RHYTHM**

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

- a) The movements of the body and the apparatus must correlate precisely with the musical accents and the musical phrases; both the body and apparatus movements should emphasize the tempo/pace of the music.
- b) Movements performed separately from the accents or disconnected from the tempo established by the music are penalized 0.1 each time.

Examples:

- When movements are visibly emphasized before or after the accents
 - When a clear accent in the music is “passed through” and not emphasized by movement
 - When movements are unintentionally behind the musical phrase
 - When the tempo changes and the gymnast is in the middle of slower movements and cannot reflect the change in speed (off the rhythm)
 - When a gymnast loses her apparatus
- c) The end of the composition should correlate precisely with the end of the music. When a gymnast completes her exercise and assumes her final pose before the end of the music or after the music has finished, this lack of harmony between music and movement at the end of the exercise is *penalized*.

2. **EXPRESSION**– The gymnast’s emotional interpretation of the music is expressed through her facial and body movements.

- a) Ample participation of the different body segments (head, shoulders, trunk, rib cage, hands, arms, legs, and face) creates plastic movements that convey character, emphasize the accents, and create amplitude.
- b) Regardless of the physical size or height of the gymnast, movements of the body segments are performed with maximum range, breadth, and extension.
- c) The gymnast has an expressive, energetic connection to the music, engaging the audience in her performance.
- d) Segmentary, rigid, or underdeveloped body movements are penalized according to the degree of prevalence in the exercise

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

a) A composition structured around a specific piece of music uses the changes in tempo and intensity to create contrasts.

b) The tempo (the time frequency of the beats or the pulse of the music)

and intensity of the gymnast's movements, as well as the movement of the apparatus, should reflect changes in the tempo and intensity of the music, in order to create Dynamic changes.

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

c) Dynamic changes may create contrasts in 3 different ways, in harmony with the structure of the music:

1) Contrasts in the tempo or intensity of the movements appearing instantly, from a part of the exercise to the next part.

2) A gradual increase or reduction in tempo or intensity of the movements, within a part of the exercise.

3) Creating a contrast through movement(s) (min. 2) that intentionally demonstrate(s) tempo/intensity that is opposite of the general tempo/intensity. Examples include performing a few musical phrase(s) extremely slow or extremely fast.

There are many other methods of modifying tempo and intensity, e.g., short stops/pauses/poses, or single movements with continuous changing of tempo/intensity within the movement. Only the 3 methods defined above are recognized as the required component for the Artistry evaluation.

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

4. CONNECTIONS: A “link” between two movements or Difficulties.

- a) The following changes in a gymnast's movements should be linked together with a clear purpose where one movement passes logically and smoothly into the next :
- Changes in levels
 - Changes in the directions of the body movements
 - Changes in the directions and planes of the apparatus
- b) Connections between movements that disrupt the unity of the composition are penalized, for example, but not limited to :
- Transitions from one movement or Difficulty to another that are illogical, abrupt including changes in directions or levels between movements or Difficulties
 - Prolonged preparatory movements before Difficulties. For example: “walking” preparation steps, which do not support the idea or character of the composition)
 - Unnecessary stops between movements which are not related to the rhythm or character
 - The evaluation of connections concerns the construction of the composition, not the execution. There is no connection penalty while the gymnast halts/pauses performing her composition due to execution mistakes such as running after the lost apparatus.
- c) At the beginning and end of the composition, the gymnast must be in contact with the apparatus. The start and final positions should not be extreme; they must be aesthetic.

5. CHARACTER IN DANCE STEPS COMBINATION (LEVEL 5 ONLY)

- A Dance Steps Combination is a specific sequence of movements with the body and apparatus dedicated to expressing the stylistic interpretation of the music. Therefore, a Dance Steps Combination must have a defined character in the movement.

- The stylized movements of the body segments, the speed and intensity of the movements, and the choice of traveling modalities should be carefully selected for the specific music on which they are performed.
- The construction of movements should aim to include all the body segments, as fitting for the specific music, including the head, shoulders, hands, arms, hips, legs, feet, etc.
 - a. The movements should have a clearly defined style emphasizing the unique interpretation of the character of the music; that style or character of movements should be developed from the beginning to the end of the Dance Steps Combination.
 - b. A defined character of movement: steps that reflect a style or theme of movement, could be but are not limited to :
 - Any classical dance steps
 - Any ballroom dance steps
 - Any folkloric dance steps
 - Any modern dance steps
 - c. Changes in the character in the music should be reflected by changes in the character of the Dance steps.
 - d. Starting from the first dance movement, a Dance Steps Combination must have a defined character in the movements throughout at least 8 seconds. If the character is interrupted, for example, for 1-2 seconds while performing an apparatus element with steps without character or the absence of the character for the entire duration of Dance steps Combination will be *penalized*.

6. USE OF FLOOR AREA

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

- The directions in which the gymnast travels are suggested to be varied across the floor area. The gymnast travels from one movement to another facing different directions (forward, backward, sideways), using different trajectories (lines, curves, circles, etc.), and **the modalities of traveling** (skipping, hopping, running, jumping, walking) are varied depending on the distance needed to travel. (Note: change of level is not considered a different modality)

PENALTIES by the Execution Judge (Artistic Faults)

Lack of contact with the apparatus in the beginning and end (<u>composition fault</u>).	0.30
Start or Finish position: extreme or not aesthetic (<u>composition fault</u>)	0.30
Lack of harmony between the music and movement at the end of the exercise	0.50
For exaggerated facial expressions, grimaces, mimicking, lip-syncing	0.30

SYMBOLS

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

EXPLANATIONS FOR TECHNICAL FAULTS PENALTIES

Explanations of Execution penalties for body movements :

- For "Body segment incorrectly held during a body movement," 1 penalty is taken "for **each incorrect segment**," and the penalty is taken "**each time**." This means:
 - A) Same segment on one or both sides of the body:
 - One or both knees bent at the same time : 0.10 p. for "knees" 1 time
 - One or both feet (not pointed at the same time, **low releve, foot rotated inwards**) : 0.10 p. for "feet" 1 time
 - B) Jump(s)/leap(s), with preparation:

- 1 split leap with 1 or both knees and 1 or both feet incorrectly held: 0.10 p. for knees and 0.10 p. for feet = 0.20 p.
- Chassé with 1 or both knees and 1 or both feet incorrectly held + split leap with 1 or both knees and 1 or both feet incorrectly held: 0.10 p. for knees and 0.10 p. for feet in the chassé + 0.10 p. for knees and 0.10 p. for feet in the leap = 0.40

C) Rotational elements:

- Series of **vertical rotations**, e.g., 3 chainés, each with bent knees: 0.10 p. for knees 1 time = 0.10 p.
- Series of **pre-acrobatic elements**, e.g., 3 walkovers, each with bent knees: 0.10 p. for knees for each pre-acrobatic element = 0.30 p.
- Walkover + 3 chainé + 2nd walkover, each with bent knees: 0.10 p. for the 1st walkover, 0.10 p. for the chainés, 0.10 p. for the 2nd walkover = 0.30 p.

D) Various types of traveling :

- 6 walking steps, performed with incorrectly held feet = 1 modality = 0.10 p. 1 time
 - 4 marching steps, performed with incorrectly held feet = 1 modality = 0.10 p. 1 time
 - 1 dance steps combination with 3 different modalities, performed with incorrectly held feet = *penalty* for each modality = 0.30 p.
- The **symmetrical position** of the shoulders and trunk during Body Difficulties is an essential aspect of the body technique, particularly for the gymnast's health. Asymmetrical positions will be *penalized* as "segment incorrectly held."
 - **Deviations in Body Difficulties:**
 - Each *penalty* will be applied separately for each fault. If a Body Difficulty has several incorrect shapes, the *penalty* is taken for each deviation from the correct shape.

Explanations / Examples		
Performance	Description	Execution penalties
	Medium deviation of the split Medium deviation of the trunk	0.30 p. + 0.30 p.

- Jump/leap with **swing technique** :
 - Jumps/leaps have 3 phases. Take-off, flight phase, and landing. The gymnast should develop the full potential of the jump/leap (the required shape) during the highest phase of the flight rather than 2 different shapes. If this requirement is not met, a *penalty* for “swing technique” (kip movement) must be applied.
- If during a balance Difficulty, the following faults happen: Shape not held for a minimum of 1 second, and loss of axis with an additional step:
 - The *penalty* is 0.30 p. + 0.30 p.
- In rotation, Difficulties, **sliding, hopping**, and **loss of balance** may occur in combination :
 - “Sliding” refers to a slight, smooth displacement during the rotation, resulting from the gymnast’s center shifting to different part(s) of the supporting foot/forefoot.
 - A “hop” is a loss of balance with or without travelling.
 - In the same rotation Difficulty, the gymnast is only *penalized* once for sliding OR once for loss of balance, even if there are different technical faults at different moments of the Difficulty:
 Example :
 Sliding near the beginning, loss of balance with hop near the middle, and loss of axis with an additional step at the end = total 0.30 p.
- Each body segment is penalized only once during the DB (maximally 0.10 p. for the knee(s), maximally 0.10 p. for the foot/feet, maximally 0.10 p. for the arm(s).
- “Static gymnast” applies when the gymnast is motionless for 4 or more seconds. (Example: forgetting the exercise, the gymnast stays still on the floor area trying to remember for 4 or more seconds.)

Explanations of Execution penalties for technique with Ribbon :

- If a small **knot** forms in the Ribbon and after a few movements it becomes a medium/large knot, only 1 *penalty* for the knot is taken (the higher penalty for a medium/large knot).
- **Ribbon staying on the floor** is *penalized* when the fabric lies still on the floor. No *penalty* is taken when the fabric is moving on the floor.
- The *penalty* for **the Ribbon staying on the floor** is not taken while the gymnast has halted/paused the exercise due to another error (knot, wrapping, loss of apparatus, etc.).
- For all types of **catches of the Ribbon**, the apparatus should normally be caught by the end of the stick. It is permitted to intentionally catch the Ribbon by its material within a zone of approximately 50 cm from the attachment, provided that this catch is justified for the next movement or the final pose. If the Ribbon is unintentionally caught by the fabric (by mistake) or is caught by the stick but not by the end, the *penalty* for "incorrect catch" is taken.

Explanations of Execution penalties for the technique of all apparatus :

- The *penalty* for **an imprecise trajectory is taken if a technical fault due to an imprecise throw** is visible. For example, if the gymnast has to run or change the intended direction in order to save the apparatus from a loss.
- On the line for simple stepping in place/imprecise trajectory in the *penalty* table, **only the highest applicable penalty is taken**.

Example :

- Right after the throw, the gymnast performs 1 simple step in place. After that, the gymnast realizes that the trajectory is imprecise and runs 3 steps towards the apparatus, which is caught in flight. Total *penalty* 0.30 p. for an imprecise trajectory with 3 steps to save the apparatus.
- The *penalty* for an **imprecise trajectory** is only taken when the apparatus is **caught in flight** : If an imprecise trajectory ends with a loss of apparatus, only

the loss of apparatus is *penalized*, according to the total number of steps taken: Steps while the apparatus is flight + steps after the apparatus has fallen to the floor.

- All apparatus must be caught without the involuntary **help of the other hand**. Exceptions where the other hand may be voluntarily used:
 - Rope: With a catch of an open Rope
 - Hoop: When the Hoop is rotating around the horizontal axis
 - Ball : When catching outside of the visual field
 - Clubs : When catching joined Clubs
 - Ribbon: When intentionally caught by the material
- The *penalty* for **incorrect catch** is taken when the intended catch is interrupted by an extra move by the gymnast in order to save the apparatus from falling and/or to continue to the next movement.
- If during a catch, the apparatus **touches the floor at the same time** as the gymnast touches the apparatus, and the gymnast immediately gains control of the apparatus, this is not a loss of apparatus. Depending on the type of catch, an *Execution penalty* may apply for the incorrect catch.

Examples:

- The Hoop is caught with the hand at the same time as the bottom part of the Hoop touches the floor: *Penalty* for incorrect catch.
- The flat Hoop is blocked against the floor using the legs at the same time as the bottom of the Hoop touches the floor: Correct catch, *no penalty*.
- The Ribbon stick is blocked between the knees at the same time as the tip of the Ribbon stick touches the floor: Correct catch, *no penalty*.

Explanations of combinations of penalties :

- When the gymnast performs several Execution faults with the apparatus **during the same DB**, each box in the penalty table is applied once.

Example :

- Passe pivot with alteration of the pattern (spirals) + alteration of the pattern (snakes) + involuntary wrapping around the body. *Penalty 0.10 p.*
for alteration of the pattern = *penalty 0.30 p.* for wrapping = 0.40 p.
- While a gymnast has **lost the apparatus** and is traveling to retrieve the apparatus, and eventually when traveling to return to the floor area (before resuming the performance):
 - **For this duration, no additional penalties** are taken for body segments and apparatus handling.
 - For this duration, **penalties are only taken** for loss of balance (with or without support or fall) and for additional losses of apparatus.

TECHNICAL FAULTS

1. TECHNIQUE OF THE BODY MOVEMENTS			
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Generalities	Incomplete movement or insufficient amplitude in the shape of Full Body Waves		
	Incomplete movement or lack of amplitude in the shape of Pre-Acrobatic elements		
	Adjusting the body position (Example During preparation, shifting the hand position on the floor without loss of balance, etc.)		
		Static gymnast (4 or more seconds)- see p. 65	
Basic technique	Body segment incorrectly held during a body movement (1 penalty for each incorrect segment, taken each time:), including the incorrect foot/releve, knee position, hip position, bent elbow, uncontrolled arm position, raised or asymmetric shoulders, asymmetric position of the trunk, etc.		
	Loss of balance: additional movement <u>without traveling</u> (e.g., hop without traveling, shifting of the forefoot or shaking of the supporting foot/leg, unintentional compensatory movement, etc.)	Loss of balance: additional movement <u>with traveling</u> (e. g., additional step, hop with travelling, loss of axis with an additional step, etc.)	Loss of balance with support on 1 or 2 hands or on the apparatus
			Total loss of balance with fall: 0.70
Jumps/ Leaps	Heavy landing	Incorrect landing: visible arched back during the final phase of landing	
	Jump/leap with swing technique ("kip movement")		
	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
Balances	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
		Shape not held for a minimum 1 second	
Rotations (Each penalty applied 1 time per rotation DB)	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with large deviation
	Involuntary support on the heel during a Pivot		
	Sliding		

Pre-acrobatic elements and elements from vertical rotation groups	Heavy landing	Unauthorized technique of pre-acrobatic elements	
		Walking in the handstand position (2 or more support changes)	

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

2. TECHNIQUE WITH THE APPARATUS			
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Generalities Loss of the apparatus <i>(For the loss of 2 Clubs in succession: the judge will penalize one time based on the total number of steps taken to retrieve the farthest Clubs)</i>			Loss and retrieval of the apparatus without traveling
			Loss and retrieval of the apparatus after 1-2 steps: 0.70
			Loss and retrieval of the apparatus after 3 or more steps: 1.00
			Loss of the apparatus outside the floor area (regardless of distance): 1.00
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: 1.00
			Loss of the apparatus, no contact with the apparatus at the end of the exercise: 1.00
Technique	Imprecise trajectory and catch in flight by adjusting the position or with 1-2 steps to save the apparatus	Imprecise trajectory and catch in flight with 3-4 steps to save the apparatus	Imprecise trajectory and catch in flight with 5 or more steps to save the apparatus
	Incorrect catch: Example: Catch with involuntary help of the other hand to save the apparatus, involuntary catch in the Ribbon fabric, etc. (See also Ball, exception for 2 hands)	Incorrect catch with involuntary contact with the body	
		Static apparatus * (see page 40)	

Rope			
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Basic technique	Incorrect handling: amplitude, shape, work plane, or for the rope not held at both ends (each time)		
		Loss of 1 end of the Rope	
		Feet caught in the rope during jumps or hops	
	Rope involuntary touching the body or the floor	Involuntary wrappings around the body or part of it without interruption in the exercise	Involuntary wrappings around the body or part of it with interruption in the exercise
	Knot without interruption in the exercise		Knot with interruption in the exercise
Hoop ○			
Basic technique	Incorrect handling or catch: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time)	Handling with involuntary contact with the body (Example: Blocking the hoop against the body during/after rolls, etc.)	
	Catch after throw: contact with the forearm	Catch after throw: contact with the arm	
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Sliding on the arm during rotations of the Hoop		
		Passing through the hoop: feet caught in the hoop	

Ball ●			
Basic technique	Incorrect handling: Ball held against the forearm ("grasped") or visibly squeezed by the fingers (each time)	Handling with involuntary contact with the body (Example: Blocking the Ball against the body during/after rolls, after bounces, etc.)	
	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 may use 2 hands)		
Clubs ♯			
Basic technique	Incorrect handling: irregular movement, arms too far apart during mills, interruption of the movement during small circles, etc. (each time)		
	Alteration of synchronization in the rotation of the 2 Clubs during throws and catches		
	Lack of precision in the work planes of the Clubs during asymmetric movements		
Ribbon ⑩			
Basic technique	Alteration of the pattern formed by the Ribbon: snakes, spirals insufficiently tight, not the same height, amplitude, etc. (each time)		
	Involuntary contact with the body	Involuntary wrappings around the body or part of it or around the stick without interruption	Involuntary wrappings around the body or part of it or around the stick with interruption
	Incorrect handling: imprecise passing or transmission, Ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the Ribbon (each time)		
	Small knot with minimal impact on the handling		Medium /Large knot: impact on the handling
	The end of the Ribbon stays on the floor involuntarily during the performance of patterns, throws, échappés, etc. (up to 1 meter.)	Part of the Ribbon stays on the floor involuntarily during the performance of patterns, throws, échappés, etc. (more than 1 meter)	

