







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










RHYTHMIC GYMNASTICS CHANGES and ERRATA to the CODE OF POINTS GROUP EXERCISES

Page 59, # 1.6	
The Difficulty score is 10.00 point maximum.	Final score of an exercise will be established by the addition of the D score and E score.
Page 60, # 2.1.3	
Minimum 1 Difficulty from each Body Group should be present and executed simultaneously by all 5 gymnasts.	Minimum 1 Difficulty from each Body Group should be present and executed simultaneously (or in very rapid succession; not in subgroups) by all 5 gymnasts. In case if the BD is not executed simultaneously: <ul style="list-style-type: none">• the BD can be valid if executed according to its definition• penalty by D1, D2 judges: 0.30
Page 60, # 2.1.4	Delete
It is not possible to perform more than 5 BD with a value above 0.10; the 5 highest will be counted.	• It is not possible to perform more than 5 BD with a value above 0.10; the 5 highest will be counted.
Page 61, # 2.1.9	
Series: an identical repetition of 2 or more jumps/leaps or pivots; each jump/leap or pivot in the series counts as 1 jump/leap or pivot difficulty	Series: an identical repetition of 2 or more jumps/leaps or pivots: <ul style="list-style-type: none">• each jump/leap or Pivot in the series counts as 1 jump/leap or Pivot Difficulty• each jump/ leap or Pivot is evaluated separately• in case one or more jumps/leaps in the series is performed at a lower value, the value of the performed shape(s) will be valid even with the identical handling. See Individual exercises page 17, #3.2.2 and page 45, #10.1.4
Page 61, #2.2.1	
An Exchange of apparatus where all 5 gymnasts must participate in two actions	An Exchange of apparatus where all 5 gymnasts must participate in two actions (base: 0.20):

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



Page 61, #2.2. ED definition		
Explanations Exchange may be performed with the same or mixed levels of the height/parabolas of the throws		Explanations Exchange may be performed with the same, different or mixed levels of the height/trajectory of the throws
Note for Rope/Ribbon: An ED by throwing the Rope or the Ribbon is valid only if the apparatus is totally free in space for any length of time.		Note for Rope/Ribbon: An ED by throwing the Rope or the Ribbon is valid only if the apparatus is totally free in space for any length of time.
Page 61, #2.2.2		
Only Exchanges by medium or large throws of the apparatus between the gymnasts are valid as ED .		Only Exchanges by medium or large throws (no boomerang) of the apparatus between the gymnasts are valid as ED . Large throws are determined by the required height or a distance of 6m between the gymnasts.
Page 61, #2.2.4		
Body Difficulty with a value of 0.10 may be performed (as criteria in the value of the ED) but will not count as a BD . A BD with a value of more than 0.10 performed during an ED will not be evaluated as a BD not counted as criteria for the ED .		Body Difficulty with a value of 0.10 may be performed either on the throw or on the catch of the ED (as criteria in the value of the ED) but will not count as a BD . A BD with a value of more than 0.10 performed during an ED will not be evaluated as a BD not counted as criteria for the ED .
Page 62, # 2.2.6.3. Additional criteria		
	Distance: 6 meters between the gymnasts during the throw and/or during the catch (when it is intended as part of the choreography) valid	Distance: 6 meters between each and every gymnast performing an exchange in the throw and/or during the catch (when it is intended as part of the choreography) valid one time per ED
	Throw and/or catch on the floor: gymnasts must already be on the floor and not moving towards the floor during the throw and/or catch (when it is intended as part of the choreography)	Throw and/or catch on the floor: <ul style="list-style-type: none"> gymnasts must already be on the floor and not moving towards the floor during the throw and/or catch (when it is intended as part of the choreography) gymnasts must change the position on the floor for the criteria to be valid on both the throw and catch if an ED is caught on the floor and another ED begins immediately, the gymnasts must change the position on the floor to receive the criteria on the floor for the throw
	One element of rotation during the throw, during the flight, during the catch of the exchange	One element of rotation during the throw, and/or during the flight, and/or during the catch of the exchange (each rotation must be different)
BD	With BD with value of 0.10 performed either on the throw or the catch	With BD with value of 0.10 performed either on the throw or the catch (For BD with value 0.10 with rotation: 0.10+0.10)
	Outside the visual field	Throw and/or catch outside the visual field

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	Without the help of the hands	<i>Throw and/or catch without the help of the hands (not valid for direct catch in rotation on the arm for hoop, or mixed catch rope and clubs)</i>	
	2 Clubs together simultaneously or asymmetric or in cascade	2 Clubs <i>thrown together (unlocked) simultaneously or asymmetric or in cascade</i>	
	Under the leg/ legs	<i>Throw and/or catch under the leg/ legs</i>	
	Throw after bounces on the floor/ throw after rolling on the floor. Direct re-throw/ re-bound without any stops – all apparatus	<i>Throw after bounces on the floor/ throw after rolling on the floor. Direct re-throw/ re-bound from different parts of the body/ floor – all apparatus</i>	
	Throw of the open and stretched  (held by one end or the middle)	<i>Throw of the open and stretched  (held by one end or the middle) Catch of the open and stretched  (held by one end) with continuous movement of  after the catch</i>	
	Catch of the Rope with one end in each hand	<i>Catch of the Rope with one end in each hand without support on other part of the body</i>	
	Direct catch of the  in rotation		Direct catch of the  in rotation (see )
	Mixed catch of  , 		Mixed catch of  ,  (see )
Page 63, #3.2.2			
Explanations: Note: identical apparatus elements performed on two different body difficulties are not considered “different” apparatus elements.		Explanations: Note: identical apparatus elements performed on two different Body Difficulties (from the same or different Body Groups) are not considered “different” apparatus elements.	
Page 63, #4.1			
See Individual 4.1.1 - 4.1.5, 4.5 (use of both hands in the apparatus handling is not required for Group)		See Individuals ##4.1.1 - 4.1.5, 4.5 (use of both hands in the apparatus handling is not required for Group)	
Page 63, #4.2 3rd dot			
Collaborations which do not interrupt the continuity of the S		Collaborations CC which do not interrupt the continuity of the S	
Page 64, #5.6			
The same rotation (pre-acrobatic elements, chaîné, etc.) may be used one time in R and one time in ED and/or in C		<i>The same rotational element (pre-acrobatic, chaînée, illusion, etc.) may be used one time in ED and one time in R or Collaboration. A Difficulty with a repetition of the same rotational element (pre-acrobatic, chaînée, illusion, etc.) is not valid (no penalty).</i>	

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Page 65. #6.3. Tables of Collaborations – Revised Table: text and values

Value			Types of Collaboration
0.10	0.20	0.30	Minimum 2 transmissions during the Collaboration with a minimum of 2 types of passing (listed below) by one or more apparatus:
CC			<ul style="list-style-type: none"> • throw: small or medium • rolls • bounces • sliding • rebound • etc.
			With a simultaneous medium or large throw of two or more apparatus by the same gymnast to the partner
			<p>While two gymnasts may hold the apparatus together, the main action – throw--must be done by one gymnast.</p> <p>The value of this type of throw is given one time per Collaboration. If two different gymnats throw 2 or more apparatus simultaneous or in rapid succession, this is one Collaboration.</p> <p>Note: a minimum of 3 clubs must be thrown or a minimum 1 club (2 clubs locked) + 1 additional apparatus must be thrown</p>
			With catch of two or more apparatus by the same gymnast after simultaneous medium or large throw
			<p>If the catch by one gymnast is in very rapid (1 sec.) succession, this  is also valid</p> <p>The two apparatus must arrive from two different partners or from one other partner and herself.</p> <p>It is not possible for the <u>same</u> apparatus thrown together for  to also be caught for . The value of this Collaboration is given one time per Collaboration</p> <p>Note: not valid when two or more apparatus are connected together in a tight (“locked”) position but valid when two or more apparatus are connected together in a tight (“locked”) position + additional apparatus.</p>

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Page 65, #6.4. Table of Collaborations with body rotation	Table of Collaborations with dynamic elements of body rotation
<ul style="list-style-type: none"> • Collaborations with rotation can be combined with the collaboration with simultaneous throw $C \nearrow$ or simultaneous catch $C \searrow$. In such a case, the value of the collaboration is given by addition of the values of the two components. • Collaborations with rotation cannot be combined with C or CC. 	<p><u>CR, CRR, CRRR</u></p> <ul style="list-style-type: none"> • In the Collaboration with dynamic element of body rotation, one or more gymnasts, engaged in the main body rotation action, can throw or catch their own apparatus in Collaboration with their partners. Collaboration is valid. • When passing over the apparatus, the apparatus (rope, ribbon) may not be simply lying on the floor but must be raised at least to the knee level. • Collaborations with dynamic element of body rotation can be combined with the collaboration with simultaneous throw $C \nearrow$ or simultaneous catch $C \searrow$. In such a case, the value of the collaboration is given by addition of the values of the two components. • Collaborations with dynamic element of body rotation cannot be combined with CC.
Page 66, #6.4. Additional Criteria for...	
<ul style="list-style-type: none"> • For CR, CRR, CRRR: when executed by a minimum 1 gymnast performing the main action of body rotation with loss of visual control, valid one time per throw and/or one time per catch per Collaboration with rotation 	<ul style="list-style-type: none"> • For CR, CRR, CRRR: when executed by a minimum 1 gymnast performing the main action of body rotation with loss of visual control, valid one time per Collaboration with dynamic element of body rotation: on the throw and/ or the catch. The value of the criteria is given once for the throw and/ or for the catch regardless of the number of gymnasts
Page 66, #6.5. Collaborations are valid ...	To add new point
<ul style="list-style-type: none"> f) Prohibited element g) thrown to her partner <u>after</u> she completes her rotation (the apparatus must be in flight <u>during</u> the rotation) 	<ul style="list-style-type: none"> f) Prohibited element g) Pre-acrobatic elements with unauthorized technique (Example: roll with flight) h) The apparatus is thrown to her partner <u>after</u> she completes her rotation (the apparatus must be in flight <u>during</u> the rotation)
Page 67, #7.1. Subgroup 1 (D1 and D2) Penalty: 0.30	
<p>Less than 1 Difficulties of each Body Group (\wedge, \top, δ): penalty for each missing Difficulty Less than 4 BD performed More than 5 BD above 0.10</p>	<ul style="list-style-type: none"> • Less than 1 Difficulty from each Body Group (\wedge, \top, δ): penalty for each missing Body Group • 1 Difficulty from each Body Group not performed simultaneously or in very rapid succession (not in subgroups) by all 5 gymnasts • Less than 4 BD performed • More than 5 BD above 0.10

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<p>Page 69, #4.2</p>	
<p>Character, Rhythm, Dynamic changes: all the norms mentioned in 4.1.1, 4.2.1 and 4.2.2 are also valid for Group exercises</p>	<p>Unity of Composition – Music and Movement: all the norms mentioned in Individual Exercises #4.1.1. page 51; 4.1.2. - 4.2.1. page 52 and 4.2.2. page 53 are also valid for Group exercises, so that the composition is created with harmony and structure around a guiding idea based on the character of the music and not a series of unrelated elements</p> <p style="text-align: center;">Explanations and suggestions</p> <p style="text-align: center;"><i>Creating a guiding idea or a “story”</i></p> <p style="text-align: center;">1. Development of the idea (theme, story)</p> <p><i>A story has a clear beginning, middle and end</i></p> <ul style="list-style-type: none"> • <i>In the first phase: introduce the idea or character, the opening of the story</i> • <i>Middle phase: main development of the exercise, including changes in rhythm</i> • <i>Final part: music should grow in intensity and end with a clear, marked final to emphasize the closing of the exercise, whether slow or fast</i> <p style="text-align: center;">2. Structure of the elements for greatest effect, maximum impact</p> <ul style="list-style-type: none"> • <i>Place the ED and most interesting Collaborations on the musical accents which are strong, clear and can best match the energy and intensity of the element</i> • <i>Place the most original/unique elements, most interesting relationships on the most interesting accents or phrases of the music or the dynamic changes</i> <p style="text-align: center;">3. Transitions between formations or between Difficulties</p> <ul style="list-style-type: none"> • <i>Transitions should be fast, logical and fluid in respect to modality (running, skipping, hopping, jumping, dancing) and organization of the movement (simultaneous, succession, etc)</i>
<p>Page 69, #4.4.3. Organization of the Collective Work</p>	
<ul style="list-style-type: none"> • The typical character of the Group Exercise is the participation of each gymnast in the homogeneous work of the group in a spirit of cooperation. 	<ul style="list-style-type: none"> • The typical character of the Group Exercise is the participation of each gymnast in the homogeneous work of the group in a spirit of cooperation. • Each composition should have various types of organization in the collective work with a minimum 1 of each of the following types of collective work

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<ul style="list-style-type: none"> Each composition should have various types of organization in the collective work with a minimum 1 of each of the following types of collective work 	<p>(see Explanations. Guide for collective work; page 70). There should be balance between the different types of organization in the collective work, so that one type does not overwhelm the composition (ex: majority of the exercise in synchronization)</p> <ul style="list-style-type: none"> Each composition should have various types of Collaborations. There should be balance between different types of Collaborations, so that one type does not overwhelm the composition (ex: majority of the exercise with Collaborations ^{C↗}) Each composition should have minimum 2 simple Collaborations without throw (C): gymnasts or apparatus passing over, under, or through the apparatus movements or partners
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Page 70, #4.4.3. Explanations. Guide for collective work **Delete**

5. Execution in collaboration: each gymnast enters into a relationship with one or more apparatus and one or more partners

Note: It is possible to combine different types of collective work

Page 71, #5: Revised Table of Artistic Faults **Guiding Idea: Character** **Revised Table**

5. Artistic Faults	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
<p>GUIDING IDEA: CHARACTER The style and character of the movements reflect the character of the music; this character forms a should guide all elements in the composition guiding idea developed through a beginning, middle and end</p>	<p>A defined character is present between or during majority (but not all) of the connecting elements/ movements and Dance Steps</p>		<p>A defined character or style is not fully developed in the Dance Steps; they are mainly walking, running or skipping to the accents without regard to the specific musical style.</p> <p>A defined character is present between or during some of the connecting elements and movements</p>		<p>There is no defined character of movement between the Difficulties, which are presented as only a series of Difficulties without a style of movement connected to the music.</p> <p>A defined character is only present during the Dance Steps</p>		<p>The Dance Steps and connecting movements have no defined character</p>			

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<p>GUIDING IDEA: Connections between formations</p>		<p>Transitions from one formation to another, few logical, not well connected. Gymnasts walk or run between (at least half) of the formations, lacking logical relationship or harmony with the unity/ guiding idea</p>								
<p>RHYTHM Harmony between movements and: Musical accents, phrases, and tempo Lack of synchronization</p>	<p>Isolated interruption, each time up to 1.00</p>									<p>Entire exercise is disconnected from the rhythm (background music)</p>
			<p>A musical introduction longer than 4 seconds without movement</p>		<p>Absence of harmony between music-movement at the end of the exercise</p>					
<p>Page 72</p>										
<p>DYNAMIC CHANGES Energy, power, speed and intensity of movement corresponds to dynamic changes in music</p>			<p>The gymnast's movements do not respect dynamic changes in the music OR the gymnast's movements do not create dynamic changes when the music lacks dynamic changes</p>							

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BODY EXPRESSION			Insufficient participation of the body segments, including the face by all the gymnasts.								
VARIETY											
• Formations		Lack of variety between amplitude /design in formations. Long stop in a formation.	Less than 6 formations (penalty one time)								
• Exchanges		Lack of variety in the throws									
• Organization of the collective work		One type of collective work overwhelms the composition									
• Collaborations		One type of Collaboration overwhelms the composition	Prohibited elements with collaboration								
• Directions / Trajectories and Travelling		Insufficient variety in the use of directions / trajectories Entire floor area is not used Insufficient variety in the use of levels and modalities of travelling									
• Apparatus Elements		Lack of variety in the planes, directions, techniques of Apparatus elements									

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Page 73, #6: Revised Table: (only changed text and values)

1. Technical Faults			
All penalties listed are given each time, regardless of the number of gymnasts at fault (overall penalties), unless otherwise specified in bold letters (these faults are given for each gymnast)			
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
Body movements			
Basic technique	Body segment incorrectly held during a movement (each time), including the incorrect foot and/or knee position, bent elbow, raised shoulders, asymmetrical position of the shoulders and/or trunk during a body element	Asymmetrical position of the shoulders and/or trunk during a body difficulty	
Leaps/Jumps (also see Annex- tables with angles)	Heavy landing	Incorrect landing: clearly arched back during the final phase of landing	
	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with major deviation
	Shape with small kip movement	Shape with medium kip movement	Shape with large kip movement
Balances (also see Annex- tables with angles)	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with major deviation
		Shape not held for a minimum 1 second	
Rotations (also see Annex- tables with angles)	Incorrect shape with small deviation	Incorrect shape with medium deviation	Incorrect shape with major deviation
		Shape neither fixed nor held during the base rotation	
	Support on the heel during a part of the rotation when performed in "relevé"	Axis of the body not at the vertical and ending with one step	
	Hop(s) without travelling	Hop(s) with travelling	
	Travelling (sliding) during the rotation		
Pre-acrobatic Elements	Heavy landing	Unauthorized technique pre-acrobatic/non-pre-acrobatic element	
		Walking in the handstand position	

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Synchronization	Lack of synchronization between individual movement and that of the group		
Formations	Imprecise line(s) within the formation		
Apparatus			
Collision	Collision between the gymnasts/apparatus (+ all the consequences)		Loss and retrieval without travelling
Loss of apparatus <i>For loss of apparatus: the judge will penalize one time, regardless of the number of gymnasts, based on the total number of steps taken to retrieve the farthest apparatus</i>			Loss and retrieval after 1-2 steps – 0.70
			Loss and retrieval after 3 or more steps: 1.00
			Loss outside the floor area (regardless of distance): 1.00
			Loss 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
Technique		Imprecise trajectory and catch in flight with 1 step	Imprecise trajectory and catch in flight with 2 or more steps / “Chasse” steps in R
			Unusable apparatus (0.70)
	Catch with the involuntary help of the other hand (Exception for ball: catches outside the visual field)	Incorrect catch with involuntary contact with the body	
		Static apparatus ** (regardless the number of the gymnasts)	
		During the Collaboration visible immobility of one or several apparatus for more than 4 seconds (regardless the number of the gymnasts)	

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Rope			
Basic technique	Incorrect handling or catch : amplitude, shape, work plane, the rope not held at both ends		
		Loss of one end of the rope without interruption in the exercise (each gymnast)	Loss of one end of the rope with interruption in the exercise (each gymnast)
		Passing through the rope: feet caught in the rope (each gymnast)	
			Involuntary wrappings around the body or part of it with interruption in the exercise (each gymnast)
		Knot in the rope without interruption in the exercise (each gymnast)	Knot in the rope with interruption in the exercise (each gymnast)
Hoop			
Basic technique	Incorrect handling or catch : alteration in the work plane, vibrations, irregular rotation on the vertical axis (up to a maximum of 1.00 point)		
	Catch after throw: contact with the forearm	Catch after throw: contact with the arm	
	Involuntary, incomplete roll over the body		
	Incorrect roll with bounce		
	Sliding on the arm during rotations		
		Passing through the hoop: feet caught in the hoop (each gymnast)	

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Ball			
Basic technique	Incorrect handling: ball held against the forearm ("grasped") or visibly squeezed by the fingers		
	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)		
Ribbon			
Basic technique	Alteration of the pattern formed by the ribbon: snakes, spirals insufficiently tight, not the same height, amplitude, etc.		
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon		Involuntary wrappings around the body or part of it with interruption in the exercise (each gymnast)
		Knot without interruption in the exercise (each gymnast)	Knot with interruption in the exercise (each gymnast)
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (up to 1 meter.)	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. (more than 1 meter)	

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ANNEX

Technical Program for Junior Individual Exercises

CURRENT TEXT	REVISED TEXT
Page 79, #1	Delete
Page 79, #2. Requirements for Difficulty	
Body Difficulty BD Min.3; Max.7	Minimum 3, 7 BD highest count
Dynamic Elements with Rotation (R) – minimum 1	Dynamic Elements with Rotation (R) – minimum 1 maximum 4
Page 79, #5	
The non-dominant hand must be used to perform a Fundamental Apparatus Technical element during 2 BD (Ball and Ribbon)	The non-dominant hand must be used to perform a Fundamental or Non-Fundamental Apparatus Technical element during 2 BD (Ball and Ribbon)
Page 79, #6.1	
Less than 3 BD performed or more than 7 BD performed	Delete
For more than 7 BD value more than 0.10	Delete
If the BD is repeated or the Apparatus Technical element is performed identically during BD , the Difficulty repeated is not valid (no penalty).	Delete
Fundamental Apparatus Technical elements	Minimum 1 from each group For each missing element

Technical Program for Junior Group

CURRENT TEXT	REVISED TEXT
Page 80, #1	Delete
Page 80, #5.1. Penalties by D-judges (D1 and D2)	
<ul style="list-style-type: none"> Less than 1 Difficulties of each Body Group (\wedge, \top, \circ): penalty for each missing Difficulty Less than 3 BD performed 	<ul style="list-style-type: none"> Less than 1 Difficulties of each Body Group (\wedge, \top, \circ): penalty for each missing Body Group 1 Difficulty from each Body Group not performed simultaneously (or in very rapid succession; not in subgroups) Less than 3 BD performed