

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



## RHYTHMIC GYMNASTICS CHANGES and ERRATA to the CODE OF POINTS GENERALITIES INDIVIDUAL EXERCISES

CURRENT TEXT	REVISED TEXT
<b>Page 4, #1.4. Timing</b>	
<ul style="list-style-type: none"> <li><b>Penalty</b> by the Coordinator Judge: 0.05 point for each additional or missing second</li> </ul>	<ul style="list-style-type: none"> <li><b>Penalty</b> by the <b>Time Judge</b>: 0.05 point for each additional or missing second</li> </ul>
<b>Page 5 and 6, # 2.1.2.2.</b>	
a) ... and the number of specific Fundamental apparatus technical group	<b>Delete</b>
c) <b>The Final D- score</b> will be the sum of the two partial D-scores: 10.00 points maximum.	<b>The Final D- score</b> will be the sum of the two partial <b>D</b> scores
<b>Page 7, #2.2</b>	
<p><b>Final Score: 20.00 points</b></p> <p>By addition: <b>D</b> score of 10.00 points maximum + <b>E</b> score of 10.00 points maximum</p>	The final score of an exercise will be established by the addition of the <b>D</b> score and <b>E</b> score.
<b>Page 8, # 3.2</b>	
Crossing of the boundary of the floor area by the apparatus or one or two feet, as well as any part of the body touching the ground outside the specified floor area or any apparatus leaving the floor area and returning by itself will be penalized.	<p>Any part of the body or apparatus touching outside the boundary of the floor area or any apparatus leaving the floor area and returning by itself will be penalized.</p> <p><b>Penalty</b> by the <b>Line Judge</b>: 0.30 point each time for an individual gymnast or for each Group gymnast at fault or for the apparatus each time (<b>two clubs</b></p>

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<p><b>Penalty</b> by the Coordinator Judge: 0.30 point each time for an individual gymnast or for each group gymnast at fault or for the apparatus each time.</p> <p>No penalty:</p> <ul style="list-style-type: none"> <li>○ if the apparatus leaves the floor area after the end of the exercise and the end of the music</li> <li>○ if the apparatus is lost at the end of last movement of the exercise.</li> <li>○ if the apparatus passes the boundary of the floor area without touching the ground.</li> <li>○ if the apparatus and/or gymnast touches the line.</li> </ul>	<p>together, which touch outside the boundary at the same time, is penalized one time as one apparatus)</p> <p>No penalty:</p> <ul style="list-style-type: none"> <li>○ if the apparatus leaves the floor area after the end of the exercise and the end of the music</li> <li>○ if the apparatus is lost at the end of last movement of the exercise</li> <li>○ if the apparatus passes the boundary of the floor area without touching the ground</li> <li>○ if the apparatus and/or gymnast touches the line</li> <li>○ If the broken or unusable apparatus is removed outside the floor area</li> </ul>
<p><b>Page 8, #3.3</b></p>	
<p>Each exercise will have to be performed entirely on the official floor area:</p> <ul style="list-style-type: none"> <li>• If the gymnast finishes the exercise outside the floor area, the penalty will be applied according to 3.2.</li> </ul>	<p>Each exercise will have to be performed entirely on the official floor area:</p> <ul style="list-style-type: none"> <li>• If the gymnast finishes the exercise outside the floor area, the penalty will be applied according to #3.2.</li> <li>• Any Difficulty initiated outside the floor area will not be evaluated (during or at the end of the exercise)</li> <li>• If the Difficulty is started inside the floor area and finished outside the floor area, the Difficulty will be evaluated</li> </ul>
<p><b>Page 9, #4.2.5</b></p>	
<p>Prior to the start of her exercise, if a gymnast determines her apparatus is unusable (example: knots in the ribbon), she may take a replacement apparatus.</p> <ul style="list-style-type: none"> <li>• <b>Penalty</b> by the Coordinator Judge: 0.50 point for excessive delays in routine preparation which delay the competition</li> </ul>	<p>4.2.5. Unusable apparatus (example: knots in the ribbon)</p> <p>4.2.5.1. Prior to the start of her exercise, if a gymnast determines her apparatus is unusable (example: knots in the ribbon), she may take a replacement apparatus.</p> <ul style="list-style-type: none"> <li>• <b>Penalty</b> by the Coordinator Judge: 0.50 point for excessive delays in routine preparation which delay the competition</li> </ul>

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	4.2.5.2. If during the exercise the apparatus becomes unusable, the use of a replacement apparatus is allowed
<b>Page 9, #4.2.6</b>	
<p>If the apparatus falls and <b>leaves</b> the floor area, the use of a replacement apparatus is allowed</p> <ul style="list-style-type: none"> <li>• <b>Penalty</b> by the Execution (<b>E</b>) Judge: 0.70 point for loss of apparatus outside the floor area (regardless of distance)</li> <li>• <b>Penalty</b> by the Coordinator Judge 0.30 point for apparatus leaving the floor area. If the apparatus is unusable (large knot during the exercise), the use of a replacement apparatus is allowed:</li> <li>• <b>Penalty</b> by the Execution (<b>E</b>) Judge: 0.70 point for unusable apparatus</li> </ul>	<p>If the apparatus falls and <b>leaves</b> the floor area, the use of a replacement apparatus is allowed, <b>with applicable penalties (see #3.2)</b></p>
<b>Page 10, #4.2.8</b>	
<p>If the apparatus falls but <b>does not leave</b> the floor area, the use of a replacement apparatus is not authorized:</p> <ul style="list-style-type: none"> <li>• <b>Penalty</b> by the Execution (<b>E</b>) Judge: 0.70 point for loss of apparatus</li> <li>• <b>Penalty</b> by the Coordinator Judge: 0.50 point for unauthorized use of a replacement apparatus</li> </ul>	<p>If the apparatus falls but <b>does not leave</b> the floor area, the use of a replacement apparatus is not authorized:</p> <ul style="list-style-type: none"> <li>• <b>Penalty</b> by the Coordinator Judge: 0.50 point for unauthorized use of a replacement apparatus</li> </ul>
<b>Page 10, # 5.1.1</b>	
The style of the skirt (cut or decorations) is free...	The style of the skirt (cut or decorations) is free, <b>but the look of a ballet “tutu” is forbidden</b>
<b>Page 12, # 7. Penalties taken by the Coordinator Judge</b>	<b>Penalties taken by the Time, Line and Coordinator Judge</b>

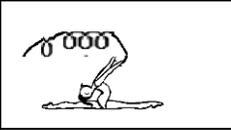
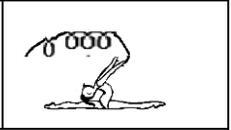
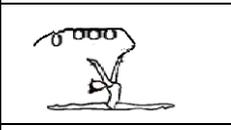
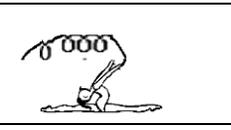
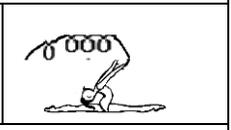
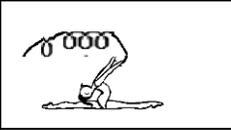
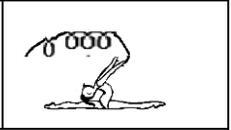
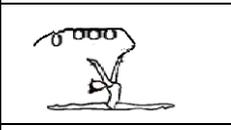
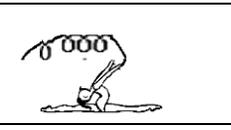
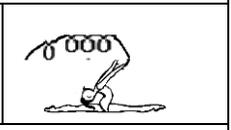
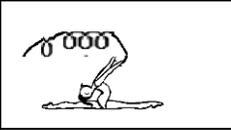
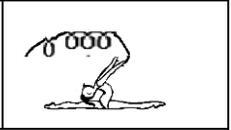
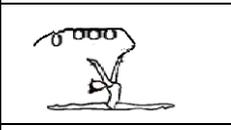
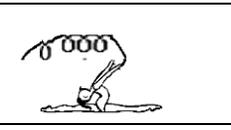
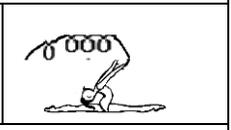
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<b>Page 13, #1.6</b>	
D1, D2 judges: evaluate the number and value of the <b>BD</b> , number and value <b>S</b> and number of Fundamental Apparatus elements and record them in symbol notation	<b>D1, D2</b> judges: evaluate the number and value of the <b>BD</b> , number and value <b>S</b> and record them in symbol notation
<b>Page 13, #1.7</b>	
The Difficulty score is 10.00 point maximum.	<b>Delete</b>
<b>Page 13, #1.8 Requirements for Difficulty</b>	<b>#1.7 Requirements for Difficulty</b>
Body Difficulty, Min. 3, Max. 9 Dynamic Elements with Rotation: Min. 1 Apparatus Difficulty: Min.1.	Body Difficulty, Minimum 3, Highest 9 counted Dynamic Elements with Rotation: Minimum 1, <b>Maximum 5</b> Apparatus Difficulty: Minimum 1
<b>Page 14. #2.1.3</b>	
It is not possible to perform more than 9 <b>BD</b> with a value above 0.10; the 9 highest correctly performed Difficulties will be counted.	The 9 highest Difficulties correctly performed will be counted.
<b>Page 14, #2.1.5</b>	
It is possible to perform jump/leaps or pivots in series. Series: an identical repetition of 2 or more jump/ leaps or pivots; <b>each</b> jump/leap or pivot in the series counts as 1 jump/leap or pivot Difficulty	It is possible to perform jump/leaps or pivots in series. Series: <ul style="list-style-type: none"> <li>• an identical repetition of 2 or more jump/leaps or pivots</li> <li>• <b>each</b> jump/leap or pivot in the series counts as 1 jump/leap or pivot Difficulty</li> <li>• <b>each jump/leap or pivot in the series is evaluated separately</b></li> </ul>
<b>Page 14, #2.1.6</b>	
The request for evaluation of the element must be accompanied with the descriptive text in English and French with drawings of the element and a DVD or electronic link.	The request for evaluation of the element must be accompanied with the descriptive text in English and French with drawings of the element <b>and an uploaded video.</b>
<b>Page 14, #2.2.3</b>	
Without one or more of the following serious technical faults:	Without one or more of the following technical faults:

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<ul style="list-style-type: none"> <li>• A major alteration of the basic characteristics specific to each group of Body Difficulties</li> <li>• A major technical fault with the apparatus (technical fault of 0.30 or more)</li> </ul>	<ul style="list-style-type: none"> <li>• A major alteration of the basic characteristics specific to each group of Body Difficulties</li> <li>• <b>Loss of balance with support on one or both hands or on the apparatus</b></li> <li>• <b>Total loss of balance with fall</b></li> <li>• A technical fault with the apparatus (technical fault of 0.30 or more)</li> </ul>
<p><b>Page 15, #2.3.1</b></p>	
<p>Determined by the body shape presented: regardless of the intended shape.</p>	<p>Determined by the body shape presented:  <b>To be valid all <b>BD</b> must be performed with a fixed and defined shape; this means the trunk, legs and all corresponding body segments are in the correct positions to identify a valid <b>BD</b> shape: example: 180° split position, a closed back bend, ring, stag position, etc.</b></p> <ul style="list-style-type: none"> <li>• <b>When the shape is recognizable with a small deviation of 10° or less of one or more of the body segments, the <b>BD</b> is valid with a Technical Execution penalty of -0.10 for each incorrect body position</b></li> <li>• <b>When the shape is recognizable with a medium deviation of 11-20° of one or more of the body segments, the <b>BD</b> is valid with a Technical Execution penalty of -0.30 for each incorrect body position</b></li> <li>• <b>When the shape is not sufficiently recognizable with a major deviation of more than 20° of one or more of the body segments, the <b>BD</b> is not valid with a Technical Execution penalty of -0.50 for each incorrect body position</b></li> </ul> <p><b>See Technical Directives: ANNEX</b></p>
<p><b>Page 16, #3.2.1.</b></p>	
<p>A minimum 1 element from each Fundamental Apparatus Technical Group in each exercise.</p>	<p><b>Delete</b></p>
<p><b>Page 16, #3.2.2</b></p>	<p><b>Became #3.2.1.</b></p>
<p>Note: identical apparatus elements performed on two different body difficulties are not considered “different” apparatus elements.</p>	<p>Table of Explanations:</p>

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	Note: identical apparatus elements performed on two different Body Difficulties (from the same or different Body Groups) are not considered “different” apparatus elements.												
<b>Page 16, #3.2.3</b>	<b>Page 17, #3.2.2.</b>												
Identical apparatus elements during <b>BD</b> will not be valid (see 2.2.2), except in the case of series: it is possible to repeat identical apparatus handling during a series of jump/ leaps and pivots	Identical apparatus elements during <b>BD</b> will not be valid (see #2.2.2), <b>except in the case of series:</b> <ul style="list-style-type: none"> <li>it is possible to repeat identical apparatus handling during a series of jump/leaps and pivots, <b>and each jump/leap or pivot in the series is evaluated separately.</b></li> <li><b>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.</b></li> </ul> <div style="text-align: center;"> <table border="1" style="margin: auto;"> <tr> <td></td> <td></td> <td></td> </tr> <tr> <td colspan="3" style="text-align: center;">All elements valid</td> </tr> <tr> <td></td> <td></td> <td></td> </tr> <tr> <td colspan="3" style="text-align: center;">All elements valid</td> </tr> </table> </div>				All elements valid						All elements valid		
													
All elements valid													
													
All elements valid													
<b>Page 17, # 3.3.1. Rope</b> 													
 Catch of the Rope with one end in each hand	 Catch of the Rope with one end in each hand <b>without support on another part of the body</b>												
<b>Page 19, # 3.3.4. Clubs</b>  <b>Explanations</b>													
 Small throws of 2 Clubs together simultaneously or alternating	 Small throws of 2 Clubs together simultaneously ( <b>unlocked</b> ) or alternating												

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with rotation and catch	with 360° rotation and catch
∞ Free rotations of 1 or 2 Clubs on a part of the body	∞ Free rotations of 1 or 2 Clubs ( <b>unlocked or locked</b> ) on <b>or around a part of the body or around the other club</b>
Note: ↔ In order for a BD to be valid throw and catch required (Clubs-Fundamental element)	Note: ↔ <b>BD</b> is valid if either throw or catch (both actions not required) is performed during the <b>BD</b>
Page 19, # 3.3.5. Ribbon 	Add 4 <sup>th</sup> dot
	∞ • <b>Medium circle of the Ribbon</b>
<b>Page 20, #3.4 Revised final point: apparatus handling</b>	
∞ • Passing over the apparatus with the whole or part of the body <b>without a transmission of the apparatus from the hand or a part of the body to another hand or part of the body</b>	
<b>Unstable balance. Explanations: Revised</b>	
<p>⌘ Apparatus held without the help of the hand(s) either:</p> <p>1) on a small surface of a body segment <b>or (only during rotation) on a second club</b></p> <p><b>Exceptions:</b></p> <ul style="list-style-type: none"> <li>• The open palm is considered a small surface only during a Rotation on one leg (on releve – Pivot or flat foot – Examples. Penche; Illusion)</li> <li>• <b>One club balanced on the other club is considered unstable during a BD with rotation</b></li> </ul>	
→ Small throws/ catches (for clubs with or without 360° rotation) Small throw of 2 clubs locked together (with or without 360° rotation)	
<b>Page 23, #4.1.2</b>	
With a minimum 1 Technical Apparatus element (fundamental or non-fundamental see 3.3; 3.4) with the non-dominant hand (use of both hands in the apparatus handling). Not required for rope and clubs.	<b>Delete</b>
<b>Page 23, #4.1.3</b>	<b>Became #4.1.2</b>
<b>Page 23, #4.1.4</b>	<b>Became #4.1.3</b>

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<p><b>Page 23, #4.1.5</b></p>	<p><b>Page 25, #4.1.4</b></p>
<p>With a minimum 2 different varieties of movement: modalities, rhythm, directions, levels</p>	<p>With a minimum 2 different varieties of movements:</p> <ul style="list-style-type: none"> <li>➤ modalities of steps (step, hop, skip, run, etc.)</li> <li>➤ rhythm</li> <li>➤ directions: body facing different directions, body moving in different pathways</li> <li>➤ levels</li> </ul>
<p><b>Page 23, #4.2</b></p>	
<p>The following are possible during <b>S</b>:</p> <ul style="list-style-type: none"> <li>• <b>BD</b> with a value of 0.10 point max (example: “cabriole” jump, “passé” balance, etc.).</li> <li>• <b>AD</b> if it does not interrupt the continuity of the dance. They are calculated within the 8 seconds.</li> <li>• Throws (small, medium, large) if they support the idea of the dance or helps increase amplitude and variety in the movement</li> </ul>	<p>The following are possible during <b>S</b>:</p> <ul style="list-style-type: none"> <li>• <b>BD with a value of 0.10 (except Illusion)</b> Example: “cabriole” jump, “passé” balance, etc.).</li> <li>• <b>AD (max.1) without a pre-acrobatic element(s) or Illusion(s)</b></li> <li>• Throws (small, medium, large) if they support the idea of the dance or helps increase amplitude and variety in the movement</li> </ul>
<p><b>Page 23, #4.3</b></p>	
<p>It is not possible to perform:</p> <ul style="list-style-type: none"> <li>• <b>R</b> during <b>S</b></li> <li>• Completely on the floor</li> </ul>	<p>It is not possible to perform:</p> <ul style="list-style-type: none"> <li>• <b>R</b> during <b>S</b></li> <li>• <b>Pre-acrobatic element(s), Illusion(s)</b></li> <li>• <b>More than 1 AD</b></li> <li>• Completely on the floor</li> </ul>
<p><b>Page 23, #4.4</b></p>	
<p>Dance Steps Combinations will <u>not</u> be valid in the following cases:</p> <ul style="list-style-type: none"> <li>• Less than 8 seconds of dance</li> </ul>	<p>Dance Steps Combinations will <u>not</u> be valid in the following cases:</p> <ul style="list-style-type: none"> <li>• Less than 8 seconds of dance</li> <li>• Major alteration of the basic technique of the apparatus handling (<b>Technical faults of 0.30 or more</b>).</li> </ul>

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<ul style="list-style-type: none"> <li>• Major alteration of the basic technique of the apparatus handling (Faults of 0.30 penalty or more by Execution judges).</li> <li>• No relation between the rhythm and character of the music and the body and apparatus movements</li> <li>• Without a minimum 2 different varieties of movement: modalities, rhythm, directions, or levels in each Dance Steps Combinations</li> <li>• Missing a minimum 1 Fundamental Apparatus Technical elements</li> <li>• Missing a minimum 1 Apparatus Technical element with the non-dominant hand</li> <li>• The entire combination performed on the floor</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Loss of balance with support on one or both hands or on the apparatus</b></li> <li>• <b>Total loss of balance with fall</b></li> <li>• No relation between the rhythm and character of the music and the body and apparatus movements</li> <li>• Without a minimum 2 different varieties of movement: modalities, rhythm, directions, or levels in each Dance Steps Combinations</li> <li>• Missing a minimum 1 Fundamental Apparatus Technical elements</li> <li>• <del>Missing a minimum 1 Apparatus Technical element with the non-dominant hand</del></li> <li>• The entire combination performed on the floor</li> <li>• <b>With pre-acrobatic element(s) and/or Illusion(s)</b></li> <li>• <b>More than 1 AD</b></li> </ul>
<b>Page 24, #5.1 Requirements:</b>	<b>Page 24, to add # 5.1.1</b>
	<b>R: minimum 1, maximum 5 (chronological)</b>
<b>Page 24, #5.1.1</b>	<b>Became #5.1.2</b>
<b>Page 24, #5.1.2</b>	<b>Became #5.1.3</b>
<b>Page 24, #5.1.3</b>	<b>Page 24, #5.1.4</b>
<p>R value is determined by the number of rotations and executed criteria: if the final rotation is executed after the catch, this rotation and the criteria belonging to this rotation (possibly level and/or axis) are not valid.</p>	<p>R value is determined by the number of rotations and executed criteria: if the final rotation is executed after the catch, this rotation and the criteria belonging to this rotation (possibly level or axis) are not valid.</p> <p><b>Other criteria which <u>is</u> correctly executed on the catch is valid, even if the final rotation is not.</b></p>
<b>Page 24, #5.1.4</b>	<b>Became #5.1.5</b>

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<b>Page 24, #5.1.5</b>		<b>Page 24, #5.1.6</b>	
Each rotation (pre-acrobatic elements, chaîné, etc.) may be performed either isolated or in a series, maximum 1 time. Repetition of any of these rotations (isolated or in a series) in another <b>R</b> is not valid		Each rotation (pre-acrobatic elements, chaîné, <b>illusion</b> , etc.) may be performed either isolated or in a series, maximum 1 time. Repetition of any of these rotations (isolated or in a series) in another <b>R</b> is not valid	
<b>Page 24, #5.2</b>			
	Change of body rotation axis and/or change of level during rotations		Change of body rotation axis <b>or</b> change of level during rotations ( <b>in each R only one criteria is valid: the change of axis or the change of level - not both</b> ).
	Outside of visual control		Outside of visual control
	Without the help of the hands		Without the help of the hands: ( <b>not valid for direct catch with rotation with the arm (O); mixed catch (U, II)</b> )
	Catch <b>during</b> a rotation		Catch <b>during</b> a rotation: <b>only valid when performed together with</b> 
	Under the leg/ legs		Under the leg/ legs
<b>Page 25, #5.2 (new table)</b>			
<b>Specific Criteria of the throw</b>		<b>Specific Criteria of the catch</b>	
	Passing through the apparatus during throw (U, O)		Passing through the apparatus during catch (U, O)
	Throw after bounces on the floor/ throw after rolling on the floor		Direct re-throw/ re-bound without any <b>stops from different parts of the body or floor</b> – all apparatus
	Throw of the open and stretched U (held by one end or the middle)		Catch of the Rope with one end in each hand <b>without support on another part of the body</b>
			<b>Catch of the open and stretched Rope held by one end with continuous movement of the Rope after the catch</b>
	Throw with rotation around its axis (Hoop O) or rotation in the horizontal plane (Club(s) II)		Direct catch with rolling of apparatus over the body
	Throws of 2 <b>unlocked</b> Clubs (II): simultaneously, asymmetric, “Cascade” (double or triple)*		Catch of the Ball (●) with one hand

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	Throw on oblique plane $\circ$		Direct catch of the $\circ$ in rotation (see $\neq$ )
			Mixed catch of $\cup$ , $\parallel$ (see $\neq$ )
<b>Page 25, #5.3.1 (2<sup>nd</sup> dot)</b>			
With rotation with a value of more than 0.10 (example: Jumps/Leaps and Rotations of 180° and more during the throw and/ or catch): these rotations count for the number of rotations in <b>R</b> and as <b>BD</b>		With rotation with a value of more than 0.10 (example: Jumps/Leaps and Rotations of 180° and more during the throw <b>or</b> catch): these rotations are counted for the number of rotations in <b>R</b> and as <b>BD</b>	
<b>Page 26, #5.4.1</b>			
<p><b>“Dive Split Leap”</b>: leap with trunk bent forward followed directly by one roll is valid for <b>R</b>.</p> <p>Dive Split Leap may be performed for <b>R</b> and <b>AD</b>.</p> <p>Judges should give credit for the criterion “change of level” <math>\neq</math> for the Dive Split Leap during <b>R</b>: “Dive Split Leap” followed directly by another 2 rolls = R3 <math>\neq</math> (<b>R</b> with 3 rotations).</p>		<p><b>“Dive Leap”</b>: leap with trunk bent forward followed directly by one roll.</p> <ul style="list-style-type: none"> <li>○ Dive Leap may be performed for <b>R</b> when followed directly by another rotation.</li> <li>○ “Change of level” <math>\neq</math> is valid for the Dive Leap during <b>R</b>: “Dive Leap” followed directly by another roll/ rotation = R2 <math>\neq</math> .</li> </ul>	
<b>Page 26, #5.4.2</b>			
<p>Walkovers and cartwheels are considered different:</p> <ul style="list-style-type: none"> <li>• forward or backward or sideways</li> <li>• with support on one hand or on two hands</li> <li>• on the forearms, on the chest or the back</li> <li>• with and without switch of the legs</li> <li>• starting and landing positions: on the floor or standing</li> </ul>		<p>Walkovers and cartwheels are considered different:</p> <ul style="list-style-type: none"> <li>• forward or backward or sideways</li> <li>• <del>with support on one hand or on two hands</del></li> <li>• on the forearms, on the chest or the back</li> <li>• with and without switch of the legs</li> <li>• starting and landing positions: on the floor or standing</li> </ul>	
<b>Page 26, #5.4.5</b>			
The same pre-acrobatic element may be used one time in <b>R</b> and one time in <b>AD</b> .		The same rotational element (pre-acrobatic, chaînée, illusion, etc.) may be used one time in <b>R</b> and one time in <b>AD</b>	

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

<b>Page 27, #6.1.1</b> May be performed: <ul style="list-style-type: none"> <li>• Isolated</li> <li>• During <b>BD</b>: the apparatus base will validate the <b>BD</b></li> <li>• During <b>S</b></li> </ul>	May be performed: <ul style="list-style-type: none"> <li>• Isolated</li> <li>• During <b>BD</b>: the apparatus base will validate the <b>BD</b></li> <li>• During <b>S</b> – maximum 1 <b>AD</b> (without pre-acrobatic element(s) or Illusion(s))</li> </ul>						
<b>Page 27, #6.1.2</b>							
Each <b>AD</b> must be different	Each <b>AD</b> must be different; an identical repetition is not valid ( <b>no penalty</b> )						
<b>Page 27, # 6.3.2</b>							
The Base coordinated with a minimum 2 Criteria listed below (#6.4) has a value of 0.30 or 0.40.	The Base coordinated with a minimum 2 Criteria listed below (#6.4) has a value of 0.20, 0.30, 0.40 <table border="1" style="margin-top: 10px; width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">Apparatus Base (Fundamental or Non-Fundamental Apparatus Group)</td> <td style="text-align: center; padding: 5px;">0.20</td> </tr> <tr> <td style="padding: 5px;">                     Specific Apparatus Bases:                     <ul style="list-style-type: none"> <li>• Roll over a minimum of 2 large body segments</li> <li>• Small throw and catch of 2 unlocked clubs</li> <li>• Large throw</li> <li>• Transmission without the help of the hands with at least 2 different body parts (not the hands)</li> </ul> </td> <td style="text-align: center; padding: 5px;">0.30</td> </tr> <tr> <td style="padding: 5px;">Catch or rebound from the floor or a part of the body from a Large Throw ↓</td> <td style="text-align: center; padding: 5px;">0.40</td> </tr> </table>	Apparatus Base (Fundamental or Non-Fundamental Apparatus Group)	0.20	Specific Apparatus Bases: <ul style="list-style-type: none"> <li>• Roll over a minimum of 2 large body segments</li> <li>• Small throw and catch of 2 unlocked clubs</li> <li>• Large throw</li> <li>• Transmission without the help of the hands with at least 2 different body parts (not the hands)</li> </ul>	0.30	Catch or rebound from the floor or a part of the body from a Large Throw ↓	0.40
Apparatus Base (Fundamental or Non-Fundamental Apparatus Group)	0.20						
Specific Apparatus Bases: <ul style="list-style-type: none"> <li>• Roll over a minimum of 2 large body segments</li> <li>• Small throw and catch of 2 unlocked clubs</li> <li>• Large throw</li> <li>• Transmission without the help of the hands with at least 2 different body parts (not the hands)</li> </ul>	0.30						
Catch or rebound from the floor or a part of the body from a Large Throw ↓	0.40						

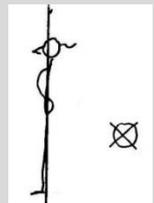
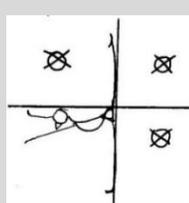
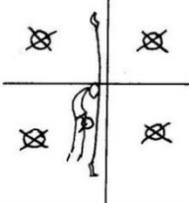
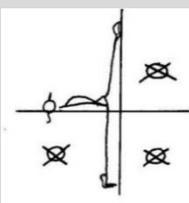
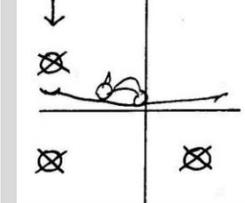
### Pages 27, 28, # 6.4 – new table

Symbol	Criteria
≠	Without the help of the hands: (not valid for direct catch with rotation with the arm (O); mixed catch (U, II))
⊗	Outside of visual control
⊙	With a rotation of (180° and more)
<b>BD</b>	Jump, Balance or Rotation Body Difficulty

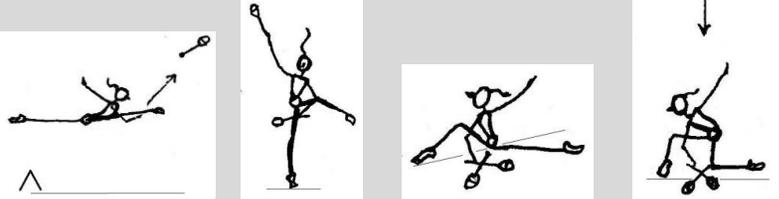
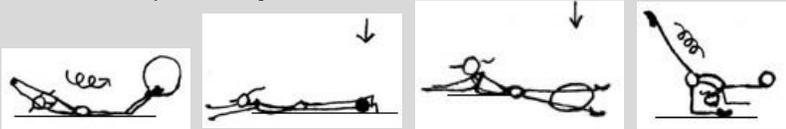
# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

	Rope and Hoop turning backward (open or folded) Rope - arms crossed during jumps/leaps or skips/hops
	Under the leg/ legs
	Performed in series of <b>three</b> without interruption: <b>large rolls of</b> ○ <b>and</b> ● ; <b>small throws of</b> † (unlocked)
	Double (or more) rotation of the apparatus during jumps/leaps or skips/ hops
	Position on the floor (also valid with support on the knee)
	Direct re-throw/ re-bound from <b>different</b> parts of the body or the floor
	Throw of the open and stretched U (held by one end or middle of the Rope) <b>Catch of the open and stretched Rope held by one end with continuous movement of the Rope after the catch</b>
	Throw with rotation around its axis (Hoop) or rotation in the horizontal plane (Club(s))
	Small/ medium asymmetric throw of 2 Clubs
	Direct catch with rolling of apparatus over the body
	Direct catch of the ○ in rotation (see ≠)
	Mixed catch of U, † (see ≠)

## Pages 28, 29 #6.4.1. Explanations and Example. Corrected table

Symbol	Criteria
≠	<p>Without the help of the hands Apparatus must have an autonomous technical movement which can be initiated:</p> <ul style="list-style-type: none"> <li>• with an impulse from another part of the body</li> <li>• with an initial impulse from the hand(s), but thereafter the apparatus must be able to have a complete autonomous movement without the hand(s)</li> </ul>
⊗	<p>Outside of the visual field. <b>Examples:</b></p> <div style="display: flex; justify-content: space-around; align-items: center;">      </div> <p style="text-align: right;"><i>Jump</i></p>

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

	<p>Throw, catch and apparatus handling in a difficult body-apparatus relationship performed under the leg/ legs. <b>Examples:</b></p>  <p><b>Examples, cont.:</b> rotation of the ball on top of the finger under the leg, or mills of the clubs in rotational body movement under the leg, etc.</p>
	<p>Throw, catch, large rolls of the apparatus over the body or in a difficult body-apparatus relationship with the risk of loss while in a position on the floor (also valid with support on the knee). <b>Examples:</b></p> 

## Page 29, #6.5

- Coaches are encouraged to submit new Original Apparatus Difficulties elements that have not yet been performed. Original elements have the highest value among **AD** elements – **0.50**.
- All Original Apparatus Elements must be submitted to the FIG RG Technical Committee
- The concerned National Federation will be required to submit a DVD or electronic link of the Original Apparatus Elements to the FIG (the element by itself and another video of the entire composition in which the element is present during a competition) and the descriptive text in 2 languages (English and French) with drawings of the Element.

- Coaches are encouraged to submit new Original Apparatus Difficulties elements that have not yet been performed. Original elements have the highest value among **AD** elements – **0.40**.
- All Original Apparatus Elements must be submitted to the FIG RG Technical Committee
- The concerned National Federation will be required to **upload a video** of the Original Apparatus Elements **for the FIG** (the element by itself and another video of the entire composition in which the element is present during a competition) and the descriptive text in 2 languages (English and French) with drawings of the Element.

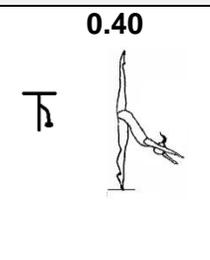
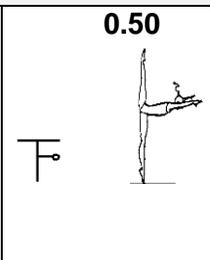
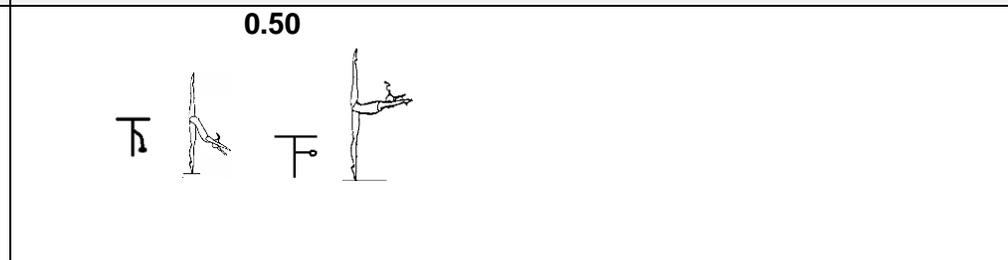
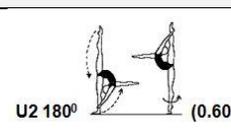
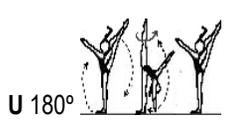
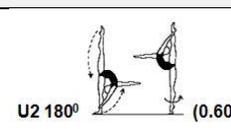
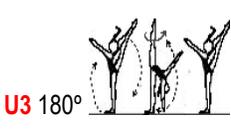
# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

Page 30, #7.1			Delete row		
Difficulty	Minimum/Maximum	Penalty 0.30	Difficulty	Minimum/Maximum	Penalty 0.30
Body Difficulties, in their performance order	Minimum 3 Maximum 9		Body Difficulties, <del>in their performance order</del>	Minimum 3 <del>Maximum 9</del> BD highest count	
More than 9 BD with a value above 0.10			<del>More than 9 BD with a value above 0.10</del>		
Fundamental Apparatus Technical elements	Minimum 1 from each group	For each missing element	<del>Fundamental Apparatus Technical elements</del>	<del>Minimum 1 from each group</del>	<del>For each missing element</del>
<b>Page 31, #8.1.5</b>					
A series of Jumps/Leaps consists of 2 or more <b>successive identical jumps/leaps</b> , performed with or without an intermediary step (depending on the type of Jump). Each Jump in the series counts as one Difficulty (see Table 8.2).			A series of Jumps/Leaps consists of 2 or more <b>successive identical jumps/leaps</b> , performed with or without an intermediary step (depending on the type of Jump). Each Jump in the series counts as one Difficulty (see Table 8.2). <b>Each jump/leap is evaluated separately.</b> <b>See page 17, #3.2.2.</b>		
<b>Page 31, #8.1.6</b>					
The „Dive Split Leap“- Split leap with trunk bent forward, ending directly in a roll - is not considered as a Split Leap Difficulty, but as a pre-acrobatic element.			The „ <b>Dive Leap</b> “- Leap with trunk bent forward, ending directly in a roll - is not considered as a <b>Leap</b> Difficulty, but as a pre-acrobatic element.		
<b>Page 31, #8.1.7</b>					
In all Jump Difficulties with ring, the foot or another segment of the leg should be close to the head (closed ring position, touching not required).			In all Jump Difficulties with ring, the foot or another segment of the leg should be close to the head (closed ring position, touching <b>required</b> ).		
<b>Page 31, #8.1.8</b>					
In all Jump Difficulties with back bend of the trunk, the head must be close to some part of the leg (touching not required)			In all Jump Difficulties with back bend of the trunk, the head must be close to some part of the leg (touching <b>required</b> )		

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

Page 31, #8.1.10	
	Add: Position valid without large kip movement
Page 36, #8.3. Technical Directives	Delete
Page 37, #9.1.2. Basic characteristics:	
<p><b>A. Balances on the foot</b></p> <p>a. Executed on the toes (relevé) or flat foot</p> <p>b. Defined and clearly fixed shape with a stop position</p>	<p><b>A. Balances on the foot</b></p> <p>a. Executed on the toes (relevé) or flat foot</p> <p>b. Defined and clearly fixed shape with a stop position:</p> <ul style="list-style-type: none"> <li>• a minimum of 1 second fixed in the shape</li> <li>• a minimum of 1 Apparatus Technical element executed according to its definition in Tables #3.3 and #3.4.</li> <li>• if the shape is well-defined and the apparatus element is executed correctly but the stop position is insufficient, the balance is valid with a technical execution penalty</li> </ul>
Page 37, #9.1.4	
The Technical Apparatus elements (Fundamental or Non-Fundamental) must be counted <b>from the moment the Balance position has been fixed until the time when the position starts to change or at any phase during the evolution of the Dynamic Balance.</b>	The Technical Apparatus elements (Fundamental or Non-Fundamental) must be counted <b>from the moment when the shape of Balance has been fixed with a stop position of a minimum of 1 second.</b>
Page 37, #9.1.6	
In all Balance Difficulties with ring, the foot or another segment of the leg should be close to the head (closed ring position, touching not required).	In all Balance Difficulties with ring, the foot or another segment of the leg should be close to the head (closed ring position, touching <b>required</b> )
Page 37, #9.1.7	
In all Balance Difficulties with back bend of the trunk, the head must be close to some part of the leg (touching not required)	In all Balance Difficulties with back bend of the trunk, the head must be close to some part of the leg (touching <b>required</b> )

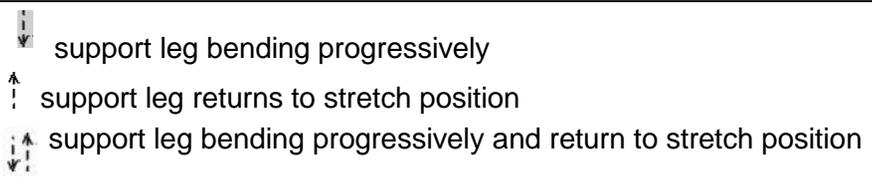
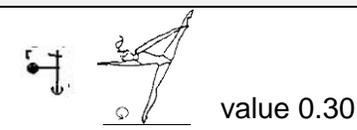
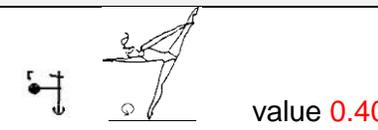
# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

<b>Page 38, #9.1.15</b>		
Dynamic Balances may be performed either in relevé or flat foot without changing the value or the symbol (except Fouette Balance)		Dynamic Balances ( <b>except Fouette Balance</b> ) may be performed either in relevé or flat foot without changing the value or the symbol
<b>Page 40, #9.2, Table of Balances Difficulty ( T )</b>		<b>Merge into one box</b>
8. Arabesque: free leg horizontal or with trunk forward or backward at horizontal or below split with or without hand support	<p style="text-align: center;"><b>0.40</b></p> 	<p style="text-align: center;"><b>0.50</b></p> 
		<p style="text-align: center;"><b>0.50</b></p> 
<b>Page 41, #9.2 Table of Balances Difficulty ( T )</b>		
23. Dynamic Balance with 2 or 3 shapes (Utyacsheva) ; also with turn	 <p>U2 180° (0.60) with 180 turn in any phase, or vice-versa</p>  <p>U 180° (0.60)</p>	 <p>U2 180° (0.60) with 180 turn in any phase, or vice-versa</p>  <p><b>U3</b> 180° (0.60)</p>
<b>Pages 42-44, #9.3. Technical Directives</b>		<b>Delete</b>
<b>Page 45, #10.1.1</b>		
<p>All the Rotation Difficulties must have the <b>following basic characteristics</b></p> <ul style="list-style-type: none"> <li>• Minimum basic rotation of 360° (except Rotation Difficulties # 6, 9, 17: base 180°)</li> <li>• Have a fixed and well-defined shape during the rotation until the end</li> </ul>		<p>All the Rotation Difficulties must have the <b>following basic characteristic:</b></p> <ul style="list-style-type: none"> <li>• Minimum basic rotation of 360° <b>with a fixed and well-defined shape</b> (except Rotation Difficulties #6, #9, #17: base 180°)</li> </ul>

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

<p><b>Page 45, #10.1.4</b></p>													
<p>In the series of identical Pivots (2 or more) they are performed one after the other without interruption and only with heel support. Each Pivot in the series counts as one Difficulty, except for the combination of identical “Fouettés,” which counts as one Difficulty.</p>	<p>In the series of identical Pivots (2 or more), each pivot is performed one after the other without interruption and with heel support. Each Pivot in the series counts as one Difficulty. <b>Each Pivot is evaluated separately</b> (except for the combination of identical “Fouettés,” which counts as one Difficulty).</p> <p>Examples:</p> <table border="1" data-bbox="1010 516 1948 915"> <tr> <td data-bbox="1010 516 1318 672">  <p>360°</p> </td> <td data-bbox="1318 516 1627 672">  <p>360°</p> </td> <td data-bbox="1627 516 1948 672">  <p>360°</p> </td> </tr> <tr> <td data-bbox="1010 672 1318 716">Valid</td> <td data-bbox="1318 672 1627 716">Valid</td> <td data-bbox="1627 672 1948 716">Valid</td> </tr> <tr> <td data-bbox="1010 716 1318 878">  <p>360°</p> </td> <td data-bbox="1318 716 1627 878">  <p>Less than 360°</p> </td> <td data-bbox="1627 716 1948 878">  <p>360°</p> </td> </tr> <tr> <td data-bbox="1010 878 1318 915">Valid</td> <td data-bbox="1318 878 1627 915">Not valid</td> <td data-bbox="1627 878 1948 915">Valid</td> </tr> </table>	 <p>360°</p>	 <p>360°</p>	 <p>360°</p>	Valid	Valid	Valid	 <p>360°</p>	 <p>Less than 360°</p>	 <p>360°</p>	Valid	Not valid	Valid
 <p>360°</p>	 <p>360°</p>	 <p>360°</p>											
Valid	Valid	Valid											
 <p>360°</p>	 <p>Less than 360°</p>	 <p>360°</p>											
Valid	Not valid	Valid											
<p><b>Page 45</b></p>	<p><b>Page 45, #10.1.7. To add new text after #10,1,6</b></p>												
	<p>The shape must be achieved before the end of the minimum basic rotation</p>												
<p><b>Page 45</b></p>	<p><b>Page 45, #10.1.8. To add new text</b></p>												
	<p>In all Rotation Difficulties with ring, or back bend of the trunk, the head must be close to some part of the leg (closed position, touching required)</p>												
<p><b>Page 45, #10.1.7 current.</b></p>	<p><b>Became #10.1.9.</b></p>												
<p><b>Pivots with change of shape</b></p> <ul style="list-style-type: none"> <li>Counts as 1 Difficulty</li> <li>Each shape included in the pivot must have a minimum basic rotation.</li> </ul>	<p><b>Pivots with change of shape</b></p> <ul style="list-style-type: none"> <li>Counts as 1 Difficulty</li> <li><b>Each shape performed on releve</b></li> <li>Each shape included in the Pivot must have a minimum basic rotation.</li> </ul>												

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

<ul style="list-style-type: none"> <li>• Passing from one shape to another must be performed without heel support and as directly as possible.</li> <li>• With a minimum of 1 Fundamental Technical element specific to each apparatus and/ or an element from the Non-Fundamental apparatus groups during each component of Pivot Difficulties.</li> </ul>	<ul style="list-style-type: none"> <li>• Passing from one shape to another must be performed <b>without heel support</b> and as directly as possible</li> <li>• With a minimum of 1 Fundamental Technical element specific to each apparatus and/ or an element from the Non-Fundamental apparatus groups during <b>any</b> component of Pivot Difficulty.</li> </ul>
<b>Page 45, #10.1.8 current</b> “Fouette”	<b>Became #10.1.10</b> “Fouette”
<b>Pages 45, 46, #10.1.9 current</b> Illusion	<b>Became #10.1.11</b> Illusion
<b>Page 46, #10.1.10 current</b>	<b>Page 46, #10.1.12 (dot 4)</b>
 <p>  support leg bending progressively   support leg returns to stretch position   support leg bending progressively and return to stretch position         </p>	 <p>  support leg bending progressively <b>+0.10</b>   support leg returns to stretch position <b>+0.10</b>   support leg bending progressively and return to stretch position <b>+0.10, +0.10</b> </p>
<b>Page 46, #10.1.11 current</b>	<b>Delete</b>
<b>Page 48, #10.3. Table of Rotations Difficulty</b>	<b>Change value</b>
9. Split side with or without support, trunk horizontal  <p>value 0.30</p>	 <p>value <b>0.40</b></p>
<b>Page 50, #10.4. Technical Directives</b>	<b>Delete</b>
<b>Pages 51, 52 #4.1.1. Guiding Idea: Character</b>	<b>Revised and added text</b>
<p>c) The composition should not be a series of Body Difficulties or apparatus elements without connection to the character of the music.</p> <p>e) Style of the movements that express the character of the music and guiding idea:</p> <ol style="list-style-type: none"> <li>i. The style and type of the movements should reflect the character or idea of composition, for example but not limited to:             <ol style="list-style-type: none"> <li>a. Arm movements</li> <li>b. Stylized connecting steps</li> <li>c. Body waves</li> <li>d. Apparatus connecting elements emphasizing the rhythm and character</li> </ol> </li> <li>ii. This character of movement should be expressed:</li> </ol>	

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

- a. During the Dance Steps Combinations: steps which have a style specifically related to the music and are not simply walking, skipping or running to the beat
- b. In the connecting elements between or during the Difficulties, for example but not limited to:
  - Preparations for Body Difficulties or throws
  - During Body Difficulties
  - Transitions between Difficulties
  - Under the throws / during the catches
  - During rotational elements
  - Changes of levels
  - Style of the apparatus elements
- f) Changes in the character in the music should be reflected by changes in the character of the movements; these changes should be harmoniously combined
- g) Parts of the composition or an entire composition which is a series without any character in the movements or connecting elements lacks unity and is penalized.

Explanations and suggestions
<i>Creating a guiding idea or a "story"</i>
<b>1. Development of the idea (theme, story)</b>
<i>A story has a clear beginning, middle and end</i>
<ul style="list-style-type: none"><li>• <i>In the first phase: introduce the idea or character, the opening of the story</i></li><li>• <i>Middle phase: main development of the exercise, including changes in rhythm</i></li><li>• <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></li></ul>
<b>2. Structure of the elements for greatest effect, maximum impact</b>
<ul style="list-style-type: none"><li>• <i>Place the BD, R and AD on the musical accents which are strong, clear and can best match the energy and intensity of the element (example: a crescendo)</i></li><li>• <i>Place the most original/unique elements on the most interesting accents or phrases of the music or the dynamic changes</i></li></ul>

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<b>Page 52, # 4.1.2. Connections</b>	<b>To change point “c”</b>				
<p>c) Connections between movements which disrupt the unity of the composition are penalized each time:</p> <ul style="list-style-type: none"> <li>• Transitions between movements which are illogical, abrupt or unnecessarily long</li> <li>• Prolonged preparatory movements before Body Difficulties</li> <li>• Unnecessary stops between movements</li> </ul>	<p>c) Connections between movements which disrupt the unity of the composition are penalized each time, <b>for example but not limited to:</b></p> <ul style="list-style-type: none"> <li>• Transitions between movements which are illogical or abrupt, <b>including changes in directions or levels between Difficulties</b></li> <li>• Prolonged preparatory movements before Difficulties (i.e. <b>“walking” preparation steps which do not support the idea or character of the composition</b>)</li> <li>• Unnecessary stops between movements <b>which are not related to the rhythm or character</b></li> </ul> <p>d) <b>delete</b></p>				
<b>Page 52, # 4.2.1. Rhythm</b>	<b>To change point “b”</b>				
<p>b) Movements which are performed separate from the accents or disconnected to the tempo established by the music are penalized each time.</p>	<p>b) Movements which are performed separate from the accents or disconnected to the tempo established by the music are penalized each time. (Examples):</p> <ul style="list-style-type: none"> <li>• <b>When movements are visibly emphasized before or after the accents</b></li> <li>• <b>When a clear accent in the music is “passed through” and not emphasized by movement</b></li> <li>• <b>When movements are unintentionally behind the musical phrase</b></li> <li>• <b>When the tempo changes and the gymnast is in the middle of slower movements and cannot reflect the change in speed (off the rhythm)</b></li> </ul> <p>c) <b>delete</b></p>				
<b>Page 53, #4.2.2. Dynamic Changes</b>	<b>To change text from point “b”</b>				
<p>b) The gymnast should show dynamic changes by contrasts in the energy, power, speed and intensity of both her body and apparatus movements according to changes in the music.</p>	<p>b) The gymnast <b>shows</b> dynamic changes by contrasts in the energy, power, speed and intensity of both her body and apparatus movements according to changes in the music.</p> <table border="1" data-bbox="1024 1321 2016 1396"> <tr> <td data-bbox="1024 1321 1507 1360"> <b>Dynamic change in music</b> </td> <td data-bbox="1507 1321 2016 1360">  <b>Dynamic change in movement</b> </td> </tr> <tr> <td data-bbox="1024 1360 1507 1396">                 Change in volume, tempo and/or style             </td> <td data-bbox="1507 1360 2016 1396">                 Change in speed, style or intensity             </td> </tr> </table>	<b>Dynamic change in music</b>	 <b>Dynamic change in movement</b>	Change in volume, tempo and/or style	Change in speed, style or intensity
<b>Dynamic change in music</b>	 <b>Dynamic change in movement</b>				
Change in volume, tempo and/or style	Change in speed, style or intensity				

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<p>d) An exercise where the energy, power, speed and intensity are monotonous (without any contrast or change) lacks dynamism and is penalized.</p>	<p>c) <b>For music lacking identifiable Dynamic Changes, the gymnast creates her own change by visible changing the speed, style or intensity of her body and/or apparatus movements.</b></p> <p>e) An exercise where the energy, power, speed and intensity are monotonous (without any contrast <b>or change in speed, style or intensity in respect to musical changes</b>) lacks dynamism and is penalized.</p>
<p><b>Page 53. #4.3. Body Expression</b></p>	
<p>a) Union of strength, beauty and elegance of movements</p> <p>b) Ample participation of the body segments (head, shoulders, trunk, hands, arms, legs, etc.) to create supple, plastic movements which convey character, communicate feeling, emphasize the accents, create subtlety and finesse, and create amplitude.</p> <p>c) Segmentary, rigid or underdeveloped body movements are penalized according to the degree of prevalence in the exercise</p>	<p>a) <b>Should be</b> union of strength, beauty and elegance of movements</p> <p>b) Ample participation of the body segments (head, shoulders, trunk, hands, arms, legs, <b>including the face</b>) which:</p> <ul style="list-style-type: none"> <li>• <b>Supple, plastic movements which convey character</b></li> <li>• <b>Communicate feeling or a response to the music with facial expression</b></li> <li>• <b>Emphasize the accents</b></li> <li>• <b>Create subtlety and finesse through body movements of different segments</b></li> <li>• <b>Create amplitude</b></li> </ul> <p>c) <b>The absence of the aspects of Body Expression described above are penalized as insufficient participation of the body segments, including the face</b></p> <p>d) <b>A minimum of 2 different body waves, partial (arms or half body) or full body waves should be part of the composition to increase expressivity and create elegant movements.</b></p> <p>e) <b>The absence of the 2 different body waves (partial or full) are penalized as insufficient participation of the body segments</b></p>
<p><b>Page 53, #4.4</b></p>	
<p>c) <b>Apparatus Elements:</b> the apparatus elements should be performed on various planes, in different directions, on different parts of the body, with different techniques, etc. When the apparatus elements are</p>	<p><b>To change point "c"</b></p> <p>c) <b>Apparatus Elements:</b></p> <ul style="list-style-type: none"> <li>➤ <b>Required: the apparatus technical elements should be performed with different techniques:</b></li> </ul>

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<p>repeated or the all performed on the same plane without any changes, this lack of variety is penalized.</p>	<ul style="list-style-type: none"> <li>• on various planes</li> <li>• in different directions</li> <li>• on different parts of the body</li> </ul> <p><b>Penalty: 0.20 for lack of variety</b></p> <p>Examples:</p> <ul style="list-style-type: none"> <li>- if all throws of the Hoop with the hand on the oblique plane</li> <li>- if all bounces of the Ball on the floor by the hand</li> <li>- if all catches of the clubs: one club stops the other on the floor</li> <li>➤ <b>Required: a minimum 1 element from each Fundamental Apparatus Technical Group in each exercise</b></li> <li>➤ <b>Penalty: 0.30 for each missing element</b></li> </ul>
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5. Artistic Faults	0.10	0.20	0.30	0.40	0.50	0.60	0.70	0.80	0.90	1.00
<p><b>GUIDING IDEA: CHARACTER</b>  <i>A defined character of body and apparatus movement should guide all elements in the composition</i></p>	<p>A defined character is present between or during <b>majority</b> (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 <b>some</b> 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>The Dance Steps and connecting movements have no defined character</p>			



# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

		Entire floor area is not used							
<b>Levels and traveling</b>		Insufficient variety in the use of levels and modalities of traveling							
<b>Apparatus elements</b>		Lack of variety in the planes, directions, techniques of Apparatus elements	For each missing Fundamental Apparatus element						

## Pages 56-58: Revised Table of Technical Faults

<b>Technical Faults</b>			
Penalties	Small 0.10	Medium 0.30	Large 0.50 or more
<b>Body movements</b>			
<b>Generalities</b>	Incomplete movement or lack of amplitude in the shape of jumps, balances and rotations		
	Travelling without throw: adjusting the body position		
<b>Basic technique</b>	Body segment incorrectly held during a body movement (each time up to a maximum of 1.00 point), including the incorrect foot and/or knee position, bent elbow, raised shoulders	Asymmetrical position of the shoulders and/or trunk during a body difficulty	
	Loss of balance: additional movement without travelling	Loss of balance: additional movement with travelling	Loss of balance with support on one or both hands or on the apparatus
			Total loss of balance with fall – <b>0.70</b>

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

<b>Leaps/Jumps</b> (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
<b>Balances</b> (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	
<b>Rotations</b> (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	
	<del>Travelling (sliding) during the rotation</del>		
<b>Pre-acrobatic Elements</b>	Heavy landing	Unauthorized technique pre-acrobatic/ non-pre-acrobatic element	
		Walking in the handstand position	
<b>Penalties</b>	<b>Small 0.10</b>	<b>Medium 0.30</b>	<b>Large 0.50 or more</b>
<b>Apparatus</b>			
<b>Loss of apparatus</b>			Loss and retrieval without travelling
			Loss and retrieval after 1-2 steps – <b>0.70</b>
			Loss and retrieval after 3 or more steps: <b>1.00</b>
			Loss outside the floor area (regardless of distance): <b>1.00</b>
			Loss of the apparatus which does not leave the floor area and use of the replacement apparatus: <b>1.00</b>
			Loss of the apparatus

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

			(no contact) at the end of the exercise: <b>1.00</b>
<b>Technique</b>		Imprecise trajectory and catch in flight <b>with 1 step</b>	Imprecise trajectory and catch in flight <b>with 2 or more steps</b> / "Chasse" steps in R
			Unusable apparatus <b>(0.70)</b>
	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 **	
<b>Rope</b>			
<b>Basic technique</b>	Incorrect handling or catch: amplitude, shape, work plane, the rope not held at both ends (each time, <del>up to a maximum of 1.00 point</del> )		
		Loss of one end of the rope <b>without interruption</b> in the exercise	Loss of one end of the rope <b>with interruption</b> in the exercise
		Passing through the rope: feet caught in the rope	
			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
<b>Hoop</b>			
<b>Basic technique</b>	Incorrect handling or catch: alteration in the work plane, vibrations, irregular rotation on the vertical axis (each time, <del>up to a maximum of 1.00 point</del> )		
	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		

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

		Passing through the hoop: feet caught in the hoop	
<b>Ball</b>			
<b>Basic technique</b>	Incorrect handling: ball held against the forearm ("grasped") or visibly squeezed by the fingers (each time, <del>up to a maximum of 1.00 point</del> )		
	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)		
<b>Ribbon</b>			
<b>Basic technique</b>	Alteration of the pattern formed by the ribbon: snakes, spirals insufficiently tight, not the same height, amplitude, etc. (each time, <del>up to a maximum of 1.00 point</del> )		
	Incorrect handling: imprecise passing/transmission, ribbon stick involuntarily held in the middle, incorrect connection between the patterns, snap of the ribbon (each time, <del>up to a maximum of 1.00 point</del> )		Involuntary wrappings around the body or part of it with interruption in the exercise
		Knot without interruption in the exercise	Knot with interruption in the exercise
	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. ( <b>up to 1 meter.</b> )	The end of the Ribbon stays on the floor involuntarily during the performance of pattern, throws, échappés, etc. ( <b>more than 1 meter</b> )	