

# FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



## **FIG Rhythmic Gymnastics Code of Points 2025-2028:**

### **Questions & Answers #1**

**Published November 22, 2024**

#### **Generalities**

1. **The gymnast touches the replacement apparatus, without touching the floor outside the line. Is there a line penalty?**  
No line penalty.
2. **The gymnast catches an apparatus that is outside the floor area, by blocking the apparatus (ball or clubs) between the legs and the floor. The body does not touch the floor outside the line, the body only touches the top of the apparatus. What is the line penalty?**  
0.3 p. for apparatus outside the floor area, no penalty for the body.
3. **The gymnast performs on the floor area. The apparatus is held by the gymnast, moving above the floor, but it touches the advertisements, decorations, or similar, outside the floor area. The apparatus is not lost. Is there a line penalty?**  
No line penalty applies.
4. **An apparatus is lost outside the floor area, but it does not touch the floor: It only touches the advertisements, decorations, line judge, judges table, or similar. Is there a line penalty?**  
Yes, the line penalty applies when the apparatus is lost outside the floor area, no matter what the apparatus touches.
5. **An apparatus is lost outside the floor area. The gymnast leaves the floor area to retrieve the apparatus, and carries another apparatus in the hand (second club, or a group apparatus). What is the line penalty?**  
0.3 p. for the apparatus lost outside the floor area + 0.3 for the gymnast leaving the floor area = 0.6 p. No additional penalty for the additional apparatus which does not touch the floor.



6. **The gymnast loses the apparatus near the end of the exercise. The gymnast decides that there is not enough time to go after the apparatus. The music is still playing. Should the gymnast continue performing without apparatus?**

The gymnast is recommended to continue to the end of the music.

- If the gymnast stops while the music is still playing, the Artistry penalty for not ending in harmony with the music is applied.
- If the gymnast moves for 4 or more seconds between the loss and the final pose, the Artistry penalty for "Interruption of continuity" is applied.
- If the gymnast stops earlier than planned, there could be a Time penalty for the duration of the exercise.

7. **The apparatus breaks near the end of the exercise. The gymnast decides that there is not enough time to take the replacement apparatus. What should the gymnast do, and how should the judges react?**

Here is an overview of the different situations that may occur if the gymnast does not take the replacement apparatus (#9.4.2.):

- If the gymnast stops the exercise by leaving the floor area, this is an interrupted exercise, and the judges apply #8.1.
- If the gymnast makes a final pose, making the breaking of the apparatus "the last movement", the judges apply #9.4.5.
- If the gymnast continues performing the last elements without apparatus, this is a loss of apparatus and a potential "Interruption of continuity" in Artistry.
- If the gymnast continues performing the last elements with the broken apparatus, this is not an option per #9.4.2., and the total score will be 0.0 p. Performing a few, brief, hesitant movements before stopping is tolerated, but performing new elements with the broken apparatus is not tolerated.

8. **The gymnast leaves the floor area due to a loss of apparatus, and also finishes the exercise outside the floor area, in the same action. What is the line penalty?**

0.3 p. for the gymnast leaving the floor area + 0.3 p. for finishing the exercise outside the floor area = 0.6 p.

9. **An apparatus is lost but does not leave the floor area. The gymnast uses the replacement apparatus. The replaced apparatus remains on the floor until the end of the exercise. Which penalties are applied?**

0.5 p. for unauthorised use of replacement apparatus (#9.2.7.) + 0.3 p. for replaced apparatus left on the floor area (#9.2.9.) = 0.8 p.

10. **The gymnast has previously lost her own apparatus and is now performing with the replacement apparatus. She does not lose this apparatus, but she decides to change back to her own apparatus. She leaves the replacement apparatus outside the floor area and takes her own apparatus from outside the floor area. What are the consequences?**

There are no penalties by the Responsible judge for this, the only potential consequences are in Difficulty and Artistry.

#9.2.5.: "the gymnast is permitted to take her own apparatus again after using a replacement apparatus." This paragraph is not limited to loss of apparatus. It is general, for all situations.

#9.2.9.: "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)".

## Body Difficulties

11. **For the jumps on line #25, side split jumps with trunk bend forward: What is the correct landing technique? Is it acceptable to land in a deep squat/crouch position?**  
The landing technique is free, as long as none of the knees touch the floor. However, the coach must take care of the gymnast's health.
12. **Illusion backwards: Is split position required? Do we evaluate deviation of the legs position?**  
Yes, split is required. The deviation principles apply.
13. **Rotation in back split without help: Is it possible to change the leg position during the rotation, for example from split to ring (Sakura)?**  
One shape must be fixed. It is not possible to mix shapes from within the same box. Only the first shape will be evaluated.
14. **The gymnast performs a fouetté pivot consisting of 8 x 360 degrees rotation. Rotations number 3-4 have a deviation of more than 20 degrees. The last rotations are correctly performed. Are the first 2 rotations valid, if the apparatus technical element is correctly performed? Should we instead give the last 4 rotations (higher value)?**  
Only the first 2 rotations are valid. Please see #12.2.2.: "Once the gymnast has left the well-defined shape, or has presented a shape with a large deviation, no further rotations are evaluated."

## Apparatus technical elements (mainly for Body Difficulties)

15. **A gymnast performs a balance with back split, with horizontal transmission of the hoop around the leg. Then, she performs a pivot with back split, with transmission of the hoop around the leg while the hoop is rotated around its axis. Applying #3.6., are these transmissions "different planes"?**  
Yes, these two techniques of hoop transmission are "different planes" and therefore "different apparatus technical elements"; they may be used in two DBs with the trunk in the same direction.
16. **Is unstable balance of the ball valid if the elbow is bent?**  
Yes, the unstable balance is valid as an apparatus technical element. For most types of unstable balance, bending the elbow is an incorrect technique and is penalised in Execution.
17. **The CoP explains that an attempt of unstable balance, performed with the ball grasped/squeezed, is not valid as the apparatus technical element "unstable balance". What about other technical elements (transmission, catch, etc.) performed by squeezing the ball - are they valid?**  
The mentioned principle is only described for "unstable balance". Transmission, catch, etc. are other technical elements. If the ball is squeezed/grasped during these technical elements, the technical elements are still valid, but with an Execution penalty each time. If the ball is squeezed/grasped during unstable balance, the technical element "unstable balance" is not valid.

- 18. A gymnast performs a pivot Difficulty with 1080 degrees rotation. During the first 720 degrees, the ball is grasped/squeezed, without any technical element. In the last 360 degrees, the gymnast performs a correct transmission. How to evaluate this Difficulty?**

The Difficulty is valid, because it is performed with a valid apparatus technical element (transmission). The Execution judges will penalise for the grasped ball.
- 19. Unstable balance of the ball with “visible change”: Is this only possible in a position above the head, or may it be used, for example, in front of the body?**

It may be used in front of the body, if the position is clearly unstable and with a clearly visible change, and not simply a transmission from hand to hand in front of the body.
- 20. Rotations of the hands around the ball (min. 2): Must these two rotations be performed consecutively and/or directly? Or is it possible to do a fouetté balance with one rotation near the first shape, and another rotation near the last shape?**

All apparatus technique must be performed without any interruption. The nature of rotations of the hands around the ball is a fluent motion without stops, performed in any tempo. Performing two slow, consecutive, direct rotations is possible. One rotation + ball held still with one or two hands + a second rotation is an example of interrupted rotations (not valid).
- 21. Tapping the clubs on the floor (min. 2): Must the two taps be performed consecutively and/or directly? Or is it possible to do a double backwards illusion with one tap in each rotation?**

The nature of tapping allows both fast and slow taps. As long as the clubs work is not interrupted between the tapping technique, one tap in each illusion is possible. One tap on the floor + a transmission from hand to hand + another tap on the floor is an example of interrupted tapping (tapping not valid as an apparatus technical element).
- 22. Tapping of the clubs on the floor must be minimum two. Can it be performed first with one club, then with the second club = two taps?**

Yes, please see #3.3.3., explanations/examples: “Tapping 1 or 2 Clubs against the floor: Minimum 2 consecutive taps (2 Clubs at the same time is not sufficient).”
- 23. When pulling back the ribbon from a boomerang, may the end of the ribbon be released?**

Yes, after the pull-back the end of the ribbon may be released. It is not necessary to keep the end of the ribbon in the hand during the catch.
- 24. A gymnast performs a pivot with a large circle over the head. Later, she performs a fouetté balance with the same large circle over the head and also with spirals. Is the fouetté balance valid?**

Please see #3.6.1.2.: “Each DB must be presented with minimum 1 new (not performed in any previous DB in the exercise) apparatus technical element to be valid; additional apparatus technical elements may be repetitions.” If the spirals are a new apparatus technical element, the spirals validate the fouetté balance.
- 25. A gymnast performs a series of four leaps/pivots. The 1st and 4th are performed with correct apparatus handling, the 2nd and 3rd are performed without correct apparatus handling. Is it possible to give points for the 1st and the 4th Difficulty?**

Yes, according to the principles of #8.10.1 (leaps) and #12.8.1 (pivots), it is possible to give points for all executed shapes.

## Dynamic elements with rotation

26. **#4.10.5: “Throw of 2 unlocked Clubs: This criterion is given only once for a throw that is performed either simultaneously, as asymmetric, or in cascade.” What does “only once” mean?**  
The criterion is given once per R, for any type of throw of 2 clubs: We do not give +0.1 p. for throwing 2 clubs + 0.1 p. for the same 2 clubs being thrown in cascade.
27. **Is the use of cascade throws limited, to be performed in maximally 2 R?**  
No, the use of cascade throws is not limited. The explanation “For R with cascade, maximum 2 throws are evaluated” refers to the evaluation of each separate R.
28. **The gymnast performs a pre-acrobatic element: In the beginning phase the gymnast places the hands on the floor, left and right of the leg. In the middle phase, the hips are open as in a cartwheel. Which group of pre-acrobatic elements is this?**  
Please see #4.5.3., “the 1st phase of the rotation defines the classification of the pre-acrobatic element”. When the hands are placed side by side (perpendicular to the direction of travelling), this is a walkover.

## Apparatus Difficulty

29. **“Free rotation of the hoop around its axis: Around part of the body”: May this base be performed with rotation around the hand?**  
No, rotation around the hand is not a valid base, just a valid apparatus technical element.
30. **For the technical element “small throws of unlocked clubs”, the text allows “alternating” clubs. For the DA base “small throws of unlocked clubs”, there is no mention of “alternating”. Could you please clarify the options for the technical element vs the DA base?**  
In both cases, both clubs must be in the air at the same time, at some point during the small throw. If club A is thrown and caught, then club B is thrown and caught, these are two successive technical elements/bases, with a small throw of one club.
31. **A gymnast attempts a DA with mills, but the arms are too far apart. Should the judge instead give a DA with small circles of two clubs?**  
No, when it is clear that the gymnast is attempting mills, the judge can only evaluate mills. The judge cannot “change” the mills to circles.
32. **“Stick held without hands (...) during movements or Difficulties with rotation (...), creating a full circle pattern of the fabric around the body”: Is it possible to give the criterion “without hands” when this is part of the base definition?**  
Yes, the base must be performed without hands, and the criterion “without hands” is awarded. Please see #5.8.-5.11. (DA tables) to understand which criteria are available.
33. **For ribbon spirals and snakes to be considered outside the visual field: Is it sufficient for the hand to be in the correct place just for the impulse, or should the hand remain there until the shapes are completed?**  
The position of the hand must remain until the shape (4 loops/waves) is complete.

34. **“The throwing arm (...) must be in the zone defined as ‘outside the visual field’”. Does the whole arm have to be in this zone, or is it enough that a part of the arm is in the zone?**

The gymnast can use different techniques for the throw. To receive “outside the visual field”, most of the arm should be in the defined zone.

35. **“Outside the visual field is not given for the ball caught in 2 hands behind the neck with both arms bent.” If this type of catch is executed with one hand, will the criterion “outside the visual field” be awarded?**

Yes

36. **The gymnast performs a back scale balance with a large roll, starting from behind the leg. Does this roll start “outside the visual field” and therefore receive this criterion?**



No, the working arm is not in the zone defined as “outside visual field”, just the hand is in the zone.

37. **The gymnast rolls the hoop during a side scale balance. The hand rolls the hoop from the back of the trunk. Would this be considered as a DA (DB and outside the visual field)?**

Yes, if the working arm is behind the back, the roll is “outside the visual field”.

38. **The gymnast performs a dive leap, throwing the ribbon backwards under the leg with the hand near the hip. Is this outside the visual field? Where does the throwing arm have to be, to get “outside the visual field”?**

No, this would not be outside the visual field. For boomerang, most of the arm must be in the defined zone. But this element would be under the leg and during a pre-acrobatic element.

39. **The general illustrations for “outside the visual field” show a zone under the legs in a split leap. Does this mean that a spiral under the leg during a split leap is “outside the visual field”?**

No, this would not be outside the visual field. For spirals, the hand must be in the defined zone, not just the pattern.

40. **The gymnast lies on the floor, face up: Bases performed without the help of the hands, using the arms overhead. Is this considered “outside the visual field”?**

Catches between the arms and the floor are outside the visual field. Other bases are not forbidden by the rules, but are probably not technically possible to execute in this position.

41. **Oblique or flat throw of the hoop: While lying completely on the back, the gymnast catches the hoop by blocking it against the floor with the calves, legs inside the hoop. Is it outside the visual field?**



No

42. **Small throw of two clubs: While lying completely on the back, the gymnast catches the clubs by blocking them against the floor with the calves or feet. Is it outside the visual field?**



No

43. **For a small throw to receive the criterion “under the leg”, what exactly must be under the leg? The working arm, part of the arm, the hand, or just the apparatus?**

The explanation about the “working arm” or “working body part” is only given for outside the visual field. For “under the leg”, at least the hand must be under the leg,

44. **The gymnast executes a fouetté pivot with multiple rotations. In rotation 4, the gymnast executes a large deviation. In rotation 6, the gymnast attempts a DA. Is the DB criterion valid?**

No, if the DB is not anymore performed according to its definition, the DB criterion is not valid.

45. **The gymnast executes a fouetté pivot with multiple rotations. In rotation 4, the gymnast squeezes the ball. In rotation 6, the gymnast attempts a DA. Is the DB criterion valid?**

Yes, the criterion is valid if all other aspects are according to the definition. Please see #2.7.: Squeezing does not invalidate a DB. The Execution judges will penalise for the squeezed ball.

46. **The gymnast executes a fouetté pivot with multiple rotations. In the middle of the pivot, the apparatus is static. At the end, the gymnast attempts a DA. Is the DB criterion valid?**

Yes, the criterion is valid if all other aspects are according to the definition. Please see #2.7.: Static apparatus does not invalidate a DB. The Execution judges will penalise the static apparatus.

47. **The gymnast attempts to perform an echappé during a balance DB. The gymnast releases the stick before the well-fixed position, but the position is within the 20 degrees tolerance. Is the DB criterion valid?**  
Yes, this is the initial phase of the DB, the criterion is given.
48. **DA with full body wave: Is it acceptable to complete the base (e.g., large roll) before the wave is completed, in the same way as for rotation of the body?**  
Yes, it is acceptable.
49. **May a full body wave include a landing on the knee(s)?**  
Yes, please see #5.4.3. (examples of waves).
50. **“2 apparatus bases performed in the same body element/Body Difficulty is evaluated as 2 DA, the 2nd DA counts as an attempt of DA and is not valid.” (#5.5.3.) Does “body element” also cover pre-acrobatic elements?**  
Yes
51. **A gymnast catches the hoop with a roll outside the visual field. Is this a combined base worth 0.4 p., since a normal roll of ball/hoop over the back is outside the visual field?**  
Normally not, because the “catch” moment is normally not performed outside the visual field. Please see #5.4.4., “If the catch/roll starts with the arm to the front or the side, the criterion ‘outside the visual field’ is not valid for the catch.”
52. **A gymnast catches the hoop from a high throw, in a DB, with a rebound on the arm. Is this DA 0.3 p. for catch + DB + without hands? Or is it an invalid DA with an attempt of a combined base (catch + rebound, but the rebound is not performed according to the definition)?**  
This is a DA 0.3 p. with two valid criteria (DB and without hands). We do not need to take into account the rebound.
53. **A gymnast catches the hoop from a high throw, with a rotation around the neck. The gymnast is bent forward at the moment of the catch, so that the hoop lands on her neck and then continues rotating around the neck. Is this outside the visual field?**  
No. The complete base “rotation” must be performed outside the visual field. A rotation around the neck is never outside the visual field because it always passes to the front of the body.
54. **A gymnast catches the hoop from a high throw, and passes through the hoop with the arms and the trunk, so the hoop rotates around the waist. The gymnast is bent forward at the moment of the catch, so that the hoop lands on her back and then continues rotating around the waist. Is this outside the visual field?**  
No. The complete base “passing through” must be performed outside the visual field. When passing through the falling hoop, starting from the head/arms going into the hoop first, this is not “outside the visual field”.
55. **A gymnast attempts a catch from a high throw with a second base. The throw height is not sufficient. What is the consequence for the DA?**  
If one or both bases are performed with two valid criteria, the base with the highest value and two criteria decides the value of the DA. Example: Small throw + large roll with two criteria = 0.3 p.

56. **The gymnast performs a catch with three criteria: Outside of the visual, without hands, and on the floor. May this gymnast perform another 3 DA on the floor because the catch can be evaluated without “on the floor”?**  
 Np, please see #5.4.6., “A maximum of 3 consecutive DA may be performed in a position on the floor”. Even though the DA has two other criteria, the gymnast performs it in a position on the floor.
57. **The gymnast repeats a DB. During the DB, the gymnast performs a DA which has two other criteria, so this DA does not need the DB criterion. How should the DA judge react?**  
 If the DB has been performed previously in the exercise, the DA judge does not record any DA attempt, even in the case that there are two other criteria except DB. Exception: Series of DBs are permitted. During such a series, it is possible to present several DA using the DB criterion. However, an identical repetition of a DA is not valid.
58. **The gymnast performs a large roll in a passé balance, then performs the same identical roll in a different DB. Is this an identical repetition of DA?**  
 No, not identical. Please see #5.6.2., “An identical repetition of a DA (repetition of an entire combination of base(s) and criterion/criteria, performed identically) counts as an attempt of DA and is not valid.” When the DB is from a different box, the DB criterion is not performed identically, so the two DA are not identical.
59. **The gymnast performs a fouetté pivot with the leg at 90 degrees. Later, she performs a fouetté pivot with the leg in passé, with a DA. The second Difficulty is not valid as a DB, but it is not a repetition of the same DB, so is the DA valid?**  
 Performing a second fouetté pivot is not permitted. This is considered a repetition, and the DA judge does not record any DA attempt.
60. **The gymnast performs a high throw, and a turning split leap under the flight. Then she takes three steps, and catches the apparatus without hands in a pre-acrobatic element. Is this a valid DA?**  
 No, these rotations fall under the definition of R. Please see #5.6.4.2., “When the gymnast does not perform a rotation under the flight: A throw during a rotation and/or catch during a rotation will be evaluated as DA, if the definition of DA is fulfilled.”

## **RG: Body Difficulties**

61. **Four gymnasts perform a DB with transmission, with rotation of the hoop around its axis. One gymnast performs the same DB, only with rotation of the hoop around its axis, without transmission. Is this DB valid?**  
 The DB is valid: All five gymnasts have performed an apparatus technical group. It is not compulsory to perform identical technical elements.

## **RGG: Exchanges**

- 62. May a group repeat an identical rotation within the same DE; one time during the throw and one time under the flight (same or different variation)?**  
No, it is not possible to repeat any group of rotations. Please see #4.5., table: "Each rotation in each DE must be different (from a different group of pre-acrobatic elements or vertical rotations)."
- 63. May each group of vertical rotations be used two times in different DE (same principle as for RGI R)?**  
No, this principle is not mentioned for RGG. Each group of vertical rotations may be used in only one DE (one time).
- 64. May each group of vertical rotations be used one time in DE and one time in R?**  
Yes, please see #5.3.2., "The same group of pre-acrobatic elements and/or the same group of vertical rotations may be used in both R and DE".
- 65. A group performs a vertical rotation during the catch of a DE. Is this type of rotation recorded by the judges?**  
Yes, it is recorded. All rotations performed during a DE (whether the rotations are performed for the purpose of the rotation criterion, other criteria, or not for criteria) are recorded by the DB judges and cannot be repeated.
- 66. Two gymnasts perform a cabriole DB during the catch of a DA. The other gymnasts do not attempt the DB. Is this DB recorded by the judges?**  
The DB performed by only two gymnasts is not recorded: Please see #2.3.5., "A DB performed by 3 or more gymnasts counts as an attempt of a DB". This applies whether the DB is choreographed or not choreographed.
- 67. According to #4.4.4., "An identical repetition of the same criteria cannot be performed". Could you explain how to determine if the same criteria are repeated identically?**  
#4.4.4. An identical repetition of the same criteria cannot be performed: Repetition of the same criteria is not evaluated (no penalty). The Exchange may still be valid.  
Examples:
- A group performs one catch with the arms behind the body, and a second catch with the arms behind the body, where they attempt to perform a body rotation, but the rotation is too late. These catches are different, because by composition, the catches were different.
  - A group performs one throw with the leg behind the body, support leg straight, and a second throw with the leg behind the body, support leg bent. These throws are identical. The support leg, whether stretched or bent, does not change the Difficulty.
  - A group performs one catch standing, and the same catch sitting on the knees. These throws are different.

## **RGG: Collaborations**

- 68. A gymnast participates in a DC by performing a throw at the beginning of the DC. After this, the gymnast is without apparatus for 5 seconds. Is the DC valid?**  
The DC may be valid as long as all gymnasts have contact with an apparatus at any point. Only if a gymnast performs the entire DC without any contact with any apparatus, the DC is not valid (#6.11.).
- 69. CR where the main action gymnast is supported by a second gymnast during the catch: Do both gymnasts have to perform the catch criteria?**  
Yes, please see #6.7.7., note for general criteria: "When the gymnast performing the main action is supported by a partner in the execution of the throw or catch with criteria, both gymnasts must execute the criterion for it to be valid".
- 70. CR with passing through: Is it sufficient to go into the construction/apparatus and out again, as long as two large segments pass through?**  
No, partial passing is not an option for CR. The gymnast should complete the passing through the construction/apparatus in order to receive this criterion.
- 71. CR with passing through: Should the passing happen during the flight of the apparatus which the main action gymnast will catch, or may it be under the flight of the apparatus which the main action gymnast throws to a partner?**  
Both options are permitted: The passing may happen either during the flight of the apparatus thrown by the main action gymnast, or during the flight of the apparatus which the main action gymnast will catch.
- 72. CR2 with passing through: If one gymnast passes through the hoop and the second does not, is this CR1 + passing through, or is it CR2?**  
It is CR2. Please see #6.7.7., explanations/examples: "Each Collaboration is evaluated according to the number of gymnasts that successfully execute the base definition (high throw, rotation, catch)".
- 73. A group attempts a CR2. Because of technical mistakes, only one main gymnast catches, the apparatus that was thrown to the second main gymnast is caught by another gymnast. Is this CR1, or not valid?**  
It is CR1. Please see #6.7.7., explanations/examples: "Each Collaboration is evaluated according to the number of gymnasts that successfully execute the base definition (high throw, rotation, catch)".
- 74. CR with series: May the rotations come from the same group but be performed with different variations?**  
The rotations must be identical, please see #6.7.7., note for S: "'Identical' means that the pre-acrobatic elements are from the same group and executed with the same variation."
- 75. CR with series: Is it possible for the main gymnast to catch with a re-throw to a partner?**  
Yes, please see #6.7.5.5. under "catch of CR": "A re-throw or rebound of the apparatus on the body can be the "catch" of the apparatus ... as long as the re-throw or rebound is caught by any gymnast". In other words, Series may be given when there is a catch of their own apparatus, with re-throw or rebound to a partner.

76. **A group performs a Combined Collaboration with a series. The Collaboration is clearly not valid, but is the series recorded as the first of two possible series?**  
Yes, the performance of a series is recorded.
77. **CR: The main gymnast throws, performs a rotation, but the partners fail to throw an apparatus back to her. She receives an apparatus by transmission. Is this recognized as an attempt of CR?**  
Yes, because she performs the high/long throw and the rotation, this is an attempt of CR.
78. **Multiple throw: The main gymnast throws two apparatus, then performs a walkover under the flight, and receives an apparatus from a partner without any throw. Is this evaluated as an isolated Multiple throw or is it an (invalid) Combined Collaboration? Is the pre-acrobatic element recorded?**  
This is evaluated as a Combined Collaboration (not valid), and the pre-acrobatic element is recorded. The main gymnast should not perform any full rotation under the flight for Multiple throw/Multiple catch. If the main gymnast performs a full rotation under the flight, she performs the definition of a CR.
79. **Multiple catch: The main gymnast does not throw any apparatus, but completes a pre-acrobatic element under the flight, and then catches two apparatus. Is this evaluated as a Combined Collaboration? Is the pre-acrobatic element recorded?**  
This is evaluated as a Combined Collaboration (not valid), and the pre-acrobatic element is recorded. The main gymnast should not perform any full rotation under the flight for Multiple throw/Multiple catch. If the main gymnast performs a full rotation under the flight, she performs the definition of a CR.
80. **Multiple throw: The main gymnast, who throws two apparatus, does not perform any pre-acrobatic element. But during this Collaboration, another gymnast performs a pre-acrobatic element. Is this pre-acrobatic element recorded?**  
Yes. Any pre-acrobatic element performed by any gymnast during a Multiple throw Collaboration is recorded by the judges, and cannot be repeated.
81. **Multiple catch: Three gymnasts catch one apparatus together and one of them catches a second apparatus. Is this a Multiple catch?**  
Yes, if all other Multiple catch requirements are met.

## **Artistry (RGI+RGG)**

82. **If the music has unethical lyrics, spoken words, and car engines, is the penalty for “music not conforming to the rules” taken one time or three times?**  
The penalty is taken one time. Each exercise has only one piece of music, which is either conforming or not conforming.
83. **Guiding idea: Is it necessary to perform every Difficulty with character, to get a 0.0 p. evaluation for Guiding idea?**  
No, several Difficulties can be without character and the exercise can still get 0.0 p., as long as no PART of the exercise is without character. Please see #3.2.2., “‘Fully developed and realised’ does not mean that every single movement has character details, it means that there is no part where character appears missing”.

**84. Guiding idea and the identification of parts: Exactly how many Difficulties and/or connections are needed to identify “one part”?**

#2.7.2. mentions 2-4 Difficulties with connections. As elaborated in STS, the reason for “2-4” is that in many cases, two Difficulties are performed at the same time (e.g., a DB with a DA), and this is not already a “part”. In other cases, two Difficulties are separated by a connection (e.g. DB + connection + R), and this is enough for a part. The point is to find consecutive (not isolated/disconnected) Difficulties/connections with character.

These are examples of “a part”:

- Connection with char. + DA with char. + DA with char.
- DB&DA with char. + DA with char. + connection with char. (DB&DA; same moment)
- DB with char. + DA with char. + DA with char.
- Connection with char. + R&DB with char. + connection with char.

These are examples which are NOT a part:

- Connection with char. + DB without any char. + connection with char.
- DA with char. + connection with char. + DA without any char.
- Connection with char. + connection with char. + connection with char. (unless this is a full Dance steps combination)

**85. Guiding idea and the identification of parts: In which part of a Difficulty must character be presented, in order to be a “Difficulty with character”?**

Character can be presented in any part of a Difficulty, not necessarily at the “peak moment”. Examples:

- In a Rotation DB, the character may be shown in the transition from preparation into the shape, in the fixed shape, and/or while leaving the fixed shape (transition out of the shape). If the character is only visible in steps after the Rotation, this is a “connection” and not a “Difficulty with character”.
- In R, character may be shown at the moment of the throw, under the flight e.g. during one or more rotational elements, and/or at the moment of the catch. If the character is only visible after the catch has been completed, this is a “connection” and not a “Difficulty with character”.

**86. Guiding idea and the identification of parts: A gymnast performs Dancing steps for 12 seconds. Does this count as one part, or are the first 8 seconds one part (S) + the next 4 seconds a second part?**

Consecutive dancing does not become several parts. But if the 4 seconds also include or lead into a Difficulty, which is also performed with character, this would become a new part.

**87. Guiding idea and the identification of parts: If a Dance steps combination is not valid, should we still count this as a “part” performed with character?**

This depends on the type of problem during the Dance steps combination. For Guiding idea, a “part” is a sequence of consecutive movements/elements WITH character:

- If the whole S is performed with character, but there is a DA within 8 seconds, the S is not valid (DA not permitted) but a part with character is performed and counted towards the Guiding idea.
- If the apparatus is lost in the middle of dancing and the gymnast runs to take the apparatus, the S is not valid (loss of apparatus), and we do not have a part with character (not consecutive; interrupted by running).
- If the apparatus is lost close to the end of dancing with character, and the gymnast runs to take the apparatus, the S is not valid (loss of apparatus), but a part with character is performed and counted towards the Guiding idea.

88. **Guiding idea: To apply the 0.0 or 0.3 p. penalties, it is required that “There is a good variety in the use of the different body parts” (#3.2.3.). Could you please provide some guidelines on how to separate “good variety” from “lacking variety”?**  
Good variety means that many different body parts contribute to the character details: At different moments in the exercise, and/or combined at the same moments in the exercise. There is no mathematical rule for variety. If one or a few body parts dominate - e.g., the arms and hands often create character, while the legs, hips, neck/head rarely contribute - variety is lacking and the minimum penalty for Guiding idea is 0.6 p.
89. **Guiding idea: An exercise is performed with an interruption of continuity (for example, loss of apparatus, 4 seconds or more). Does this affect the evaluation of the Guiding idea?**  
There is no direct increase in the “Guiding idea” penalty due to an “Interruption of continuity”. We may still find four parts with character (-0.6 p.). We may find “majority” of the exercise with character (-0.3). The possibility of reaching a 0.0 p. penalty depends on the impact of the interruption.
90. **Expression: The gymnast loses the apparatus and runs to retrieve it. Should the judges count this as a moment or a part without any facial/body expression? May the gymnast receive a 0.0 p. penalty for expression in this situation?**  
Expression is not evaluated during the period of interruption. This period has no impact on the evaluation of Expression.
91. **Body expression: Many DBs require a fixed, straight trunk. And in many DBs, the correct technique is to place the arms in second position. Is this considered moments of “rigid body segments”?**  
No, the gymnast is not “punished” for performing the DBs in a technically correct manner. Judges should take note of “rigid body segments” in those movements and connections where it would be natural to involve the body parts in presenting expression, and not particularly in the fixed DB shapes. However, even arms in second position should be natural and soft, not tense and rigid going into/out of the position.
92. **Facial expression: There are numerous moments in RG exercises when the gymnast faces away from the judges. How to evaluate facial expression during such moments?**  
When the gymnast turns away, we assume that she has a similar quality of expression to what was demonstrated before/after “turning away”.
93. **Dance steps: May boomerang throws along the floor be used?**  
Yes, and also boomerang throws in the air. Only the apparatus technical element “high throw” (including all variations of high throw of two clubs) is not permitted. Other technical elements such as any type of boomerang may be used.
94. **Connections: A gymnast makes an abrupt change in level, and at the same time, also an abrupt change in the direction of travelling, and an abrupt change of the working plane of the apparatus. Is this penalised 0.1 or 0.3 p.?**  
Connection penalties are taken “each time”, which means, at every point in time that there is an error. If there are several errors at the same point in time (e.g., level + direction + apparatus), this is one time and one penalty of 0.1 p.

95. **Interruption: A gymnast loses the apparatus near the end of the exercise. She continues moving for 4 seconds, then presents the final pose, without retrieving the apparatus. Does the “Interruption” penalty apply at the end of the exercise?**  
Yes, if the gymnast moves for 4 or more seconds between the loss and the final pose, the “Interruption of continuity” penalty is applied.
96. **Collective work: Due to the previous technical fault, one of the gymnasts is slightly late in starting to execute contrast, but she quickly “catches up” with the correct timing. Is collective work with contrast evaluated, and when should the judges start counting the duration?**  
Please see #7.2.2., “Each type of collective work will be recognized with minor execution faults in the timing between the gymnasts”. The required duration is minimum 2 seconds with all gymnasts in contrast.
97. **Collective work: A group performs collective work in rapid succession. While the last gymnasts finish their movements, the first gymnast starts the next Difficulty (e.g., throw for CR). Is the collective work valid?**  
Please see #7.1.1.5., “collective work must be presented outside of the Difficulty components”. The collective work is not recognized if one or more gymnast(s) start performing Difficulty during the collective work.
98. **Collective work: A body construction/raised position is held for 2-3 seconds. Four supporting gymnasts are all in the same body position, with the fifth gymnast lifted high up. Is this counted as a collective work with contrast in levels?**  
No. A raised position maintained in the air is a collaborative action, not collective work.
99. **Body constructions: May the raised gymnast jump into the raised position?**  
No, please see #12.1.: “The raised gymnast can be lifted or climb into the raised position”. Jumping into position is not an option.
100. **Body constructions: When supporting on the feet: Does the entire foot/feet have to be in contact with the floor, or is “partial support” acceptable?**  
Any part of the foot (e.g., on the toes, or on the heel) is acceptable.
101. **Body constructions: Is the duration of “less than 4 seconds” counted from the time that the gymnast leaves the ground, or from the time the raised position is established?**  
“Raised off the floor for less than 4 seconds” (#12.1.) means the entire duration from the body loses contact with the floor until the body regains contact with the floor.
102. **The apparatus is thrown with an imprecise trajectory, and the gymnast makes five big steps to catch the apparatus. What is the consequence for Artistry (Connections and Rhythm)?**  
This is mainly an Execution penalty (imprecise trajectory). Artistry cannot be judged based on the Execution penalties, there is no “standard” consequence for Artistry: It depends on the situation and how the gymnasts handle it:

- Connections are not penalised when the gymnast clearly interrupts the intended choreography: Running five steps for the purpose of saving the apparatus = no Connection penalty. Walking five simple steps without any character and without any purpose = Connection penalty. After the catch, if the gymnast makes additional adjustments when resuming the performance (example: walking/running to a new position on the floor area), a Connection penalty is taken.
- The Rhythm evaluation depends on the music during the error. If the running matches the tempo and does not ignore any clear accents, no Rhythm penalty is taken. If the gymnast runs in a tempo different from the music, and/or misses a clear accent during running, Rhythm is penalised (one or several times).

**103. When a group gymnast stops to wait for her partners (e.g., because this gymnast has finished a move before the others), Artistry penalises for Connection. Is Rhythm also penalised?**

This depends on the music. If the music has an accent which the gymnasts would be expected to mark, a Rhythm penalty is taken for the gymnast that stands still for no choreographic reason. If the "standing still" fits with the music at that moment, no Rhythm penalty is taken.

**104. When group gymnasts lose the synchronisation with each other, does Artistry penalise for Rhythm?**

This depends on the rhythm and the musical accents. It is possible for all five gymnasts to follow the rhythm, despite being in different phases of the movements. Example: Four gymnasts start fouetté pivots on count one, one gymnast starts fouetté pivots on count three, and they all continue marking the same accents. An Execution penalty for synchronisation does not automatically lead to a Rhythm penalty.

## Execution (RGI+RGG)

**105. Based on the photos below: Which shapes are penalised for deviation, and what is the total penalty for this leap?**



The pictures we use in our educational materials are just for getting an impression of the lines of the body. There are very good images through which every judge can understand and learn the degrees of deviations of the Difficulties. When judging jumps deviations we look for the shape during the highest phase of the jump/leap.