

INTRODUCTION TO:

# The RG Code of Points

2022-2024



# The Code of Points (COP) is a document that outlines the rules of rhythmic gymnastics.

---

*There are four parts to the Code of Points:*

- General Rules (competition venue, composition of judging panel, required dress of gymnasts, etc)
- Rules for Individual Exercises (Difficulty and Execution)
- Rules for Group Exercises (Difficulty and Execution)
- Annex (includes apparatus and technical programs)

**Difficulty** scores are for body and apparatus skills or combinations, each are assigned a specific value. If a gymnast performs a difficulty correctly, she will receive full value for that skill/combination.

**Execution** scores are slightly different. Every gymnast starts off with 10 points, and judges make deductions as they watch the routine based on two different categories - Artistic and Technical faults.

The following material is designed to help you understand the basic rules and regulations for RG. Once you have completed this foundational training, you will be ready to take a judging course!

$$D + E A + E T = \text{TOTAL SCORE}$$

### Difficulty Score:

- Starts at zero
- Score increases based on the number of Difficulties or skills in a routine that the judges see the gymnast perform correctly, including:
  - Difficulties of body (Jumps/Leaps, Turns, Balances)
  - Difficulties of apparatus
  - Risks

### Artistry Execution Score

- Starts at 10
- Score decreases based on a table of deductions that the judges note throughout the routine such as connections, use of music, expression, character/theme of routine, etc.

### Technical Execution Score

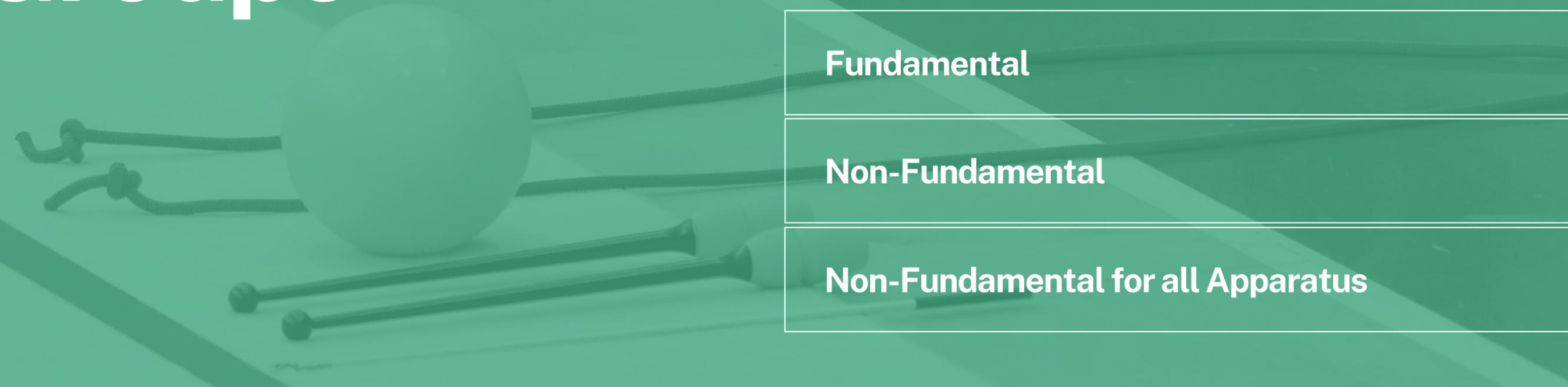
- Starts at 10
- Score decreases based on a table of deductions that the judges note throughout the routine such as toes, knees, incomplete movements, apparatus faults, etc



### Awards

- Gymnasts receive a score for each routine as well as an All-Around score.
- Awards are generally presented for the top 8 competitors in each level for each routine and All-Around score.
- Groups in Saskatchewan generally perform their routines twice and their score is the sum of both routine scores.
- Level 1Bs are not scored and are awarded for participation only.

# Apparatus Groups



Apparatus Technical Groups are ways in which the apparatus may be moved by the gymnast, for example; bouncing the ball or spiralling the ribbon.

Difficulties are not valid unless performed alongside one of the apparatus technical groups. For example, a gymnast will not receive credit for a balance while just holding the ball in two hands overhead. The gymnast *could* perform a balance while also performing a series of bounces on the ground to receive points.

There are three different types of apparatus groups which we will now review:

**Fundamental**

**Non-Fundamental**

**Non-Fundamental for all Apparatus**

# Fundamental

## (APPARATUS SPECIFIC)

The fundamental apparatus groups outline ways of moving the apparatus that are specific to each apparatus, and considered "fundamental". Each apparatus has 4 fundamental groups.

Take a look at the 4 fundamental apparatus groups for ball to the right. As the table shows, bounces, rolls, figure eights, and catching with one hand are all considered fundamental apparatus groups. Every ball routine should have these fundamental groups present and gymnasts should be very familiar with these types of skills. Gymnasts will be deducted if they do not have the correct number of fundamentals in their routine.

Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups
2	 Large Roll of the Ball over minimum two large body segments
2	 Figures eight of the Ball with circle movement of the arm(s)
1	 Catch of the Ball with one hand
1	 Bounces: <ul style="list-style-type: none"> <li>Series (min.3) of small bounces (below knee level) from the floor</li> <li>One high bounce (knee level and higher) from the floor</li> </ul>

# Fundamental Apparatus

There are four more apparatus groups that are featured in the code: hoop, clubs, ribbon, and rope. Each movement has a specific definition and characteristic that must be followed for it to be valid. More explanations can be found on **pages 22-28 and page 122 for rope in the COP.**



Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups
2	 <ul style="list-style-type: none"> <li>• Spirals (min. 4-5 loops), tight and the same height in the air or on the floor</li> </ul> <p><b>AND/OR</b></p>  <ul style="list-style-type: none"> <li>• "Swordsman" (min. 4-5 loops)</li> </ul>
2	 <ul style="list-style-type: none"> <li>• Snakes (min. 4-5 waves), tight and the same height in the air or on the floor</li> </ul>
1	 <ul style="list-style-type: none"> <li>• "Boomerang": release, pull back of the stick by holding the end of the Ribbon, and catch of the stick</li> </ul>
1	 <ul style="list-style-type: none"> <li>• "Echappé": rotation of the stick during its flight</li> </ul>



Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups
2	 <ul style="list-style-type: none"> <li>• Mill(s): one mill consists of a minimum 4-6 small circles of the Clubs with time delay and by alternating crossed and uncrossed wrists/ hands each time, held by the end (small head)</li> </ul>
2	 <ul style="list-style-type: none"> <li>• Small throws of unlocked two Clubs with 360° rotation and catch: together simultaneously or alternating</li> </ul>
1	 <ul style="list-style-type: none"> <li>• Asymmetric movements of two Clubs</li> </ul>
1	 <ul style="list-style-type: none"> <li>• Small circles (min. 1) with both Clubs, simultaneously or alternating, <b>one club in each hand held by the end (small head)</b></li> </ul>



Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups
2	 <ul style="list-style-type: none"> <li>• Passing with the whole or part of the body through the open Rope turning forward, backward, or to the side; also with: <ul style="list-style-type: none"> <li>• Rope folded in 2 or more</li> <li>• Double rotation of the rope</li> </ul> </li> </ul>
2	 <ul style="list-style-type: none"> <li>• Release and catch of one end of the rope, with or without rotation (ex: Echappé) <ul style="list-style-type: none"> <li>• Rotations of the free end of the Rope, Rope held by one end (ex: spirals)</li> </ul> </li> </ul>
1	 <ul style="list-style-type: none"> <li>• Skips/hops passing through the Rope <ul style="list-style-type: none"> <li>• Series (min. 3): Rope turning forward, backward, or to the side.</li> </ul> </li> </ul>
1	 <ul style="list-style-type: none"> <li>• Catch of the open Rope with one end in each hand without support on another part of the body</li> </ul>



Required # per exercise	Specific Fundamental and Fundamental Apparatus Technical Groups
2	 <ul style="list-style-type: none"> <li>• Large Roll of the Hoop over minimum two large body segments</li> </ul>
2	 <ul style="list-style-type: none"> <li>• Rotation (min. 1) of the Hoop around its axis around the fingers or <b>around or on</b> part of the body</li> </ul>
1	 <ul style="list-style-type: none"> <li>• Rotation (min. 1) of the Hoop around the hand or around a part of the body</li> </ul>
1	 <ul style="list-style-type: none"> <li>• Passing through the Hoop with the whole or part of the body (two large body segments)</li> </ul>

## Non-Fundamental Apparatus Technical Groups



- Roll of the Ball on the floor
- Roll of the body on the Ball on the floor



- Series of 3 rolls: a combination of small rolls
- Series (min.3) of assisted small rolls on the floor or on the body



- "Flip-over" movement of the Ball
- Rotation(s) of the hand(s) around the Ball
- Free rotation(s) of the Ball on a part of the body, including the free rotation of the ball on top of the finger



Rebound on the floor after a high throw and direct retrieval using different parts of the body (not the hands)

# Non Fundamental

## (APPARATUS SPECIFIC)

This apparatus group outlines ways of moving the apparatus that are not necessarily fundamental but still specific to each apparatus, for example, rolling the ball on the floor or rotating the hands around the ball. This apparatus group is helpful to create more difficult and creative elements in a routine.

Gymnasts will not receive a deduction for missing these elements, but they should be used to create variety in a routine. They can also be used to create combinations that will be discussed later.

Each apparatus has multiple non fundamental movements that can be found on pages 22-28 and page 122 for rope in the COP.

# Fundamental for all apparatus

---

This apparatus group broadly refers to apparatus movement/manipulations that could be applied to ANY apparatus, for example, a small toss and catch.

3.7.4. APPARATUS HANDLING means that apparatus must be in motion

	<ul style="list-style-type: none"><li>• Large circles</li><li>• Figure eight (<b>not for Ball</b>)</li><li>• Transmission of the apparatus <b>around</b> any part of the body or under the leg(s) from the hand or a part of the body to another hand or a part of the body</li><li>• <b>Transmission without the help of the hands</b> with <b>at least two different body parts (not the hands)</b></li><li>• <b>Passing over</b> the apparatus with the whole or part of the body <b>without a transmission</b> of the apparatus from the hand or a part of the body to another hand or a part of the body</li></ul>
<b>Explanations</b>	
	<i>Medium or Large circle: apparatus must complete a <b>full circle of 360°</b></i>
	<i>Figure eight: two consecutive circles must be completed</i>

More examples can be found starting on page 29 of the COP.

# Difficulty of Body (DBs)

DBs are the skills performed by the gymnast's body, whether in motion or static. Different shapes and rotations will mean a difference in value, as each shape and additional rotation becomes harder to achieve.

While the values of each skill are important to know as a judge, your focus at an introductory level should be on recognizing what makes a difficulty of body valid, as well as recognizing the specific characteristics for each group.

In this section you will learn the basic characteristics of the three major groups:

**Jumps/Leaps**

**Balances**

**Rotations**

# Jumps/Leaps

## PG 64 OF THE COP

For a jump/leap, the gymnast is trying to reach the desired shape while in flight, either taking off and landing from both feet (a jump), or taking off from one foot and landing on the other (a leap).

The Jump/Leap must be **defined** and have a **fixed shape** while the gymnast is in flight.

All jumps/leaps require **sufficient height and elevation**, enough to show the corresponding shape. If the jump/leap isn't high enough to show the full shape, it does not count.

All jumps/leaps must be performed with an apparatus movement (fundamental or non fundamental) at the same time of the jump/leap.





# Balances

## PAGE 78 OF THE COP

For a balance, the gymnast is attempting to create a shape while maintaining an element of...you guessed it: balance!

There are three types of balances:

- On foot (on toe or flat)
- On other parts of the body (knee, chest, etc.)
- In motion/dynamic (smooth and continuous movements on the spot)

All balances must have a **defined** and **clearly fixed** shape. Balances on foot and on other parts of the body must also have a **clear stop position** of at least 1 second.

All balances must be performed with an apparatus movement (fundamental or non fundamental) at the same time that the balance is executed.

# Rotations

## PAGE 91 OF THE COP

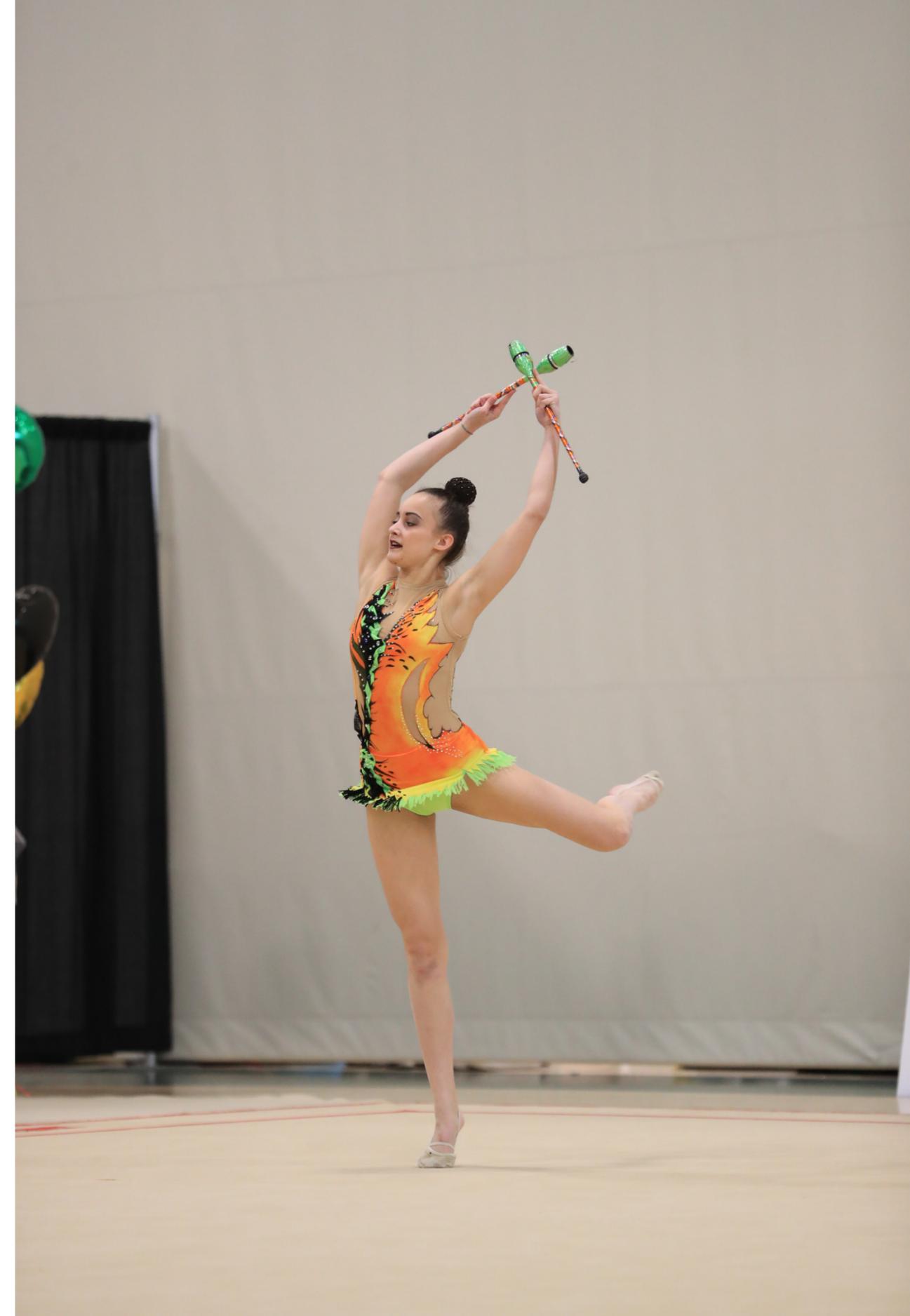
For a rotation, the gymnast is attempting to create a shape while also rotating a minimum of 180 or 360 degrees, depending on the shape.

There are three types of rotations:

- On the toes (relevé) of the support leg
- On the flat foot of the support leg
- On other parts of the body

Rotations must have a **fixed** and **well-defined** shape during the rotation until the end. Additional value is given for additional rotations past the minimum 180 or 360.

All rotations must be performed with an apparatus movement (fundamental or non-fundamental) during the rotation.



# Combined Difficulties

---

Depending on the gymnast's level, there is a maximum number of DBs that can be awarded in one routine. The advantage of a Combined Difficulty, is that a gymnast could receive a higher score. Two DBs, when performed as a Combined Difficulty, will only count as one Difficulty. More info on page 19 of the COP.

## SCENARIO 1

The gymnast can have nine difficulties of the body in the routine. The gymnast performs 3 jumps/leaps, 3 balances, and 3 rotations. Any other difficulties of the body she performs after these 9 will not receive any value.

**Total score (if all difficulties were valued at 0.1) = 0.9**

## SCENARIO 2

The gymnast can have nine difficulties of the body in the routine. The gymnast performs 3 jumps/leaps, 2 balances, and 2 rotations. She then performs a valid Combined Difficulty by doing a balance right after a rotation. The combination of the balance and rotation is counted as one difficulty. She can now perform one more difficulty of the body (a jump/leap, balance, or rotation) in the routine and receive credit for this skill.

**Total score (if all difficulties were valued at 0.1) = 1.0.**

# Waves

*"a sequential contraction and de-contraction of all the muscles of the body along the chain of body segments like an electric current"*

Each routine must have **2 full body waves**.

Standard waves can be counted as a dynamic balance. There is also a rotation skill that is counted as a wave (tounneau). When they are counted as a difficulty in this way, they must have the apparatus movement as well.

Waves can also be modified from the standard format provided that the wave is still performed by the whole body. Changes in planes, start positions, leg positions, arm movements are all acceptable in this case. More information on page 21 of the COP.



# Other Difficulties



Aside from Difficulties of the Body, there are two other ways that a gymnast can increase their score during a routine.

**Difficulty of Apparatus**

**Dynamic Elements of Rotation**



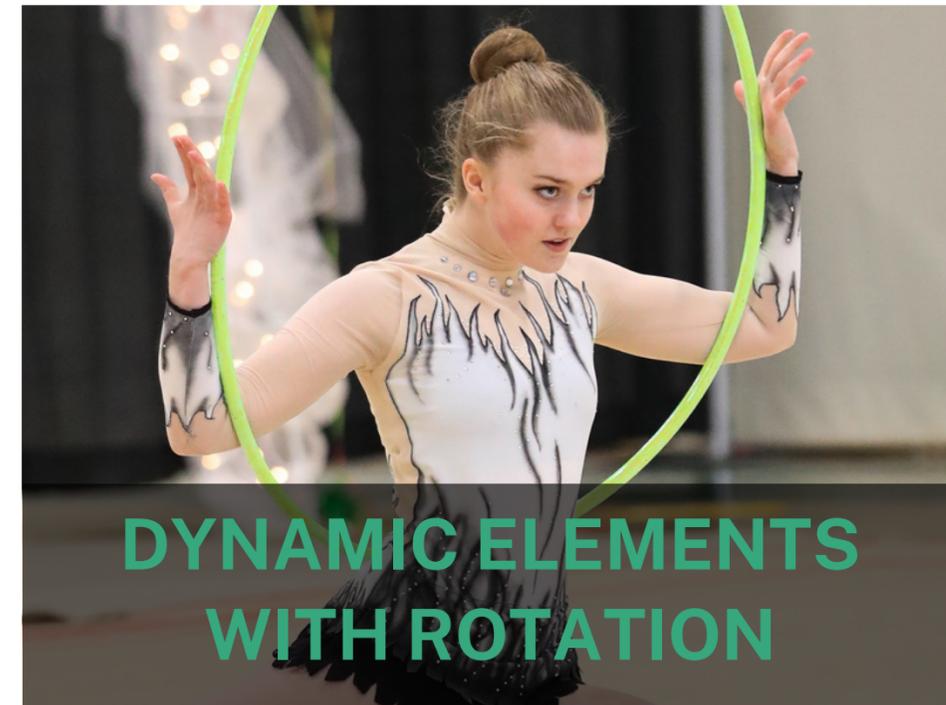
Difficulty of Apparatus (DAs) are the cool tricks that you see during routines.

The formula for a DA is:

1 Apparatus Base + minimum 2 criteria (both criteria executed during the 1 Base)

For example, a gymnast could bounce the ball (apparatus base) with their foot (criteria 1 - without help of hands) and behind their body (criteria 2 - outside of visual control).

There are many possible combinations to create DAs and each have a different value depending on the base and criteria. More info starting on page 52 of the COP.



A Dynamic Element with Rotation (R, or "risk") is when a gymnast throws the apparatus, rotates underneath, and catches.

Rs must be performed with a high throw and a minimum of two base rotations of 360 degrees that are uninterrupted. The gymnast must catch directly after or during the last rotation.

Additional criteria may also be added to the throw or catch of the apparatus to increase the value. For example, a gymnast could throw the apparatus with their foot (without the help of hands) and that would increase the value. More info starting on page 37 of the COP.

# Execution

All gymnasts start with a 10 in each area of execution and judges make deductions while they watch the routine to determine their final score. There are two categories of deductions: Artistic and Technical faults.

It is important to note that a gymnast may receive the full value of their skill from the Difficulty judges, but with penalties from the Execution judges. For example, a gymnast may receive full value for a rotation but have a penalty deducted for travelling or sliding during the rotation.

Judging execution gets better with practice! During competitions Execution judges have to be very aware of the scores they are giving each gymnast, to ensure that the rankings are fair and reasonable based on each performance. Often times the head judge will need to meet with judges to discuss scores that have been given.

**Artistry**

**Technical**

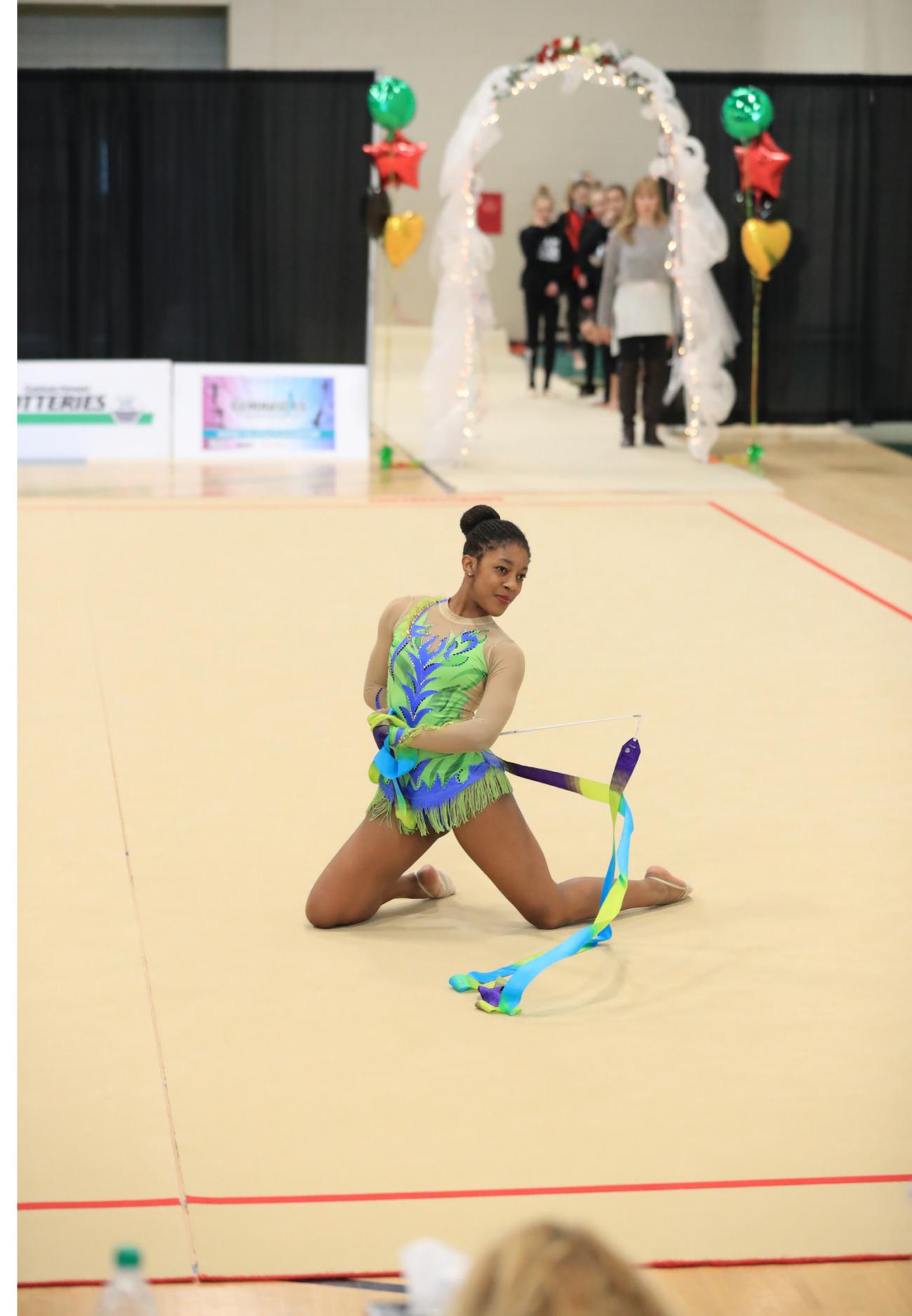
# Artistry

## PAGE 106 OF THE COP

Artistic faults are grouped into the following categories: Character, Dance Steps, Expression, Dynamic Change, Body and Apparatus Effects, Use of Space, Unity, Connections, and Rhythm.

Some examples of deductions that could be taken from this table are:

- No dynamic change during the routine
- Entire floor area not used
- Lack of smooth and logical connections
- Music does not match the movements





# Technical

## PAGE 114 OF THE COP

Technical faults are grouped into the following categories: Body Movements, Technique, Leaps/Jumps, Balances, Rotations, Pre-acrobatic elements, Loss of Apparatus, and Apparatus technique (specific to each apparatus).

For example, a judge could take off the following penalties:

- Loss of balance: additional movement with travelling
- Loss of apparatus: loss and retrieval after 1-2 steps
- Incomplete movement or lack of amplitude in the shape of jumps, balances and rotations

# Group

The image shows three young girls in blue and black cheerleader outfits performing a routine with yellow balls. They are in a crouched, forward-leaning position, holding the balls with both hands. The background is a gymnasium with various banners, including one for 'LOTTO' and another for 'energy'. The entire image has a green tint.

Difficulty - Page 145 of the COP

Execution - Page 197 of the COP

# Difficulty

There are 2 additions to group routines: Difficulty with Exchange (DE) and Difficulty with Collaboration (DC)

A difficulty of exchange occurs when all members of the group throw their own apparatus to a teammate and receive a new apparatus in the same way. This must be a large or long throw and happen without any serious faults (loss of apparatus, fall, collision in the air). Additional criteria may be added to increase the value of this Difficulty.

A collaboration is any "cooperative work where each gymnast enters into a relationship with one or more apparatus and one or more partners". There are many different ways a collaboration can work:

- All members of the group working together or in subgroups (couple, trio etc.)
- With a variety of traveling, directions and formations
- With or without direct contact with partners (body or apparatus)
- With or without rotation
- With possible lifting of one or several gymnasts
- With possible support on the apparatus or gymnasts



---

## Execution

Execution penalties are similar to the individual penalties with deductions that would pertain to each gymnast in the group (e.g., incorrect body segments) and new categories that refer to the group as a whole (e.g., for example, formations, synchronization).

---



# Where do we go from here?

1. Read and study the Code. The most up to date version can always be found on the FIG Gymnastics website [here](#).
2. Take the annual judging course offered by Gymnastics Saskatchewan.
3. Head to your local gym and practice judging.
4. Shadow judge at competitions until you are ready to formally judge.
5. Contact your club or Gym Sask with any questions!