

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



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AGE GROUP DEVELOPMENT and COMPETITION PROGRAM

for

Rhythmic Gymnastics

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Where there is a difference among the languages, the English text shall be considered correct.

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The development and implementation of this FIG Age Group Program is partially funded by the International Olympic Committee (IOC).

The Philosophy and Overview as well as the overall preparation, design, formatting and editing of this FIG AGE GROUP DEVELOPMENT AND COMPETITION PROGRAM book for Rhythmic Gymnastics was done by:

Hardy FINK, Director of FIG Education & Academy Programs

- Reviewed in February 2016 by Dr. Marta BOBO, Dayane CAMILLO, Liubov CHARKACHINA, Monica GUZMAN, MD Katja KLEINVELDT, Dr. Maria de LURDES CARVALHO, Mimi MASLEVA, Eva SERRANO, Marina SPEKT; November 2016 by Dr. Marta BOBO

The program consists of several parts:

A. A multi-level competition program with compulsory routines and optional rules.

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B. A multi-level physical and technical ability education and testing program.

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Hardy FINK (for the Physical Abilities Testing Program)

C. Skill Acquisition Profiles for each apparatus (from the FIG Academy Program).

Developed in 2006 (updated in 2010) by the FIG Academy Working Group for Rhythmic Gymnastics: Dr. Nota KLENTROU, Natalia GORBULINA, Nadya ALEKSANDROVA, Daniela DELLE CHIAE, Dr. Claude FERRAND, Hardy FINK

Message from FIG President Morinari Watanabe

Gymnastics is a magical sport!

Watching the podium contenders compete at the World Championships, it would be easy to believe that performing a double somersault is as easy as a simple jump, such is the level of mastery they have over their movements.

They make you forget the thousands of hours of training they have put in to perfect these acrobatic skills.

They make you forget that humans' movements on Earth are governed by the laws of physics.

Gymnastics is a wonderful sport provided the right steps of progression are followed. The evolution towards the elite sport must take place in a way that respects the young athletes' physical and psychological development.

As an International Federation, we have a responsibility to ensure that this sport remains a means of self-fulfillment for them and to protect them as far as possible against the risk of serious injury.

To this end since 2002, under the leadership of Hardy Fink, the FIG has put in place an education system that helps to provide a recipe for establishing a harmonious development curriculum for those who lack resources.

These educational activities have already borne fruit in many parts of the world.

I would like to express my respect and thanks to all those who dedicate themselves to these projects. May these activities and educational tools inspire everyone!

Thank you all for helping to make gymnastics a magical sport!

A handwritten signature in blue ink, appearing to be 'Morinari Watanabe', with a stylized, fluid script.

Morinari Watanabe
FIG President

Message from Director of Education & Academy Programs - Hardy Fink

I am pleased to be able to present this FIG Age Group Development and Competition Program in final form for worldwide access and distribution via the FIG Website.

With the partial support of the IOC, this program was developed and then introduced at numerous coach and expert training sessions all over the world. Because of the experiences and learning and input and consultation from these training sessions, the MAG, WAG and RG Age Group Programs have had more worldwide consultation and testing over a five-year period than any other initiative in FIG history. In consequence, these age group manuals have gone through five editions as the recommendations have been adopted and improvements have been made.

All aspects of the programs – Technical Manuals, videos of every physical and technical test and of the compulsory exercises as well as the RG music - will be posted or be accessible from the FIG website (under Education) as of June 2018. Enormous gratitude is extended to Helena Dias who spent months to prepare the compulsory exercise videos with her gymnasts.

The entire program is intended to serve as an athlete centered “recipe” for non-experts and for federations that do not have the expertise or resources to develop their own programs. It is intended to safely and systematically prepare gymnasts towards high performance below the junior level. Our gymnastics sports have evolved in the past 40 or 50 years from being adult based to ones where intensive childhood training has become the norm. It is the adults that tell the children what to do and how much to do and too often the health and safety and care of the children is ignored. The FIG Age Group Program focuses on quality of performance and health of children before difficulty. Higher difficulty can be trained at younger ages under safe conditions, but should not be included in competition exercises.

There is no intention that federations must adopt any portion of this FIG Age Group Program. But it will be an enormously valuable resource and “recipe” for those that have no program of their own. As for the competition portion of the program, it is the first time that there is a common set of age group competition rules available worldwide and this has the potential to provide a variety of advantages and opportunities.

Accordingly, I am pleased to be able to make this announcement:

- **The High Performance Levels 3 & 4 (HP3 and HP4) competition rules are highly recommended for all international age group competitions.**
- **For those competitions that require FIG approval, the HP3 and HP4 rules will be required.**
- **Because HP4 overlaps with the FIG Junior ages, no gymnast may compete as a Junior and as an Age Group gymnast in the same year.**

Many countries will continue to use their own competition rules designed for their own programs within their countries, but will gradually begin to compete with the FIG age group rules when they compete internationally with other countries regardless of level.

Good luck to your coaches and your gymnasts for a safe and successful future.

A handwritten signature in black ink, appearing to read 'H. Fink', written in a cursive style.

Hardy Fink

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PHILOSOPHY and OVERVIEW

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FIG Age Group Program Overview & Philosophy

The rapid increase in the difficulty content of gymnastics performances has been the result of ever increasing volume and intensity of training at ever younger ages. At the same time, coaches in leading countries have become more effective in the technical preparation of gymnasts which causes many less successful coaches and programs to try to copy by taking short-cuts towards difficulty.

This increase in training hours and decrease in training age of children for high intensity training has placed our gymnastics sports under ever more scrutiny and criticism by the medical, educational and media professions who often use gymnastics as an example of abusive and excessive training practices.

It is important for all in the sport to assure that these negative impressions are proven wrong. Too often these impressions are right. The FIG is working vigorously in this regard with changes to rules that have negative consequences and with the education of coaches to improve their knowledge and their effectiveness without causing harm to the gymnasts in their care.

This FIG Age Group Development and Competition Program is an effort to provide “ready-to-use” physical preparation, technical preparation, and competition programs for countries with little experience with contemporary international gymnastics and for the many countries that do not have the resources to develop a program of their own.

- The focus is on the safe and perfect long term preparation and development of gymnasts towards high performance.
- This program provides information to assure gradual and safe progressions.
- This program provides programs that can be recommended for all coaches and all federations.

More detailed information on the theory, technique and methodology for the teaching of all elements presented in this document is available through the three–level FIG Academy Program.

Information about the Growing Child in Gymnastics

This FIG Age Group Development and Competition Program is connected with the educational efforts of the FIG Academy Program. The FIG Academy Program has focused on the safe and healthy preparation and development of young gymnasts towards high performance excellence. The foundation for this focus comes from the Growth & Development document on the FIG Age Group Program Resource CD distributed by the FIG to all federations in 2001 and again in 2003 and on a discipline specific DVD to all academy participants.. Some observations from this important document are presented here.

Paramount for a coach's understanding is that the age period of 11-14 is a critical time for our gymnasts because it is a time when they are capable of learning complex skills quickly but are simultaneously susceptible to debilitating acute, chronic and overuse physical injuries and to emotional and psychological damage.

- Gymnasts in that age period have open growth plates (cartilage instead of bone) at the end of every long bone in the body as well as wherever a tendon attaches to a bone. These growth plates are susceptible to injury from torsion and shear forces and excessive or repetitive compression forces.
 - Adequate recovery time must be provided
 - Numbers of high impact loadings, unilateral actions and elements in relevé must be reduced
 - Incomplete twists and landings while the back remains arched cannot be permitted
- Gymnasts in that age period will undergo a period of rapid growth (peak-height velocity - PHV).
 - All parts of the body and body systems grow at different rates and this may lead to clumsiness and loss of some skills.
 - They will be less flexible as the bones grow and put the muscles and tendons under stretch.
- Gymnasts in that age period will undergo a period of rapid weight gain soon after PHV (peak-weight velocity – PWV).
 - They will gain weight faster than strength and thus will temporarily lose relative strength.
 - They should not be put on a restrictive diet; they must eat optimally for optimal and healthy growth.
- Gymnasts in that age period do not have mature anaerobic-lactic systems; yet the sport of rhythmic gymnastics is predominantly anaerobic.
- Successful rhythmic gymnasts are almost always late matures.
 - Late maturation and smaller size at that age may lead to feelings of inferiority and low self-esteem.
 - Their growth plates are open and susceptible to injury longer.
 - Gymnasts in that age period should focus mostly on learning and less on competition. International competitions can be introduced but the focus must be important base elements perfectly performed and rules such as presented within this document should be used that modify the difficulty expectations.

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OVERVIEW OF LONG TERM PERFORMANCE DEVELOPMENT OF GYMNASTS

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Long Term Performance Development of Gymnasts

For the preservation and a lasting acceptance of our sport, a systematic long-term preparation of gymnasts is required, that takes into consideration the growth and maturational principles.

To deviate from such preparation system by striving for early specialisation or early high difficulty elements, does not serve the gymnasts and contributes to un-aesthetic performances, injury and a rejection of our sport by the public. Coaches who, for whatever reasons, practise such behaviour, can occasionally achieve good results but in the long run such an approach will not be successful and will lead to severe attrition.

During long-term performance development, the load ability in general and the load ability of the support and motor system in particular, have a central position. During his previous and current activity as a coach, Dieter Hofmann has made positive experiences with a common point of view towards the systematic performance development of athletes with coaches, physicians, gymnasts and their caretakers. His experiences with artistic gymnastics can also transfer to rhythmic gymnastics.

This common effort should be concentrated on essential aspects:

- A systematic increase of the loads with the purpose to create a long term and lasting load ability of the support and motor system.
- A high development of the prerequisites (flexibility, power, basic structures) to limit the negative load effects of high repetitions of movement and faulty techniques (inefficient position of the joints);
- To promote and encourage the education of all-around gymnasts in order to guarantee the balance of the loads (dismount, support, hang);
- The systematic and gradual use of the "phase of favourable motor learning" in the long term performance development;
- To coordinate with the high responsibility of the personified chain: gymnast – trainer – physician – physiotherapist;
- To guarantee a safe and continuous proportionality of training, competitions and phases of compensation;
- Extensive use of methodical equipment (auxiliary equipment) in the training process and to pay high attention to this matter in the construction of training halls.

«Training halls are education centres, not competition halls»

This philosophy of gymnastics has once again touched out sport:

«Gymnastics is complicated, not because it must be difficult, but because it has to be beautiful »

The authors of this programme are confident that trainers and athletes will accept this assistance and will find a well-founded support in this document.

Stages and essential characteristics of Long Term Performance Development (LTPD)

	Basic Training (BT)		Preparatory Training (PT)		Advanced Training (AT)		High Performance Training (HPT)
	girls age 6/7	girls age 8/9	girls age - 9/10	girls age 11/12	girls age 13/14	girls age 15/16	girls age 16/17→
Practice and learn to train	1. Train frequently 2. Create and learn prerequisites		Training for education 1. Create prerequisites 2. Learning 3. Competitions and controls in athletics and technique 4. Training within the competition program		1. Training for education / learning 2. Training for World Champ. program		1. Training for competitions 2. Training for further development
training unit	1-2 times / week	2-3 times / week	4-5 x 3 hrs / week	5-6 x 3 hrs / wk	6-7 x 3 hrs / wk	8x 3 hrs/wk	9 – 10 times / week
training quantity	1.5 hours each	2 hours each	approx. 15 hrs	approx. 18 hrs	approx. 21 hrs	approx. 24 hrs	approx. 27-30 hrs

Basic methodology in LTPD

	Basic Training (BT)	Preparatory Training (PT)	Advanced Training (AT)	HPT
Prerequisites				
Flexibility	+++	+++	maintain	maintain
Power	++	++	+++	+++
Technique / basic structures	+++	+++	+++	++...
Learning	motor technical prerequisites	+++	+++	+++
Refining	exact performance of movements	+++	+++	+++
Exercise training / stabilisation	+	++	+++	+++

Specific training characteristics in the stages of the LTPD

BT Basic Training	PT Preparatory Training	AT Advanced Training	HPT High Performance Training
<p>1. stage (age 6-7)</p> <ul style="list-style-type: none"> talent for sport (suitability) – introduce training hours gain interest of healthy, intelligent and physically suitable children for frequent training. yearly selections! <p>2. stage (age 8-9)</p> <p>More precise definition of goals</p> <ul style="list-style-type: none"> willingness of parents to support. state of health / physique intellectual capacity personal motivation towards artistic gymnastics check to determine capacity to develop general prerequisites. motor ability speed / agility / reaction capacity flexibility, strength and power psychological -pedagogical aspects, such as courage, fear capacity for expression <p>3. stage (age 9, for selections also age 10)</p> <ul style="list-style-type: none"> acquisition of general gymnastic prerequisites development of body and apparatus prerequisites. development of the first typical skills with apparatus. 	<p>1. stage</p> <ul style="list-style-type: none"> further development of the general prerequisites. shaping of body control with general and specific means during the preferred learning phase (before puberty) taking the development and vulnerability of the support and motor system into account. achieve an overall basic repertoire of skills create the conditions to endure an all-round competition (compulsory + optional exercise) development of physical fitness for intensive and effective daily training. preparation for competition requirements of the next higher class / stage. <p>2. stage</p> <ul style="list-style-type: none"> preservation of the load ability in the juvenile phase with versatile, general and basic gymnastic skills refining of the general and specific prerequisites such as power! → (favourable phase for the development of general and special power potentials → and flexibility, basic technical motor patterns) use of individual conditions for the preparation of all elements of the compulsory and optional exercises stabilisation of skills in competition routines 	<ul style="list-style-type: none"> transfer of high level prerequisites to all elements of the gymnastic performance (difficulty, techniques, stability) for international competition high complexity of the all apparatus skills ...and development of performances for finals creation of prerequisites for the required increase of training the load (with a systematic increase of all load factors) for the demands of a W.Ch. or Olympic cycle adaptation to W. Ch. content and frequency and the specifics of competitions <p><u>the goal is:</u> to prepare and guarantee a successful start.</p>	<p><u>the goal is:</u></p> <ul style="list-style-type: none"> a successful participation and to secure of the goals for major international competitions O.G; W.CH; continental championships and international tournaments this development is based on the basic prognoses for the W.Ch. performance (difficulty, technique, stability) and its continuous changing specification of the world level and actual application of the codes. high demand of complexity for: prerequisites (power, flexibility, technical base) higher technical level – best technical solutions, ,extreme performances, responsible high level of difficulty, effective use of bonuses, high level of stability. <p>TBS = Technical Basic Structures TN = Norm for Technique AN = Norm for Athletics Pr = Prerequisites</p>

Summary of information about Long Term Performance Development

- The completion of the tasks in the individual stages and the mental and physical readiness are the criteria for a next higher level.
- The age-related tasks should be considered from the biological development and not from the chronological age.
- The goal of the **Basic Training** is to development fundamental and sports-specific prerequisites; especially movement regulating and neuromuscular prerequisites.
- The goal of **Preparatory Training** is to increase the level of the general and specific prerequisites (coordination, technique, speed, flexibility, power, etc.) and the increase in load ability.
- The goal of the **Advanced Training** is to develop a systematic transfer from the age group training to the high performance training. It is about securing the connection with the international level through a systematic increase of the specific training demands.
- **Preparatory Training** basically differs from **High Performance Training**
 - It has a specific character. The performance prerequisites for the further sports development are being developed and the prerequisites for the further increase of the training demands and load ability are created.
- The goal of Long Term Performance Planning is
 - to create prerequisites (flexibility, power, basic technical structures), that are necessary for a stable and continuous increase of the specific performance

It is not the competition goals, but rather the educational goals for technical and physical abilities that are in the highest priority.

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Rhythmic Gymnastics Competition Program

Compulsory Routines

and

Optional Requirements

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Introduction

This Rhythmic Gymnastics Competition Program was designed to provide competition opportunities for gymnasts of all ages and all levels. Girls and women participate in gymnastics for many different reasons, all equally valid and welcome.

It is complicated with a single set of rules to serve both the needs of the recreational gymnast who wants to compete occasionally to remain motivated and to test herself against others and the needs of the high performance gymnast who wishes to represent her country on the international stage. Moreover, some gymnasts might begin training in early childhood while others have no opportunities or exposure until they are in their teens. It is important to somehow keep all of these gymnasts by providing meaningful participation and success opportunities for them.

This program divides the competitive participants and opportunities into two streams; a Participation Stream and a High Performance Stream. The Participation Stream has four Competition Classes each can be divided into multiple age groupings that permit early or late starters to participate successfully. The first two Competition Classes prescribe compulsory group exercises that are also appropriate for the High Performance Stream but only at specified and restricted ages.

The High Performance Stream is divided into four progressive Competition Classes. Class HP1 and HP2 are the same as for the Participation Stream. Then the High Performance Stream becomes more difficult with the last two Competition Classes being Class Pre –Junior (HP3) and Junior 1st year (HP4) Levels. These four Competition Classes for the High Performance Stream include compulsory group and individual exercises. Experience has shown that compulsory exercises serve to direct the training towards high performance and serve additionally as a form of education for and control over coaches. Some federations may choose to compete with compulsory exercises or, with free composition with the same compulsory elements and music given by FIG

Note:

- The multiple ages in the Participation Levels allow for late entry into gymnastics and longer years of participation. That number of possible age groups may be too many for federations with low participation numbers. Different age groups can compete together and be separated for awards.
- Class 1 and Class 2 compulsory group and individual exercises should form the very basis of any competition gymnastics and should therefore be the same. Some federations may choose to make more simple compulsory exercises for the Participation Levels or to eliminate the most challenging skills.
- Some categories overlap with current FIG Junior ages (Class HP4). This program permits gymnasts of those ages to compete meaningfully without having to jump to FIG Junior-level rules and requirements before they are ready. Class HP5 uses FIG Junior rules but recommends an option for federations whereby the age is extended to avoid being forced to the Senior level before the gymnast is ready.

An overview of the competition structure and program is presented below:

FIG Age Group Program – Rhythmic Gymnastics Competition Structure & Program

Participation Stream			High Performance Stream		
Class P1	Age ≥7 7-8; 9-11; 12-14; 15+	1x Compulsory (Group)	Class HP1	Age 7 - 8	1x Compulsory (Group)
Class P2	Age ≥9 9-10; 11-12; 13-14; 15+	1x Compulsory (Group)	Class HP2	Age 9 - 10	1x Compulsory (Group and/or Individual)
Class P3	Age ≥11 11-12; 13-14; 15+	1x Optional with HP2 rules			
Class P4	Age ≥13 13-14; 15+	1x Optional with HP3 rules			
			Class HP3	Age 11 - 12	1x Compulsory 1x Optional (Group and/or Individual)
			Class HP4	Age 13 - 14	Group: 1x Compulsory 1x Optional Individual: 1x Compulsory 2x Optional

Note: In the interests of development, the FIG Junior age (13-15) overlaps with Class HP4 for this Competition Program. See note above.

Apparatus Routines for Participation and High Performance Stream

Participation Stream	Only Group	High Performance Stream	Group	Individual
Class P1	Free Hands	HP1	Free Hands	
Class P2 / Class P3	Ball or Rope	HP2	Ball or Rope	Ball or Hoop
Class P4	Hoop or Rope	HP3	Hoop or Rope	Clubs and Hoop
		HP4	Hoop or Ball	Rope, Ball and Ribbon

General Regulations

Article 1 Competition Ages

- a. The gymnasts' age eligibility will be based on her age on December 31 of the year of competition.
- b. It is recommended that gymnasts under age 7 do not participate in formal competitions.
- c. A gymnast who is below the minimum age for her Competition Class may participate in this category with approval of the appropriate technical committee. Such permission should be confirmed before the registration deadline for the competition.

Article 2 General Judging Rules

- a. For all Competition Classes of National competition, each member of the judging panel will be responsible for both D-jury and E-jury tasks unless 4 or more judges are assigned to the event.
- b. The E-score and Artistry deductions are as follows. These are deducted from the maximum E-score of 10.0.

Class P 1, 2, 3, 4 & HP 1, 2

Small error	= 0.10
Medium error	= 0.20
Large error	= 0.30
Fall or Loss of apparatus	= 0.50

Class HP 3, 4

Small error	= 0.10
Medium error	= 0.30
Large error	= 0.50
Fall or loss of apparatus	= 0.70

- c. Music and Artistry is evaluated as part of the E-score with a maximum total deduction of 1.0 point.
- d. The value of an element is recognized even with errors unless the errors are so extreme as to change the character of the element.
- e. The D-score is calculated as the sum of the content requirements that are listed. Each of the requirements has a value of 0.3.

Article 3

- a. **Requirements:** Each compulsory and optional content requirement has a value of 0.3 for all age groups. The deduction for each missing requirement is 0.3 points from the D-score.
- b. **Compulsory Exercises:** The element selection for compulsory exercises are specified and must be in accordance with the video taped example.
- c. **Optional Exercises:** Gymnasts may choose to perform all or part of the compulsory exercises for their optional exercises and may use the compulsory music. Optional music must respect the Code stipulations.
- d. **Apparatus Choice:** If gymnasts in HP3 or HP4 choose to perform the compulsory exercise for one apparatus, then the optional exercise must be performed with the other apparatus (or other 2 apparatus in HP4). However, as in "c" above, the compulsory exercise for that apparatus may be used. In every case the requirements for the exercise must be respected.

Final Score

The Final Score for Compulsory and Optional Exercises is determined by adding the D-score and E-score and this score is then displayed to the public. If possible, the D-score, E-score and Final Score should be displayed.

Article 4: Requirements for Age Group Compulsory and Optional Exercises

Age	Compulsory or Optional GROUP	Value	Compulsory or Optional INDIVIDUAL	Value
Class P1 & HP1 7-8	Group Free-hands routine – máx. 50" 3 body difficulties (1 each group) (3 x 0.30) 2 acrobatics (2 x 0.30) 2 dance steps (2 x 0.30) 1 body wave (1 x 0.3) 3 collaborations (3 x 0.30)	3.30	-----	-----
Class P2 & HP2 & Class P3 optional only 9-10	Duet, Trio or + max 5 – ball or rope - duration of exercise 3 body difficulties (1 each group) (3 x 0.30) 1 body wave (1 x 0.30) 3 acrobatics (3 x 0.30) 1 dance steps (1 x 0.30) 3 collaborations (3 x 0.30) 1 collaboration with rotation (1 x 0.3) 1 Exchange (1 x 0.30) 1 of each Apparatus Technical Groups (0.30 global value)	4.20	Individual Routine Ball or Hoop 3 body difficulties (1 each group; 1 with non-dominant hand) (3 x 0.30) 1 body wave (1 x 0.30) 2 dance steps (2 x 0.30) 1 DER with one rotation (1 x 0.30) 3 acrobatics (3 x 0.30) 1 of each Apparatus Technical Groups (0.30 global value)	3.30
Class HP3 & Class P4 optional only 11-12	Duet, Trio or + max 5 – hoop or rope - duration of exercise min.1'30"-max.2' 3 body difficulties (1 each group) (3 x 0.30) 1 body wave (1 x 0.30) 2 Exchanges (2 x 0.30) 1 dance steps (1 x 0.30) 1 DER (1 x 0.30) 3 Collaborations without rotation (3 x 0.30) 3 Collaborations with rotation (3 x 0.30) 1 of each Apparatus Technical Groups (0.30 global value)	4.50	Individual Routine Clubs and Hoop - duration of exercise - min 1'15"-max.1'30" 4 body difficulties (1 each group + 1; 2 with non-dominant hand) (4 x 0.30) 1 body wave (1 x 0.30) 2 dance steps (2 x 0.30) 1 DER (1 x 0.30) 2 acrobatics (2 x 0.30) 1 Apparatus difficulty (1 x 0.30) 1 of each Apparatus Technical Groups (0.30 global value)	3.60
Class HP4 13-14	Duet, Trio or + max 5 – hoop or Ball - duration of exercise min.2'15"-max.2'30" 4 body difficulties (1 each group + 1) (4 x 0.30) 2 Exchanges (2 x 0.30) 1 dance steps (1 x 0.30) 1 DER (1 x 0.30) 3 Collaborations without rotation (3x 0.30) 4 Collaboration with rotation (4x 0.30) 1 of each Apparatus Technical Groups (0.30 global value)	4.80	Individual Routine Rope, Ball and Ribbon - duration of exercise- min 1'15"-max.1'30" 4 body difficulties (1 each group + 1; 2 with non-dominant hand) (4 x 0.30) 1 body wave (1 x 0.30) 2 dance steps (2 x 0.30) 2 DER (2x 0.30) 2 Apparatus difficulty (2 x 0.30) 1 of each Apparatus Technical Groups (0.30 global value)	3.60



Rhythmic Competition Program
Compulsory Exercises/Requirements
for
Competition Classes

Participation Stream: P1 & P2

High Performance Stream: HP1, HP2, HP3, HP4

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Rhythmic Competition Program








CLASS P1 & HP1

Compulsory Exercises & Requirements

Participation Stream – Ages 7-8; 9-10; 11-12; 13-14; ≥15
High Performance Stream – Age 7-8

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Class P1 (7+) and HP1 (7-8) – Content for compulsory GROUP routines

Description	Value	Common Errors
<p>1. Leap - Stag Leap – Arms – one forward the other sideways.</p> 	0.30	<ul style="list-style-type: none"> Lack of well-fixed shape Heavy landing Body segment incorrectly held during the leap Arms not in right positions
<p>2. Balance - leg forward 90° – Support leg in releve position, arms “along” position. Hold for min 2 sec.</p> 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Balance Loss of Balance: without or with travelling, with fall Arms not in 3rd position
<p>3. Rotation – “Retire-passé” pivot (360°), 3rd position arms.</p> 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Rotation Support on the heel during a part of the rotation Travelling (sliding) during the rotation Axis of the body not at the vertical and ending with one step Hops during the rotation or interruption
<p>4. Body Wave Backwards to finish in releve – Dynamic balance – Arms from upwards to backwards</p> 	0.30	<ul style="list-style-type: none"> Lack of body extension Lack of arms coordination Body wave not deep enough
<p>5. Two Dance Steps Combination according to the rhythm, character and the tempo of the music- min 8 sec.</p> 	2 x 0.30	<ul style="list-style-type: none"> Absence of harmony between music and: <ul style="list-style-type: none"> The rhythm Character Movements Body segment incorrectly held during the Dance Steps
<p>6. Two Acrobatic Elements – choice of roll forward, roll backwards, or cartwheel.</p> 	2 x 0.30	<ul style="list-style-type: none"> Heavy landing Body segment incorrectly held during the Acrobatic Unauthorized technique
<p>7. Three Collaborations without body Rotation – C</p> 	3 x 0.30	<ul style="list-style-type: none"> Not all gymnasts take part Visible immobility of one or several gymnasts
	3.30	




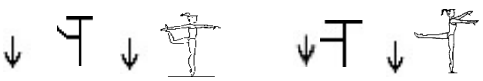




Rhythmic Competition Program

CLASS P2 & HP2






Compulsory Exercises & Optional Requirements

Participation Stream – Ages 9-10; 11-12; 13-14; 15+
High Performance Stream – Age 9-10

Class P2 (9+) & Class HP2 (9-10) - Content for compulsory GROUP routines and requirements for optional routines

Description	Value	Common Errors
1. Leap - Split leap 	0.30	<ul style="list-style-type: none"> Lack of well-fixed shape Heavy landing Body segment incorrectly held during the leap
2. Balance - Free leg at the horizontal level 90 °- Arabesque or Attitude on flat foot. Body square. Hold min 2 sec. 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Balance Loss of Balance: without or with travelling, with fall.
3. Rotation – Pivot 360° – leg position forward 90°. 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Rotation Support on the heel during a part of the rotation Travelling (sliding) during the rotation Axis of the body not at the vertical and ending with one step Hops during the rotation or interruption
4. Body Wave Backward to finish in releve 	0.30	<ul style="list-style-type: none"> Lack of body extension Lack of arms coordination Body wave not deep enough
5. One Dance Steps Combination according to the rhythm, character and the tempo of the music- min 8 sec. S	0.30	<ul style="list-style-type: none"> Absence of harmony between music and: <ul style="list-style-type: none"> Rhythm; Character; Movements Body segment incorrectly held during the Dance Steps
6. Three Acrobatic Elements (cartwheel, roll forward and backward) 	3 x 0.30	<ul style="list-style-type: none"> Heavy landing Body segment incorrectly held during the Acrobatic unauthorized technique
7. One Exchange minimum 4 meters or catch on the floor 	0.30	<ul style="list-style-type: none"> Imprecise trajectory and catch Loss of apparatus:
8. Three Collaborations without body Rotation (the intention is to use 0.1 collaborations from the Code) C	3 x 0.30	<ul style="list-style-type: none"> Not all gymnasts take part Visible immobility of one or several gymnasts
9. One Collaboration with body Rotation – CR (the intention is to use 0.2 Or 0.30 collaborations from the Code) CR	0.30	<ul style="list-style-type: none"> Not all gymnasts take part Visible immobility of one or several gymnasts
10. Apparatus Technical Groups – 1 of each	0.30	<ul style="list-style-type: none"> All Technical groups are required for the 0.3 value
	4.2	

Class P2 (9+) & Class HP2 (9-10) - Content for compulsory INDIVIDUAL routines and requirements for optional routines

Description	Value	Errors
1. Leap - Split leap 	0.30	<ul style="list-style-type: none"> Lack of well-fixed shape Heavy landing Body segment incorrectly held during the leap
2. Balance - Free leg high up sideways; with help. Hold min 2 sec. 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Balance Loss of Balance: without or with travelling, with fall
3. Rotation – Attitude Pivot (360°). Free leg bent to the horizontal level. The knee min at 90°. Trunk straight, slightly forward. Extension required. 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Rotation Support on the heel during a part of the rotation Travelling (sliding) during the rotation Axis of the body not at the vertical and ending with one step Hops during the rotation or interruption
4. Body Wave Forward to finish in releve – Dynamic balance – 	0.30	<ul style="list-style-type: none"> Lack of body extension Lack of arms coordination Body wave not deep enough
5. Two Dance Steps Combination according to the rhythm, character and the tempo of the music- min 8 sec. S	2 x 0.30	<ul style="list-style-type: none"> Absence of harmony between music and: <ul style="list-style-type: none"> Rhythm; Character; Movements Body segment incorrectly held during the Dance Steps
6. Three Acrobatic Elements 	3 x 0.30	<ul style="list-style-type: none"> Heavy landing Body segment incorrectly held during the Acrobatic Unauthorized technique
7. One DER with one-chaine. R	0.30	<ul style="list-style-type: none"> Imprecise trajectory and catch Loss of apparatus:
8. Apparatus Technical Groups – 1 of each	0.30	<ul style="list-style-type: none"> All Technical groups are required for the 0.3 value
	3.30	

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
CLASS HP3

Compulsory Exercises & Optional Requirements


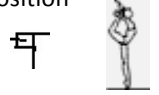
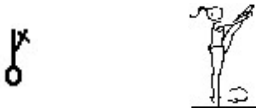
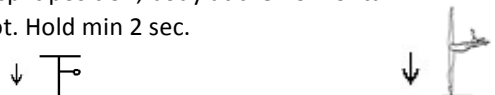


High Performance Stream – Age 11-12

Avenue de la Gare 12a, 1003 Lausanne, Switzerland
Tf: +41 21 321 55 10 – Fx: +41 21 321 55 19 – info@fig-gymnastics.org

Class HP3 (11-12) - Content for compulsory GROUP routines and requirements for optional routines

Description	Value	Errors
1. Leap - Stag Leap in ring position. 	0.30	<ul style="list-style-type: none"> Lack of well-fixed shape Heavy landing Body segment incorrectly held during the leap
2. Balance -- Free leg at the horizontal level 90 °- Attitude on relevé. Body square. Hold min 2 sec. 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Balance Loss of Balance: without or with travelling, with fall
3. Rotation – «Fouetté» in passé. Three rotations (360°+360°+360°). 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Rotation Support on the heel during a part of the rotation Travelling (sliding) during the rotation Axis of the body not at the vertical and ending with one step Hops during the rotation or interruption
4. Body Wave Forward or Backward to finish in releve– Dynamic balance 	0.30	<ul style="list-style-type: none"> Lack of body extension Lack of arms coordination Body wave not deep enough
5. One Dance Steps Combination according to the rhythm, character and the tempo of the music- min 8 sec. S	0.30	<ul style="list-style-type: none"> Absence of harmony between music and: <ul style="list-style-type: none"> Rhythm; Character; Movements Body segment incorrectly held during the Dance Steps
6. One DER with two rotation. R	0.30	<ul style="list-style-type: none"> Imprecise trajectory and catch Loss of apparatus:
7. Two Exchanges each exchange must include 2 different criteria that cannot be repeated 	2 x 0.30	<ul style="list-style-type: none"> Not all gymnasts take part Visible immobility of one or several gymnasts
8. Three Collaborations without body Rotation – C (the intention is to use 0.1 collaborations from the Code) C	3 x 0.30	<ul style="list-style-type: none"> Not all gymnasts take part Visible immobility of one or several gymnasts
9. Three Collaboration with body Rotation – CR (the intention is to use 0.2 or 0.30 collaborations from the Code) CR	3 x 0.30	<ul style="list-style-type: none"> Not all gymnasts take part Visible immobility of one or several gymnasts
10. Apparatus Technical Groups – 1 each	0.30	<ul style="list-style-type: none"> All Technical groups are required for the 0.3 value
	4.50	

Class HP3 (11-12) - Content for compulsory INDIVIDUAL routines and requirements for optional routines

Description	Value	Errors
1. Leap - Split Leap in ring position. 	0.30	<ul style="list-style-type: none"> Lack of well-fixed shape Heavy landing Body segment incorrectly held during the leap
2. Balance — Ring balance on releve - free leg high up in split position with knee bent. Free leg close to the head. Hold min 2 sec. 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Balance Loss of Balance: without or with travelling, with fall
3. Rotation – Pivot free leg high up forward, with help (360°). 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Rotation Support on the heel during a part of the rotation Travelling (sliding) during the rotation Axis of the body not at the vertical and ending with one step Hops during the rotation or interruption
4. Balance – Free leg high up in split position; body at the horizontal level, without help. On flat foot. Hold min 2 sec. 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Balance Loss of Balance: without or with travelling, with fall
5. Body Wave Sideways 	0.30	<ul style="list-style-type: none"> Lack of body extension Lack of arms coordination Body wave not deep enough
6. Two Dance Steps Combination according to the rhythm, character and the tempo of the music- min 8 sec. S	2 x 0.30	<ul style="list-style-type: none"> Absence of harmony between music and: Rhythm; Character; Movements Body segment incorrectly held during the Dance Steps
7. Two Acrobatic Elements 	2 x 0.30	<ul style="list-style-type: none"> Heavy landing Body segment incorrectly held during the Acrobatic Unauthorized technique
8. One Apparatus difficulty. AD	0.30	<ul style="list-style-type: none"> Imprecise trajectory and catch Loss of apparatus:
8. One DER with two rotations. (1 chaine and 1 roll forward) R	0.30	<ul style="list-style-type: none"> Imprecise trajectory and catch Loss of apparatus:
9. Apparatus Technical Groups – 1 each	0.30	<ul style="list-style-type: none"> All Technical groups are required for the 0.3 value
	3.60	

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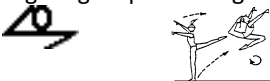
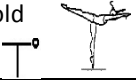



CLASS HP4

Compulsory Exercises & Optional Requirements




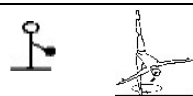

High Performance Stream – Age 13-14

Avenue de la Gare 12a, 1003 Lausanne, Switzerland
Tf: +41 21 321 55 10 – Fx: +41 21 321 55 19 – info@fig-gymnastics.org

Class HP4 (13-14) - Content for compulsory GROUP routines and requirements for optional routines

Description	Value	Errors
1. Leap - Turning Stag leap with ring - with 180° turn. 	0.30	<ul style="list-style-type: none"> Lack of well-fixed shape Heavy landing Body segment incorrectly held during the leap
2. Balance - Free leg at the horizontal backwards at min 90°. Body bent forwards at 90°. Execute on relevé. Trunk and hips square. Hold min 2 sec 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Balance Loss of Balance: without or with travelling, with fall
3. Rotation – Attitude Pivot (360°). Free leg bent to the horizontal level. The knee min at 90°. 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Rotation Support on the heel during a part of the rotation Travelling (sliding) during the rotation Axis of the body not at the vertical and ending with one step Hops during the rotation or interruption
4. Rotation – “Illusion” forward (360°). 	0.30	<ul style="list-style-type: none"> Same as number 3.
5. One Dance Steps Combination according to the rhythm, character and the tempo of the music- min 8 sec. S	0.30	<ul style="list-style-type: none"> Absence of harmony between music and: <ul style="list-style-type: none"> Rhythm; Character; Movements Body segment incorrectly held during the Dance Steps
6. One DER with two rotations. R	0.30	<ul style="list-style-type: none"> Heavy landing Body segment incorrectly held during the Acrobatic Unauthorized technique
7. Two Exchanges each exchange must include 2 different criteria that cannot be repeated 	2 x 0.30	<ul style="list-style-type: none"> Imprecise trajectory and catch Loss of apparatus:
8. Three Collaborations without body Rotation – C (the intention is to use 0.1 collaborations from the Code) C	3 x 0.30	<ul style="list-style-type: none"> Not all gymnasts take part Visible immobility of one or several gymnasts
9. Three Collaboration with body Rotation – CR (the intention is to use 0.2 or 0.30 collaborations from the Code) CR	3 x 0.30	<ul style="list-style-type: none"> Not all gymnasts take part Visible immobility of one or several gymnasts
10. One Collaboration with body Rotation (to use 0.30 collaboration from the Code) – CRR CRR	0.30	<ul style="list-style-type: none"> Not all gymnasts take part Visible immobility of one or several gymnasts
11. Fundamental Apparatus Technical Groups – 1 each	0.30	<ul style="list-style-type: none"> All fundamental groups are required for the 0.3 value
	4.80	

Class HP4 (13-14) - Content for compulsory INDIVIDUAL routines and requirements for optional routines

Description	Value	Errors
<p>1. Leap - Turning Split leap- Split leap with 180° turn.</p> 	0.30	<ul style="list-style-type: none"> Lack of well-fixed shape Heavy landing Body segment incorrectly held during the leap
<p>2. Balance - Free leg high up in split position; body at the horizontal level, without help. On relevé. Hold min 2 sec.</p> 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Balance Loss of Balance: without or with travelling, with fall
<p>3. Rotation – «Fouetté» in passé. Five rotation (360°+360°+360°+360°+360°).</p> 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Rotation Support on the heel during a part of the rotation Travelling (sliding) during the rotation Axis of the body not at the vertical and ending with one step Hops during the rotation or interruption
<p>4. Rotation - “Penché” rotation (360°).</p> 	0.30	<ul style="list-style-type: none"> Lack of amplitude in the shape, shape neither fixed nor held Body segment incorrectly held during the Balance Loss of Balance: without or with travelling, with fall
<p>5. Body Wave Sideways</p> 	0.30	<ul style="list-style-type: none"> Lack of body extension Lack of arms coordination Body wave not deep enough
<p>6. Two Dance Steps Combination according to the rhythm, character and the tempo of the music- min 8 sec. S</p>	2 x 0.30	<ul style="list-style-type: none"> Absence of harmony between music and: <ul style="list-style-type: none"> Rhythm; Character; Movements Body segment incorrectly held during the Dance Steps
<p>7. Two DER with two rotations. R</p>	2 x 0.30	<ul style="list-style-type: none"> Imprecise trajectory and catch Loss of apparatus:
<p>8. Two Apparatus difficulty. AD</p>	2 x 0.30	<ul style="list-style-type: none"> Imprecise trajectory and catch Loss of apparatus:
<p>9. Apparatus Technical Groups – 1 each</p>	0.30	<ul style="list-style-type: none"> All Technical groups are required for the 0.3 value
	3.30	

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



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**PHYSICAL AND TECHNICAL ABILITY
TESTING PROGRAM
for
Rhythmic Gymnastics**

Avenue de la Gare 12a, 1003 Lausanne, Switzerland
Tf: +41 21 321 55 10 – Fx: +41 21 321 55 19 – info@fig-gymnastics.org

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



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PHYSICAL ABILITY TESTING PROGRAM

for

Rhythmic Gymnastics

Avenue de la Gare 12a, 1003 Lausanne, Switzerland
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Purpose of the Physical Ability Development and Testing Program (PAT) – (Physical Ability Testing)

- The PAT shows what the demands are for the development of the flexibility and power skills.
- The selection of test exercises is based on experiences over many years and is an extract from training programs for the development of the physical ability prerequisites for performance.
- The test exercises for flexibility are focused of the level of development of the passive and active flexibility of the hips and shoulders.
- The test exercise of the power skills are based on the determination of the level of development of the explosive power for leaps and jumps, the special endurance, and the level at static and dynamic components of exercises.
- Current knowledge about the level of education in many countries shows that the development of the performance prerequisites of flexibility and power should have more attention.
- Based on their capability, gymnasts have the possibility to obtain a score of 1.0 to 10.0 points per test exercise. Such control procedures offer the possibility to compare one’s personal score with the best score for each test component.

Effective Physical Ability Training

Coaches are reminded to review the basic principles of tissue adaptation for strength, flexibility, power and endurance training as presented in the FIG Academy Programs. All tissues (muscle, tendon, ligament, bone, cartilage, skin) and body systems adapt to an imposed stress during the rest or recovery period. Gymnasts must be prepared gradually over several years to be able to safely sustain and generate the forces required in rhythmic gymnastics during take-offs, landings (especially on one leg) and dynamic body position changes.

Strength Training Guidelines & Order of Training	Strength Training Principles (for all tissues)	Sequencing Strength & Power Training
Train for safety – landings, core, proprioception Large muscle groups first Muscle Balance Skill specific patterns Maximum force and speed (power)	Specificity Progressive Overload Recovery Reversibility Individualization Variation Diminishing Returns	Muscular Endurance Speed with low force Muscle hypertrophy Specific strength Power – strength with low speed Power – maximum force and speed

Physical Ability RHYTHMIC

Name:

Test Results

City:

Date:

Bd.: Club:

Flexibility

Strength

Exercise	Achieved	Points
1 Fwd splits	L R	
2 Side splits	L R	
3 Leg lift fwd	L R	
4 Leg lift swd	L R	
5 Bridge		
6 Fwd walkover	L R	
7 Bwd walkover	L R	
8 Arm reach		
9 Shoulder		
Total Flexibility		

Exercise	Achieved	Points
1 Long Jump		
2 Sprint		
3 Crunchies		
4 Handstand		
5 Back lift		
6 Skipping		
Total Strength/Coord		

Coordination

Total Flexibility	
Total Strength/Coord	
Total	
Rank	

Signature:

Physical Ability Testing Program Rhythmic Gymnastics

Flexibility

1. Forward-backward splits

2 Mats 6 cm for square hips, Mats/Blocks to 30 cm

1 point	2	3	4	5	6	7	8	9	10
0 (flat)	- 2 cm	- 4 cm	- 6 cm	- 8 cm	- 10 cm	- 15 cm	- 20 cm	- 25 cm	- 30 cm



Testing Protocol:

- Over-splits are measured with gymnast flat on floor and then the height of the mats/blocks is measured. Do not measure under the gymnast.
- The final position without hand support must be held 2 sec. The measurements are in cm.
- The result is the average of the left and right leg. Hips must be perfectly square.

2. Side splits

Mats/Blocks to 30 cm

1 point	2	3	4	5	6	7	8	9	10
0 (flat)	- 2 cm	- 4 cm	- 6 cm	- 8 cm	- 10 cm	- 15 cm	- 20 cm	- 25 cm	- 30 cm



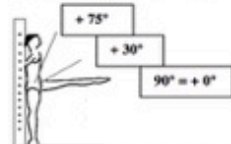
Testing Protocol:

- Over-splits are measured with gymnast flat on floor and then the height of the mats/blocks is measured. Do not measure under the gymnast.
- The final position without hand support must be held 2 sec. The measurements are in cm.
- The result is the average of the left and right leg. Legs must be in a straight line.

3. Leg raise forward – left and right

Wallbar, instrument or chart for measuring angles

1 point	2	3	4	5	6	7	8	9	10
0°	+5°	+10°	+20°	+30°	+40°	+50°	+60°	+70°	+75°



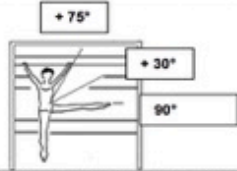
Testing Protocol:

- Stand with straight back and leg against a wall or wallbar or beam, etc.
- The angle above or below horizontal is measured in degrees, 90° = 1 point. Must hold 2 s.
- The result is the average of the left and right leg.

4. Leg raise sideways – left and right

Wallbar, instrument or chart for measuring angles

1 point	2	3	4	5	6	7	8	9	10
0°	+5°	+10°	+20°	+30°	+40°	+50°	+60°	+70°	+75°



Testing Protocol:

- The gymnast hangs from a wallbar with the body kept vertical.
- The angle above or below horizontal is measured in degrees, 90° = 1 point. Must hold 2 s.
- The result is the average of the left and right leg.

5. Bridge

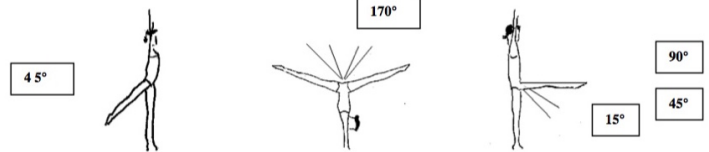
1 point	2	3	4	5	6	7	8	9	10
poor			satisfactory			good			perfect



Testing Protocol: Quality evaluation – straight arms, straight legs, flexibility in shoulder rather than lumbar spine. Must hold for 5 seconds. The score is reduced for: bent arms, bent legs, legs apart, deep lumbar flexibility, head up, bent shoulder angle.

6. Walkover forwards

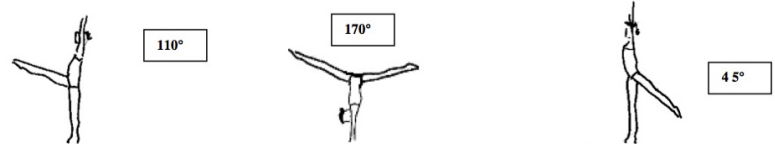
1 P.	2	3	4	5	6	7	8	9	10
					100°/135°/30° Medium loss of rhythm				135°/170°/45° No loss of rhythm



Comments: A = Initial split angle, S = Split angle during bridge, E = Split angle at end. Points 3/4/5 and 7/8/9 are determined by the evaluators.

7. Walkover backwards

1 P.	2	3	4	5	6	7	8	9	10
	60°/110°/15° Severe loss of rhythm				110°/135°/30° Medium loss of rhythm				135°/170°/45° No loss of rhythm



Comments: A = Initial split angle, S = Split angle during bridge, E = Split angle at end. Points 3/4/5 and 7/8/9 are determined by the evaluators.

8. Trunk bend forwards

Bench, staff, tape-measure

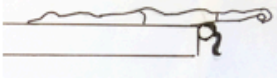
1 point	2	3	4	5	6	7	8	9	10
0 cm	- 2 cm	- 3 cm	- 4 cm	- 5 cm	- 6 cm	- 8 cm	- 10 cm	- 12 cm	- 14 cm



Testing Protocol:

- Hold staff with firm grip (hands closed) and shoulder width apart. Legs straight.
- Result is the distance from the top of the bench to the top of the staff.
- The measurements are in centimeters. Must hold for 2 seconds.

9. Arm-trunk angle backwards

1 point	2	3	4	5	6	7	8	9	10
4 cm	6 cm	8 cm	10 cm	12 cm	14 cm	16 cm	18 cm	20 cm	22 cm
									
Testing Protocol:	<ul style="list-style-type: none"> • Lie flat on 30cm hard mat, head hanging over end of mat and chin against the side of the mat • Hold staff with firm grip (hands closed) and shoulder width apart and lift stick with straight arms. • The measurements are in centimeters - height above the mat to the bottom of the staff. 								

10. Balance Test

1 point	2	3	4	5	6	7	8	9	10
2 sec	4 sec	6 sec	8 sec	10 sec	12 sec	14 sec	16 sec	18 sec	20 sec
<p>Balance demi-point eyes open - Timed in seconds Record the number of seconds the gymnast is able to maintain demi-point. Age 7-8 – on 2 feet together in relevé with eyes open Age 9-10 – on each leg with eyes open (Take the average of each leg) Age 11 and older - on each leg with eyes open and the free leg in forward passé position (Take the average of each leg.) The demi-point must be sufficiently high and stable for the timing to commence. Timing ceases with any steps or major wobbles or if the demi-point is not sufficiently high or recognized.</p>									

Strength, power & endurance

1. Standing long jump

Tape measure

1 point	2	3	4	5	6	7	8	9	10
Reach Height	RH +5 cm	RH +10 cm	RH +15 cm	RH +20 cm	RH +25 cm	RH + 30 cm	RH + 35 cm	RH + 40 cm	RH + 45 cm



Testing Protocol:

- Measure the standing reach height (RH) of the gymnast with arms and hands fully extended overhead. This can be best measured with the gymnast lying on the floor (ankles flexed) and measure from heel to finger tips.
- Measure the length of the jump to the body part nearest to the take-off line (including fall or step backward).

2. Sprint 20 metres

1 point	2	3	4	5	6	7	8	9	10
4.5 sec	4.4 sec	4.3 sec	4.2 sec	4.1 sec	4.0 sec	3.9 sec	3.8 sec	3.7 sec	3.6 sec
4.1 sec	4.0 sec	3.9 sec	3.8 sec	3.7 sec	3.6 sec	3.5 sec	3.4 sec	3.3 sec	3.2 sec



Testing Protocol:

- 20-metre sprint, the measurement is made in seconds. Ideally two timers are used and averaged.
- 1st line is for gymnasts up to age 12 years
- 2nd line is for gymnasts aged 13 to 15 years

3. Lift trunk forward (crunches)

Tennis ball or similar item, stop-watch

1 point	2	3	4	5	6	7	8	9	10
20x	22x	24x	26x	28x	30x	31x	32x	33x	34x



Testing Protocol:

- Gymnast lies on back shoulders not touching floor, feet firmly on floor knees bent 90 deg.
- Arms crossed at the chest. Legs stay closed holding a tennis ball.
- The number of repetitions in 60s. is measured. The elbows touch thighs on each repetition
- The shoulders may not touch the floor or mat.

4. Kick up to and hold Handstand

1 point	2	3	4	5	6	7	8	9	10
1 sec	2 sec	3 sec	4 sec	5 sec	6 sec	7 sec	8 sec	9 sec	10 sec

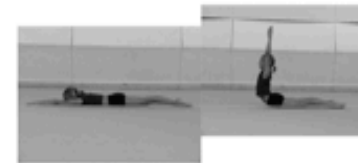


Comments:

- Kick with fully stretched body; head between the arms to handstand
- The time in seconds is measured
- The quality value must remain at 3.0 or higher. Timing stops when the quality is lower.

5. Lift the upper body

1 P.	2	3	4	5	6	7	8	9	10
Poor			Satisfactory			Good		Very good	Excellent



Comments:

- Lift upper body from floor; palms face outward
- The maximum hold position must be held for 5 seconds

6. Skipping test for endurance and speed – single skips, alternating feet for 30 seconds

Age	1 point	2	3	4	5	6	7	8	9	10
7-8	25	30	35	40	45	50	55	60	65	70
9-10	45	50	55	60	65	70	75	80	85	90
11-12	65	70	75	80	85	90	95	100	105	110
13-14	85	90	95	100	105	110	115	120	125	130

Testing Protocol:

- Count number of skips in 30 seconds
- Deduct 5 skips from the total number for each stop or interruption

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



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TECHNICAL ABILITY DEVELOPMENT AND TESTING PROGRAM

for

Rhythmic Gymnastics

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Purpose of the Technical Ability Development and Testing Program (TAT) – (*Technical Ability Testing*)

- The education lines / education structures shown in the TAT and the visible systematic increase of the level of difficulty, should contribute to help rhythmic gymnasts systematically build up technical performance prerequisites in order to successfully master exercises with a higher difficulty in more advanced learning ages.
- It is a program that creates technical prerequisites and should be a control instrument at the same time.
- The sequence of education / structures illustrates a road from «simple» to «difficult» and is essentially «open-ended».
- A gymnast should advance to the next element only if the preceding Difficulty Level has been learned with a minimum Quality Value of 3.0.
- The information below is a result of many years of experience in educating top-level gymnasts, but also gymnasts from nations with little experience at the time, and it should serve as a guideline.

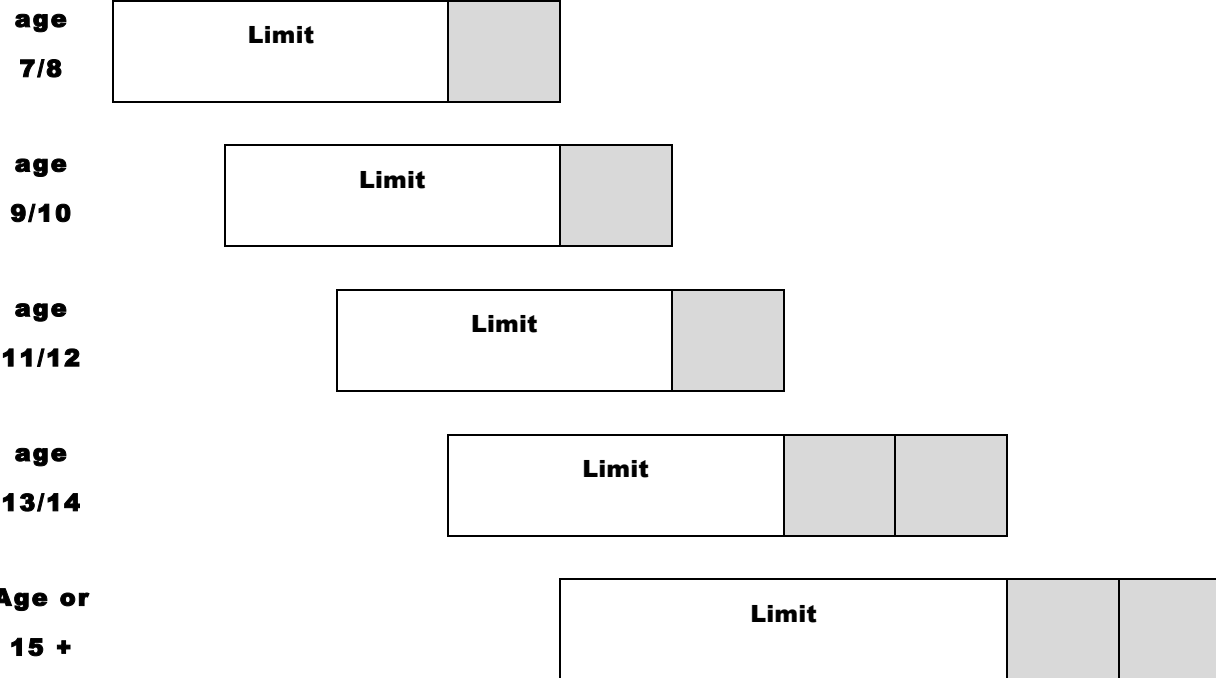
Evaluation and Control System for Technical Ability Testing (TAT)


- At **TAT** control competitions or testing sessions, the gymnast has the possibility to choose a value or Difficulty Level from the listed skill sequences based on her existing performance level.
- For lower ages, this element may be executed two times and the best attempt is counted. For higher-level gymnasts, the execution should be limited to one attempt.
- The result is calculated by selecting the Value Level of the skill sequence (for example: Difficulty Level = DL 5) and this is multiplied with the Quality Value given by the coach or judge or evaluator (for example: Quality Value = QV 3). **EXAMPLE: DL=5 x QV=3 = 15 Points**

Information for the Selection of Difficulty Levels (DL) (For Body Elements)

Value Level

1	2	3	4	5	6	7	8	9	10
----------	----------	----------	----------	----------	----------	----------	----------	----------	-----------



 = **Limit**

 = **Advice for entering into a higher value level.**

(When all preceding elements with a value of 3 have been accomplished)

Assessment of the Quality Value (QV)

The evaluation of the technical performance quality = Quality Value is given in increments from 0 – 4 points. For a finer discrimination of quality with this evaluation system, half-point increments can be given (for example 1.5; 2.5; etc.)

- 0** = Not accomplished. Intended element not recognisable.
 - 1** = Intended element barely recognizable. Bad technical performance, incorrect body position (posture) or fall.
 - 2** = The essential technical characteristics have been accomplished. Poor technique and execution, step or hop.
 - 3** = The element is shown with good technique and execution; it is controlled. It could be integrated in a competition exercise.
 - 4** = The element is shown with very good technique and execution. No landing errors.
-
- Elements of Quality Value = 3 can be included in domestic competitions and demonstrate that the gymnast is ready to compete with the compulsory or optional exercises that contain that element.
 - Only elements of Quality Value = 4 should be included in international competitions.
 - This philosophy and concept applies also to elements not in the Technical Testing Charts – for example all elements in the Skill Acquisition Profile Charts presented at the end of this book and any elements not within the scope of this book.

Technical Test Results PART 1

Date:

Name:

Birthdate:

Club: Age:

Body, Music, Ballet	Declared Difficulty Level (DL)	Quality Value (QV)	Result	Total
Music & Rhythm	1 to 10	1 to 4	DL x QV	
1. Music & Rhythm				
Acrobatics			Σ Music	
1. Acrobatic elements				
Balances			Σ Acrobatic	
1. Free leg front				
2. Free leg side				
3. Free leg back				
4. Other				
Rotations			Σ Balance	
1. Free leg front				
2. Free leg back				
3. Free leg side				
4. Other				
Jumps			Σ Rotations	
1. Jumps group 1				
2. Jumps group 2				
3. Leaps				
4. Leaps with turn				
5. Changing legs				
Ballet			Σ Leaps	
1. Ballet ability testing				
			Σ Ballet	
			Total Technical Body	
			Total Technical Apparat	
			Total Physical	
			TOTAL SCORE	

Technical Test Results PART 2

Date:

Name:

Birthdate:

Club: Age:

Apparatus	Declared Difficulty Level (DL)	Quality Value (QV)	Result	Total
Rope	1 to 10	1 to 4	DL x QV	
1. Handling				
2. Passing thr. Skipping				
3. Pass thr. Body element				
4. Throw and catch				
5. Echappe/open rope				
Hoop			Σ Rope	
1. Handling				
2. Passing through				
3. Large roll				
4. Rotation around axis				
5. Rotations				
6. Throw and catch				
Ball			Σ Hoop	
1. Handling				
2. Bounces				
3. Large roll				
4. Throw and catch				
5. Figure 8				
Clubs			Σ Ball	
1. Handling/Small circles				
2. Asymmetric				
3. Small Throws and Catches				
4. Mills				
5. Large Throws and Catches				
Ribbon			Σ Clubs	
1. Handling				
2. Pasing through				
3. Spirals				
4. Snakes				
5. Echappe				
6. Throw and catch				
			Σ Ribbon	
Total Technical Apparat				

Music & Rhythm Coordination Test

Music and Rhythm Coordination Test 1 & 2

1

Time signature:
4/4, 3/4, 2/4

Tempo:
- hands and walk



2

Time signature:
4/4, 3/4, 2/4
4/4, 3/4, 2/4

Tempo:
- hands and walk



Music and Rhythm Coordination Test 3 & 4

3

Time signature:
4/4, 3/4, 2/4
4/4, 3/4, 2/4
2/4, 3/4, 4/4

Tempo:
- hands and walk

Musical notation for Test 3, consisting of 12 rows of rhythmic patterns. Each row contains a sequence of notes (quarter, eighth, and sixteenth notes) and rests, with a 'v' mark below each measure. The patterns are as follows:

- Row 1: 4 measures of quarter notes.
- Row 2: 4 measures of quarter notes.
- Row 3: 4 measures of quarter notes.
- Row 4: 4 measures of quarter notes.
- Row 5: 4 measures of quarter notes.
- Row 6: 4 measures of quarter notes.
- Row 7: 4 measures of quarter notes.
- Row 8: 4 measures of quarter notes.
- Row 9: 4 measures of quarter notes.
- Row 10: 4 measures of quarter notes.
- Row 11: 4 measures of quarter notes.
- Row 12: 4 measures of quarter notes.

4

Time signature:
4/4, 3/4, 2/4
4/4, 3/4, 2/4
2/4, 3/4, 4/4

Tempo:
- hands and running

Musical notation for Test 4, consisting of 12 rows of rhythmic patterns. Each row contains a sequence of notes (quarter, eighth, and sixteenth notes) and rests, with a 'v' mark below each measure. The patterns are as follows:

- Row 1: 4 measures of quarter notes.
- Row 2: 4 measures of quarter notes.
- Row 3: 4 measures of quarter notes.
- Row 4: 4 measures of quarter notes.
- Row 5: 4 measures of quarter notes.
- Row 6: 4 measures of quarter notes.
- Row 7: 4 measures of quarter notes.
- Row 8: 4 measures of quarter notes.
- Row 9: 4 measures of quarter notes.
- Row 10: 4 measures of quarter notes.
- Row 11: 4 measures of quarter notes.
- Row 12: 4 measures of quarter notes.

Music and Rhythm Coordination Test 5 & 6

5

Time signature:

4/4, 3/4, 2/4

4/4, 3/4, 2/4

2/4, 3/4, 4/4

Tempo:

- Walk slow music

Musical notation for Test 5, consisting of 12 staves. Each staff contains a sequence of eighth notes with a vertical tick mark (v) below it. The notes are grouped into measures of varying lengths, corresponding to the time signatures listed on the left. The sequence of time signatures is: 4/4, 3/4, 2/4, 4/4, 3/4, 2/4, 2/4, 3/4, 4/4, 4/4, 3/4, 2/4.

6

Time signature:

4/4, 3/4, 2/4

4/4, 3/4, 2/4

2/4, 3/4, 4/4

Tempo:

- Walk fast music

Musical notation for Test 6, consisting of 12 staves. Each staff contains a sequence of eighth notes with a vertical tick mark (v) below it. The notes are grouped into measures of varying lengths, corresponding to the time signatures listed on the left. The sequence of time signatures is: 4/4, 3/4, 2/4, 4/4, 3/4, 2/4, 2/4, 3/4, 4/4, 4/4, 3/4, 2/4.

Music and Rhythm Coordination Test 7 & 8

7

Time signature:
4/4, 3/4, 2/4
4/4, 3/4, 2/4
2/4, 3/4, 4/4

Tempo:
- slow music
working with
bounce the ball

Musical notation for Test 7, consisting of 12 rows of rhythmic exercises. Each row contains a sequence of notes (quarter, eighth, and sixteenth notes) with a vertical line below each note indicating a bounce point. The exercises vary in time signature and note value, as specified in the text to the left.

8

Time signature:
4/4, 3/4, 2/4
4/4, 3/4, 2/4
2/4, 3/4, 4/4

Tempo:
- fast music
working with
bounce the ball

Musical notation for Test 8, consisting of 12 rows of rhythmic exercises. Each row contains a sequence of notes (quarter, eighth, and sixteenth notes) with a vertical line below each note indicating a bounce point. The exercises vary in time signature and note value, as specified in the text to the left.

Music and Rhythm Coordination Test 9 & 10

9

Time signature:
4/4, 3/4, 2/4
4/4, 3/4, 2/4
2/4, 3/4, 4/4

Tempo:
- slow music
working with small
throw clubs

Musical notation for Test 9, consisting of 12 rows of rhythmic patterns. Each row contains a sequence of notes (quarter, eighth, and sixteenth notes) and rests, with a 'v' symbol placed below the notes to indicate a throw club. The patterns vary in complexity and grouping, including some with triplets and syncopation.

10

Time signature:
4/4, 3/4, 2/4
4/4, 3/4, 2/4
2/4, 3/4, 4/4




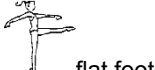







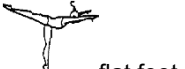




















Tempo:
- fast music
working with small
throw clubs

Musical notation for Test 10, consisting of 12 rows of rhythmic patterns. Each row contains a sequence of notes (quarter, eighth, and sixteenth notes) and rests, with a 'v' symbol placed below the notes to indicate a throw club. The patterns are more complex and varied than in Test 9, featuring many syncopated rhythms and different groupings.




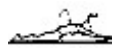

















ACROBATIC Elements

ACROBATIC Elements							
Elements		Combinations					
1	Chainé		---				
2	Roll sideway		---				
3	Roll forward tucked		Chainé – roll forward				
4	Roll backward tucked		---				
5	Handstand (3 sec)		Jump in passé with 360 ° rotation followed by rotation sitting on the floor				
6	Cartwheel		---				
7	Cartwheel 1 arm		Two Roll forward				
8	Fish backward		---				
9	Cartwheel on elbows		Walkover forward 1 arm				
10	Fish forward		---				




























Body elements – BALANCES

Balances (releve unless otherwise indicated)							
Free leg front		Free leg side		Free leg back		Other balances	
1		1		1		1	-----
2		2		2		2	-----
3		3	Balance leg 45 degrees sideways	3		3	
4		4		4		4	---
5		5		5		5	
6		6		6		6	-----
7		7	-----	7		7	
8		8	-----	8		8	
9		9		9		9	
10		10		10		10	-----

Body elements - ROTATIONS

Rotations							
Free leg front		Free leg side		Free leg back		Other rotations	
1	---	1	---	1	---	1	---
2	Passe	2	---	2		2	---
3	---	3		3		3	
4		4	---	4		4	
5	---	5	---	5	---	5	
6		6		6	---	6	 5 turns
7	---	7	---	7		7	---
8		8		8		8	 3 turns
9	---	9	---	9		9	
10	---	10		10		10	

Body elements - JUMPS

Jumps & Leaps									
Jumps group 1		Jumps group 2		Leaps		Leaps with turn		Changing legs	
1		1		1	---	1	---	1	
2		2		2	---	2	---	2	
3		3		3	---	3	---	3	---
4		4		4		4	---	4	
5		5		5	---	5		5	---
6		6	---	6		6	---	6	---
7	---	7		7	---	7		7	
8	---	8	---	8		8	---	8	
9	---	9		9		9	---	9	
10	---	10	---	10	---	10		10	

Apparatus Technique – ROPE

Basic Technique: Rope									
Handling		Passing Through Skipping		Pass Through with Body Element		Throws and Catch		Echappé/Open Rope	
1	Grips	1	Passing through forward 2 feet	1	---	1	Small throw	1	Toss one end of the rope
2	Swings	2	Passing through backward 2 feet	2	---	2	Small throw from skipping	2	---
3	Rotations	3	Passing through skipping forward	3	---	3	Throw with displacement	3	Echappé horizontal
4	Sails <i>(no video)</i>	4	Passing through forward 2 feet crossed arms	4	Passing through with jump	4	---	4	<u>Echappé</u> forward
5	---	5	Passing through backward 2 feet crossed arms	5	Passing through with leap	5	DER	5	---
6	Mills	6	Passing through travelling rope backwards	6	---	6	---	6	Echappé forward under the leg
7	---	7	Passing through travelling rope backwards crossed arms	7	---	7	---	7	---
8	---	8	Passing through travelling sideways	8	---	8	---	8	---
9	---	9	Passing through with turns	9	---	9	---	9	Echappé with rope rotation
10	---	10	Passing through traveling with turns	10	---	10	Throw with jump and roll, catch on the floor	10	Echappé with rope rotation and jump

Apparatus Technique – HOOP

Basic Technique: Hoop											
Handling		Passing Through		Large Roll		Rotation Around Axis		Rotations		Throw and Catch	
1	Grip	1	Simple passing through	1	Roll on the floor travelling	1	Rotation around the axis on the floor	1	Rotations around the hand	1	Small throw and catch with both hands
2	Basic handling hand to hand	2	Passing through around the body	2	Roll on the floor changing direction	2	Rotation around the axis on the hand	2	Rotations on the frontal plane	2	Small throw with one hand
3	Frontal handling passing under the leg	3	Skipping through the hoop	3	Roll on one arm	3	---	3	Rotations changing body positions	3	Throw from hoop rotation
4	Horizontal handling passing under the leg	4	Skipping through with the hoop backwards	4	Roll on the 2 arms	4	---	4	Rotations on the foot travelling	4	Throw with one hand catch with the foot
5	Horizontal handling with body rotation	5	---	5	Roll on the arm and on the back	5	---	5	Rotations on the body	5	Throw from the back
6	Handling without hands	6	Skipping through changing direction	6	Different rolls on the body	6	---	6	---	6	---
7	---	7	---	7	---	7	---	7	Rotations on the forearm	7	---
8	---	8	---	8	---	8	---	8	Rotations on the feet	8	---
9	---	9	---	9	---	9	---	9	---	9	Throw with the foot
10	---	10	Passing through with leap and jump	10	---	10	---	10	---	10	---

Apparatus Technique – BALL

Basic Technique: Ball									
Handling		Bounces		Large Roll		Throws and Catch		Figure 8	
1	Grip	1	Bounce with 2 hands	1	Roll on the floor	1	Small throw and catch with 2 hands	1	---
2	Grip around the hand	2	Bounce with 2 hands catching cross	2	Roll on the body	2	Small throw and catch with 2 crossed hands	2	---
3	Handling around the body	3	Bounce one hand with steps	3	Roll on one arm	3	---	3	---
4	Handling around the hand	4	Bounce one hand with different rhythms	4	Roll on the back	4	---	4	Half spiral in and out
5	---	5	Bounce one hand under the leg	5	Roll on both arms	5	---	5	Spiral on the knees in
6	---	6	Bounce one hand and body	6	Roll on all body	6	Small throw behind the back	6	Spiral on the knees out
7	Push off of the knee	7	---	7	Roll on all body front and back	7	Large throw with one hand	7	Spiral in
8	---	8	Bounce with body rotation	8	Large Roll over the arms sideways	8	Large throw with one hand and body rotation	8	Spiral out
9	---	9	Bounce with the knee	9	Large Roll over the arms sideways outside visual field	9	DER	9	Figure 8 in with body movement
10	---	10	---	10	---	10	---	10	Figure 8 out with body movement

Apparatus Technique – CLUBS

Basic Technique: Clubs									
Handling/Small circles		Asymmetric		Small Throws and Catches		Large Throws and Catches		Mills	
1	Grip A and B	1	---	1	---	1	---	1	---
2	Simple small circles	2	---	2	Small throws	2	---	2	---
3	Large circles	3	---	3	Small throws with 1 club in each hand	3	Throw 1 club <i>(no video)</i>	3	---
4	Circles in different planes	4	Large and small	4	---	4	---	4	---
5	Circles in different directions	5	Different directions	5	Small throws 2 clubs	5	---	5	---
6	---	6	Different planes	6	Small throws 2 clubs with rotation	6	---	6	Horizontal mills
7	---	7	Combinations	7	Small throws 2 clubs with crossed arms	7	Large throw with 2 clubs in the same hand	7	Sagittal mills
8	---	8	---	8	Small throw 2 clubs in the same hand	8	---	8	Frontal mills
9	---	9	---	9	Small throw catch behind	9	---	9	---
10	---	10	---	10	Small throw with different catch	10	DER <i>(no video)</i>	10	---

Apparatus Technique – RIBBON

Basic Technique: RIBBON											
Handling		Passing Through		Spirals		Snakes		Echappé		Throws and Catches	
1	Grip <i>(no video)</i>	1	---	1	Spirals simple <i>(no video)</i>	1	Vertical snakes	1	---	1	---
2	Large circles A and B	2	Passing over the ribbon	2	---	2	---	2	---	2	---
3	Figure of 8 catching the end of the ribbon	3	Running over the ribbon	3	Vertical spirals	3	Vertical snakes high and on the floor	3	Passing ribbon hand to hand	3	---
4	Figure of 8	4	Passing through large circles	4	Horizontal on the floor	4	Horizontal snakes on the floor	4	Passing ribbon hand to hand outside of visual field	4	---
5	Passing through figure of 8	5	---	5	Horizontal with displacement	5	Horizontal snakes with displacement	5	---	5	---
6	---	6	---	6	Spirals with different directions	6	Horizontal snakes changing directions	6	Échappée <i>(no video)</i>	6	Large throw <i>(no video)</i>
7	---	7	---	7	Spirals with chainés	7	Snakes with chainés	7	---	7	Boomerang simple <i>(no video)</i>
8	---	8	---	8	---	8	---	8	---	8	Boomerang with the foot
9	---	9	Passing through with body rotation	9	---	9	---	9	---	9	Boomerang with passing through
10	---	10	---	10	Spirals around the arm	10	---	10	---	10	DER

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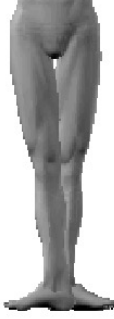








BALLET ABILITY DEVELOPMENT AND TESTING PROGRAM

for













Rhythmic Gymnastics

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Basic Ballet Positions - Legs

POSITIONS LEGS	Position 0 Gymnastics position	Position 1	Position 2	Position 3	Position 4	Position 5
		Heels together, toes turned outward and the feet form a "V" line.	The heels are together, the toes are turned outward, and the feet form a straight line.	The heels are apart by about the length of one of the gymnast's feet and body weight is distributed equally between both feet.	One foot is in front of the other with the heel of the front foot against the instep of the back foot.	The foot at the back is now parallel to the other foot and further behind.
Side view (Sagittal plane)						
Front view (Frontal plane)						
Bottom view (Transversal plane)						

Basic Ballet Positions – Arms

POSITIONS ARMS CHOREOGRAPHY APPLIED IN GYMNASTICS	Preparatory	Position 1	Position 2	Position 3
	<p>The arms are lowered and rounded into an oval. The elbows are bent slightly and held at the side, and the palms are turned upward to continue the oval shape. The palms do not touch each other. The arms should not touch the trunk except where joined at the armpit.</p>	<p>The arms are slightly rounded into an oval and raised in front of the body up to the diaphragm. The elbows and hands are slightly raised. The fingertips of the hands are three to five centimetres apart. The shoulders are lowered, not forward or upward. The muscles of the upper arms should be braced. The fingers are poised and rounded.</p>	<p>Slightly rounded arms are extended to the sides with a soft line beginning from the shoulders and ending at the fingers. The muscles of the upper arms should be braced. The fingers are a little below the shoulders, slightly away from the trunk, and the palms face each other. The shoulders should not be moved forward or upward. The shoulder blades must be lowered.</p>	<p>Rounded arms are raised upward, and the hands are slightly apart, but the fingers are not joined. The palms are turned downward and the arms are bent forward, and the gymnast should be able to see them without raising her head. The elbows should be directly above the shoulders, a little bit higher than the ears</p>
Side view (Sagittal plane)				
Front view (Frontal plane)				
Top view (Transversal plane)				

Ballet Development Program – developmental steps 1-5

Class HP1 (7-8) With two arms on the ballet barre		Class HP2 (9-10)		Class HP3 (11-12)	
1	Back to Ballet bar. Arms 1 st , 2 nd and 3 rd positions Legs in sixth position.	1	Side to Ballet bar. Grand Plié Grand Pliés in first, second, fourth and fifth positions. Time signature -4/4	1	Side to Ballet bar. Grand plie and releve. Two grands plies and 2 releves on in first, second, fourth and fifth positions, each on 4 beats. Time signature -4/4
2	Front to Ballet bar. Legs in 1 st , 2 nd , 3 rd , 4 th , 5 th and 6 th positions.	2	Side to Ballet bar. Battements Tendu Battements Tendus in fifth position. Four battements tendus front, side, and back, each on 1 beat. Two battements tendus to the side, each on 2 beats. The same with the other leg. Time signature -4/4	2	Side to Ballet bar. Battement tendus Four battements tendus in 5 th position, to the front, each on 1 beat, 2 battements tendus double to the side, each on 2 beats. Four battements tendus back, each on 1 beat, 2 battements tendus to the side, each on 2 beats. Repeat the same with other leg. Time signature -4/4
3	Front to Ballet bar. Demi Plié Demi Plié in 1st, 2nd, 5th positions. Time signature -4/4	3	Side to Ballet bar. Battements Tendu Jete Battement Tendu Jetes in fifth position. Two battements tendus jetes to the front, each on 1 beat and the third battement in demi – plié on 2 beats. Repeat the same to the side, to the back and to the side again. The same with the other leg. Time signature -4/4	3	Side to Ballet bar. Battements tendus jetes. Two battements tendus jetes to the front, each on 1 beat on 3,4, stand still. Repeat once more and continue the same to the side, to the back, and to the side. Repeat the same with the other leg. Time signature -2/4
4	Front to Ballet bar. Battements Tendu Battements Tendu in 1st position -2 times to the front, 2 times to the side, 2 times to the back, 2 times to the side. Fix the leg at 45°, in each side. Time signature -4/4	4	Side to Ballet bar. Rond de jambe à terre. Rond de Jambe par Terre en dehors. On 4 introductory chords, execute the preparation and follow with 4 ronds de jambe par terre each on 4 beats. Repeat the same en dedans. In the subsequent 16 measures execute one port de bras forwards and backward. The same with the other leg. Time signature -4/4	4	Side to Ballet bar. Rond de jambe à terre. On 2 introductory chords, preparation en dehors. 8 ronds de jambe par terre each on 1 beat. In 2 measures, releve lent to the front to 90°. Repeat ronds de jambe par terre en dedans and releve lent to the back to 90°. In 2 measures, port de bras in deep plié, bending the body forward and backward Repeat the same on the other side. Time signature -4/4
5	Front to Ballet bar. Battements Tendu Jete Battements Tendus Jetes in first position-2 times to the front, 2 times to the side, 2 times to the back, 2 to the side. Fix the leg at 45°, in each position. Time signature -4/4	5	Side to Ballet bar. Battements Fondus at 45° and Frappes at 45°. Two battements fondus on flat foot, front, to the side, to the back and to the side. Each on 4 beats. Three battements frappes to the side, each on 1 beat and pause on the fourth beat. The same with the other leg. Time signature -4/4	5	Side to Ballet bar. Battement Fondus at 45°, and battement frappes at 45°.. One battement fondu to the front, to the side, back and to the side on a flat foot, each on 2 beats. Repeat the same on releve. Remain on half toe execute frappes to the side, each on 1 beat. Repeat the same on the other side. Time signature -2/4

Ballet Development Program – developmental steps 6-10

Class HP1 (7-8) With two arms on the ballet barre		Class HP2 (9-10)		Class HP3 (11-12)	
6	<p>Front to Ballet bar. Rond de jambe par terre. Ronds de jambe a terre (on the floor) from 1st position quarter rotation from the front to the side - 2 times, and vice versa 2 times from the back to the side. Time signature -4/4</p>	6	<p>Front to Ballet bar. Ronds De Jamb En L,air - . Leg at 90° sideways with two arms on the ballet barre. Four ronds de jamb en l'air en dehors and 4 en dedans, each on 2 beats. The same with the other leg. Time signature -2/4</p>	6	<p>Side to Ballet bar. Rond de jambe en l,air releve Six ronds de jambe en lair on 90 degrees en dehors, each on 1 beat, on 2 beats, come up on half –toe. The same exercise en dedans. Repeat with the other leg. Time signature -4/4</p>
7	<p>Front to Ballet bar. Port de Bras - backwards in 1st position- head to the right, head to the left Time signature -4/4</p>	7	<p>Side to Ballet bar. Grand Battements Jetes. Four grand battements jetes front, side, back and side, each on 2 beats. The same with the other leg. Time signature -2/4</p>	7	<p>Side to Ballet bar. Battement developpes passe. In 5th position, developpé passé through passé, working leg at 90°. In 4 times. Repeat the same to the side, to the back and to the side and with other leg. Time signature -2/4</p>
8	<p>Front to Ballet bar. In 1st position - 4 times in releve up and down, fix the releve position on fourth, repeat four times. Time signature -2/4</p>	8	<p>Legs In the Center: in 5th position, relevé, arms in 3rd position, hold for 16 beats.</p>	8	<p>Side to Ballet bar. Grand Battement s Jetes, Two battements jetes front, side, back and side, each on 1 beat. Repeat once more Repeat the same on the other side. Time signature -2/4</p>
9	<p>In the Center, arms in second position Relevé in 1st, 2nd and 5th positions. 1. without plié – 4 relevés, fixed 8 times 2. with plié – 4 relevés, fixed 8 times Time signature -2/4</p>	9	<p>In the Center: Piqué Diagonal – 8 Piqué with each leg.</p>	9	<p>In the Center Chaines Diagonal –8 Chaines to each side.</p>
10	<p>In the Center, arms in preparation position Sauté in: 1. 1st position – 4 Sautés 2. 2nd position - 4 Sautés Time signature -2/4</p>	10	<p>In the Center: Sauté: Temps levé saute in: 1. 1st, position – 4 times 2. 2nd position – 4 times 3. 5th position – 4 times</p>	10	<p>In the Center: Petit Changement de pieds 5th position - 8 Petits changement de pieds</p>

Ballet Ability Tests

Ballet Tests for Development Program

1	<p>Side to the Ballet Bar: In 1st position, arm to the side: 2 Demi Plié 4 beats each, 1 Grand Plié 8 beats, Por de Bras forward 8 beats, Por de Bras backwards 8 beats, relevé, arms in 3rd position, and fix 8 beats. In 2nd position, arm to the side: 2 Demi Plié 4 beats each, 1 Grand Plié 8 beats, Por de Bras sideway 8 beats, relevé and fix 8 beats, arms to the side. In 5th position, arm to the side: 2 Demi Plié 4 beats each, 1 Grand Plié 8 beats, Por de Bras forward 8 beats, Por de Bras backwards 8 beats, relevé, arms in 3rd, and fix 8 tempos. The same to the other side. Average both sides. Time signature -4/4</p>	6	<p>Side to Ballet bar. In 5th position 2 Battement Frappé on flat foot, to the front, side and back, 2 Battement Cloche (Balancé) through 1st position, and 2 Battement Frappé on flat foot, to the back, side and front, 2 Balancé through 1st position. The same with the other leg. Average both legs. Time signature -4/4</p>
2	<p>Side to Ballet bar: In 5th position, arm to the side. Battements Tendus 4 times to the front, 4 times to the side, 4 times to the back, and 4 times to the side, each on 2 beat. The same with the other leg. Average both legs. Time signature -4/4.</p>	7	<p>Front to Ballet bar. Free leg sideway at 90°, 1 Rond de Jambe en l'air en dehors on flat foot, 1 Rond de jambe en l'air en dehors in relevé. Repeat once more in en dehors. The same with Rond Jambe en l'air en dedans.. The same with the other leg. Average both legs. Time signature -4/4</p>
3	<p>Side to Ballet bar. In 5th position, arm to the side. 2 Battement Tendu Jetes to the front, and 1 piqué, each on 1 beat. The same to the side, back and to the side. The same with the other leg. Average both legs. Time signature -4/4</p>	8	<p>Side to Ballet bar. In 5th position, 1 Developé passé 90°, to the front, side, back and side. The same with the other leg. Average both legs. Time signature -4/4</p>
4	<p>Side to Ballet bar. In 1st position 4 Rond de Jambe par Terre en dehors, each on 4 beats, and 1 Rond par Terre with plié, in 8 beats. Repeat the same en dedans (back to the front). After the big Rond de Jambe par Terre you have to make a big Rond de Jambe in the air 90° max.: front, side and back. Plié the supporting leg, envelopper et développer with the leg of the bar. Repeat the whole exercise un dedans. At the end port de bras forward, back and on the side, fix fifth position in demi point and arms in third position. The same with the other leg. Average both legs. Time signature -4/4</p>	9	<p>Side to Ballet bar. Adagio</p>
5	<p>Side to Ballet bar. In 5th position 1 Battement Fondu on flat foot, 2 Battments Fondu in relevé, to the front, side, back and side. Balance attitude forward with the leg on the side of the bar, pass the leg in attitude behind on demi point. The same with the other leg. Average both legs. Time signature -4/4</p>	10	<p>Side to Ballet bar. In 5th position, 2 Grand Battement flat foot, 2 Grand Battement in relevé, to the front, side, back and side, each on 1 beat. The same with the other leg. Average both legs. Time signature -4/4</p>

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE



Fondée en 1881

SKILL ACQUISITION PROFILES

for

Rhythmic Gymnastics

This is a recommended profile of skill acquisition by gymnasts for all apparatus and body element groups. Apparatus skills should not be included in a competition exercise that has not reached the PERFECTION level of quality. No body element should be included in a competition exercise that has not reached the HIGH level of quality.

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The charts that follow present a variety of recommendations from an analysis of the world's best knowledge and best practice.

1. The SKILL ACQUISITION PROFILE CHARTS for each RG apparatus and body element group show the normal progression of the main gymnastics skills.
2. Apparatus skills should not be included in competition exercises until they have reached the stage of PERFECTION.
3. For body elements, no skill should be used in competition until it is at the HIGH level for domestic competition and the VERY HIGH level for international competition. There may be individual differences in the rate of skill acquisition, but these examples are the world norm.

RIBBON – Skill Acquisition Profile

RHYTHMIC RIBBON	LEVEL OF PERFORMANCE		BEGINNER		ADVANCED			PERFORMER		JUNIOR		SENIOR		
	YEAR OF PREPARATION		1	2	3	4	5	6	7	8	9	10	11	12
DESCRIPTION		AGE	6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
Snakes (4 or 5 waves)				Initiating	Learning			Perfection						
Spirals (4 or 5 loops)				Initiating	Learning			Perfection						
Handling: "Thrusts"				Initiating	Learning			Perfection						
"Thrusts"														
Swings														
Circles														
Figure eights														
Throws								Initiating	Learning		Perfection			
Catch								Initiating	Learning		Perfection			
Boomerang throws								Initiating	Learning		Perfection			
Small tosses ("échappers")								Initiating	Learning		Perfection			
Passing through or over the pattern formed by the ribbon with the whole body or a part of the body.								Initiating	Learning		Perfection			

CLUBS – Skill Acquisition Profile

RHYTHMIC CLUBS	LEVEL OF PERFORMANCE		BEGINNER		ADVANCED			PERFORMER		JUNIOR		SENIOR		
	YEAR OF PREPARATION		1	2	3	4	5	6	7	8	9	10	11	12
DESCRIPTION		AGE	6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
Small circles			Initiating		Learning			Perfection						
Mills			Initiating			Learning			Perfection					
Throws with or without rotation(s) of the clubs during the flight of the apparatus (one or two), asymmetric throws and catches			Initiating			Learning				Perfection				
Catches			Initiating			Learning			Perfection					
Tapping			Initiating		Learning		Perfection							
Handling:			Initiating		Learning		Perfection							
"Thrusts," swings, circles with the arms			Initiating		Learning		Perfection							
"Thrusts," swings, circles of the apparatus			Initiating		Learning		Perfection							
Figure eights			Initiating		Learning		Perfection							
Asymmetric movements			Initiating		Learning		Perfection							

BALL– Skill Acquisition Profile

RHYTHMIC BALL	LEVEL OF PERFORMANCE	BEGINNER		ADVANCED		PERFORMER			JUNIOR		SENIOR			
	YEAR OF PREPARATION	1	2	3	4	5	6	7	8	9	10	11	12	
DESCRIPTION		AGE	6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
Throws			Initiating		Learning		Perfection							
Catches			Initiating		Learning		Perfection							
Kick (Push back)				Initiating		Learning		Perfection						
Bounces			Initiating		Learning		Perfection							
Free rolls over the body or on the floor			Initiating		Learning			Perfection						
Handling: "Thrusts", Swings, Circles, Figure eight			Initiating		Learning		Perfection							

"Flip overs" with or without circular movements of the arms (ball balancing on one hand or on a part of the body).

HOOP – Skill Acquisition Profile

RHYTHMIC HOOP	LEVEL OF PERFORMANCE	BEGINNER		ADVANCED			PERFORMER			JUNIOR		SENIOR		
	YEAR OF PREPARATION	1	2	3	4	5	6	7	8	9	10	11	12	
DESCRIPTION		AGE	6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
Rolls: Over the body, On the floor			Initiating		Learning			Perfection						
Rotations: Around one hand or another part of body, Around one axis of the hoop hoop standing on the floor or on a part of the body, or being in suspension.			Initiating		Learning			Perfection						
Throws			Initiating		Learning			Perfection						
Catches			Initiating		Learning			Perfection						
Kick (Push back)			Initiating		Learning			Perfection						
Passing through the hoop			Initiating		Learning			Perfection						
Elements over the hoop			Initiating		Learning			Perfection						
Handling: Swings, Circles, Figure eights			Initiating		Learning			Perfection						

ROPE – Skill Acquisition Profile

RHYTHMIC ROPE		LEVEL OF PERFORMANCE		BEGINNER		ADVANCED			PERFORMER		JUNIOR		SENIOR		
		YEAR OF PREPARATION		1	2	3	4	5	6	7	8	9	10	11	12
DESCRIPTION		AGE		6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
Into the rope turning: Jumps or leaps				Initiating		Learning			Perfection						
Into the rope turning: Skips or hops				Initiating	Learning	Perfection									
Throws				Initiating		Learning			Perfection						
Catches				Initiating		Learning			Perfection						
Toss of one end ("échapper")				Initiating		Learning		Perfection							
Rotations of the rope				Initiating		Learning		Perfection							
Handling (swings, circles, figure eights, « sails »)				Initiating	Learning	Perfection									

PIVOTS – Skill Acquisition Profile

RHYTHMIC PIVOTS	LEVEL OF PERFORMANCE	BEGINNER		ADVANCED			PERFORMER			JUNIOR		SENIOR	
	YEAR OF PREPARATION	1	2	3	4	5	6	7	8	9	10	11	12
DESCRIPTION	AGE	6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
Support leg stretched or bent													
«Passé»		V.Low	Low	Medium	High		V.High						
Free leg front or side				Low			Medium			High		V.High	
Free leg back (arabesque or attitude)				Low			Medium				High	V.High	
Front or side scale				Low	Medium			High			V.High		
Trunk bent		V.Low	Low		Medium			High			V.High		
«Fouetté», free leg at the horizontal in different positions		V.Low	Low		Medium			High					
On the knee										V.Low	Low		
Rotation on different body parts													
Illusion													

BALANCE – Skill Acquisition Profile

RHYTHMIC BALANCE	LEVEL OF PERFORMANCE	BEGINNER		ADVANCED		PERFORMER				JUNIOR		SENIOR			
	YEAR OF PREPARATION	1	2	3	4	5	6	7	8	9	10	11	12		
DESCRIPTION		AGE		6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
Support on flat foot //															
Balance in «passé» or legs lower than horizont.		VLow													
Support leg stretched															
Free leg front				Low		Medium		High							
Free leg sideways				Low		Medium		High							
Free leg stretched back				Low		Medium		High							
Free leg bent back				Low		Medium		High							
On the knee				VLow		Low		Medium							
Trunk at the horizontal or lower				Low		Medium		High							
Support on different body parts //															
Slow turn technique //															
Dynamic balances //															
Dynamic balances //															
Free leg front = An avant															
Free leg sideways = A LA SECOND															
Free leg stretched back = ARABESQUE															
Free leg bent back = ATTITUDE															

LEAPS – Skill Acquisition Profile

RHYTHMIC SAUTS	LEVEL OF PERFORMANCE		BEGINNER		ADVANCED		PERFORMER		JUNIOR		SENIOR			
	YEAR OF PREPARATION		1	2	3	4	5	6	7	8	9	10	11	12
DESCRIPTION		AGE	6 - 7	7 - 8	8 - 9	9 - 10	10-11	11-12	12-13	13-14	14-15	15-16	16-17	17-18
Split Leaps				Low	Medium		High		V.High					
Stag Leaps			V.Low	Low	Medium		High		V.High					
"Cossack" Jumps or Leaps					V.Low	Low	Medium		High					
Ring Jumps or Leaps				V.Low	Low		Medium		High					
Split leaps with leg switch					Low		Medium		High					
"Jetés" with a turn						Medium		High						
Scissor Jumps			V.Low	Low		Medium								
« Fouetté » Leaps				Low		Medium		High						
« Entrelacé » Leaps						Low	Medium	High						
Pike and Straddle Jumps (trunk bent over the legs)						Low	Medium	High						
Arch Jumps			V.Low	Low		Medium								
« Cabriole » Jumps			V.Low	Low	Medium									
Vertical Jumps (legs in different positions) Criterion: rotation only				Low			Medium							
Vertical Jumps leg in "passé" position			V.Low	Low		Medium								
Tuck Jump			V.Low	Low		Medium								
Vertical Jumps With a Turn				Low		Medium								
Special Case : Butterfly							Medium							