



**Updates to the Code of Points have been made with the following objectives:**

- Increased stability in Difficulty evaluation
- Increased Technical Execution penalties towards greater differentiation in technical quality and performance execution
- Increased Artistic Execution penalties towards greater differentiation in the unity, character and variety in the compositions and relationship to music

The Rhythmic Technical Committee dedicates this Newsletter to the Artistic components

## **ARTISTIC COMPONENTS**

*“To awaken human emotion is the highest level of art” - Isadora Duncan*

Increased explanations have been provided in the 2018 Code of Points Artistic component text: **ATTENTION:**

The foundation for Artistic ideas of Individual and Group compositions is **MUSIC**



**The movements in Individual and Group compositions should make clear: Why is this particular music chosen?** If the judge cannot recognize a theme or style to the movement that relates to the music, the penalty will apply when “There is no defined character of movement between the Difficulties » or during the Dance Steps.  
(#4.1.1 (Ind), #4.2 (Group) : -0.10, -0.30, -0.50, -0.70).

**Coaches and Judges must pay more attention to:** “The composition should not be a series of Body Difficulties or apparatus elements without connection to the character of the music”  
(#4.1.1.c)

**For Groups: a series of Collaboration without connection to the character of the music loses its idea and the same penalties apply.** (#4.2 : -0.10, -0.30, -0.50, -0.70).

The character of the music should be chosen in respect to the age, technical level of the gymnast(s) and ethical norms (#4.1.1. b) (#4.1.1: -0.10, -0.30, -0.50, -0.70).

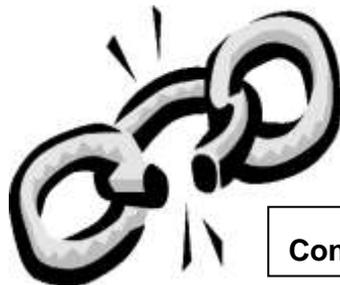
- ❖ **Choice of music with words:** regardless of the language, coaches should understand the lyrics in the music chosen to be sure that the meaning of the words respects the “age, technical level, and artistic qualities of the gymnast, and ethical norms”



**Creating impact / effect: the choice of elements and placement within the music currently do not create a maximum effect because they are “lost” amongst monotonous, repetitive series of Difficulties**



Analyzing the above from the official competitions of 2018, please understand explanations for Unity penalties of -0.10, -0.30, -0.50, -0.70.



Connections

The composition should be developed by technical, aesthetic and connecting elements, where one movement passes logically and smoothly into the next without unnecessary stops or prolonged preparatory movements (#4.1.2. a)

The use of different levels and directions of the body movements and directions and planes of the apparatus should be linked together with a clear purpose (#4.1.2. b).

- ❖ Due to many changes in levels during and between BD, S, R, AD, ED, C elements, more attention is needed for how gymnasts change levels and directions (not only up and down, back and forth repeatedly): these changes in levels or directions are connections between elements and must be made in harmony with the idea of the exercise

**Connections between movements which disrupt the unity of the composition** (transitions between movements which are illogical or abrupt; prolonged preparatory movements before Difficulties; unnecessary stops between movements) **are penalized each time, up to -1.00.** (#4.1.2. c)

**For Groups** : transitions from one formation to another (**often during a series of collaborations**) lacking logical relationship or harmony with the unity/guiding idea : -0.20



RHYTHM

In addition to #4.2.1, a and b, **technical faults can also interrupt the RHYTHM (#4.2.1) : examples: imprecise trajectories, loss of apparatus, knot, etc which interrupt the relationship between the movements and the rhythm will be penalized according to number of lost accents in the rhythm (up to -1.00).**

**If the technical faults overwhelm the composition to the point that the idea is lost, see Unity #4.1.**

## Variety



### #4.4. Variety:

- A) **Directions and trajectories** (forward, backwards, arcs, etc.): gymnast(s) move along the same line or remain in the same position on the floor area repeatedly; often, imprecise trajectories can change the intended use of the floor area and lead to penalties.

There are three separate penalties and one, two, or all three of the penalties may be applied:

Insufficient variety in the use of directions and trajectories (0.20)
---

Movements performed in one place on the floor area for a long time (0.20)
---

Entire floor area is not used (0.20)
--------------------------------------

- C) Repetition (lack of variety) of apparatus handling creates monotony:

- Overuse of the same type of throw (*ex: all ball throws front from one hand; all ribbon throws from the foot during a rotational element*)
- Overuse of the same type of catch (*ex: catch of one club by the other club on the floor*)
- Overuse of identical apparatus bases with minor alterations in criteria (*ex: spirals behind the back during a cartwheel and then the same spirals during a walkover*).

**Penalty: 0.20 for lack of variety: "Lack of variety in the planes, directions, techniques of apparatus elements »**



**GROUP: ATTENTION**

- More visible dynamic change(s) (-0.30)
- More visible variety in collective work (-0.20)

Please see here for explanatory presentation of the Artistic components : <https://youtu.be/rJhqb2qOcrc>

**Natalyia KUZMINA**  
*President*  
*Rhythmic Technical Committee*

**Caroline HUNT**  
*Secretary*  
*Rhythmic Technical Committee*

**FOR TRANSLATION:**  
**Presentation translation instructions:**





