

**Updated
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FESTIVAL RHYTHMIC (FR)

A division of USA Gymnastics “Gymnastics For All” Program

Program Regulations

USA GYMNASTICS –GYMNASTICS FOR ALL PROGRAM

Festival Rhythmic (FR)

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I. Program Goals

Provide an alternative process for the development of Rhythmic Gymnastics performers and coaches. Emphasis in the Festival Rhythmic program is placed on a positive evaluation and feedback system. Athletes participating in Festival Rhythmic will gain the skills necessary to:

1. Perform Rhythmic Gymnastics individual and group routines for evaluation by a jury of experts.
2. Perform as part of a Gymnastics for All group incorporating rhythmic apparatus.
3. Participate simultaneously in the competitive levels of the JO Rhythmic program with ease and confidence.

II. Festival Rhythmic Program Description

A. The Festival Rhythmic Program includes two categories of **Routine Competition**:

1. Group
 - a. Small/Large Group
 - b. Duet/Trio
2. Individual

B. **Skill Testing** is a component of all categories of routine competition.

1. Skill Testing will be conducted for all athletes at the Festival Rhythmic Nationals.
2. Skill Testing is highly recommended at all Festival Rhythmic events.
3. Scores from Skill Testing are included with a gymnast's individual routine competition scores to determine All-Around placements (when applicable).
4. The average skill test score of all participants in a Group is added to the routine score to determine final achievement awards.
5. Regulations and requirements for Skill Testing are specified in the Group and Individual Competition Rules.

C. Participant Eligibility

1. Gender – Festival Rhythmic is open to both men and women.
 - Women's apparatus: rope, hoop, ball, clubs, ribbon, floor exercise
 - Men's apparatus: rope, clubs, rings, floor exercise
 - Group categories: women, men, mixed
2. Age Requirement – Festival Rhythmic participants must be at least 6 years old on the day of competition.
3. Event Entry - A gymnast may enter a maximum of four routines (a combination of individual and group, not including Skill Testing) in a Festival Rhythmic event. Entry fees are PER ROUTINE not PER GYMNAST.
 - A gymnast may enter a maximum of two group routines.
 - A gymnast may enter a maximum of three individual routines.
 - A gymnast may enter a combination of group and individual, as long as he/she does not exceed the maximum number of routines in a category, as listed above, and the total number of routines does not exceed four.

D. Entry Fees

1. Meet Directors may charge a MAXIMUM of \$15 PER ROUTINE for each gymnast.
2. MAXIMUM entry fee for any gymnast is \$60 for a total of four routines.
3. Group entry is \$15 per gymnast entered in the group.

E. Levels of Competition

1. Group competition: Levels A, B, C, SA, SU
2. Individual competition: Levels A, B, C, D, SA, SU
3. Descriptions of each level and the requirements are specified in the Group and Individual Competition Rules.
4. The coach is responsible for selecting the level of competition for Festival Rhythmic Group and Individual competitors.

F. Clinic – It is highly recommended, but not required, that a clinic be held in conjunction with all Festival Rhythmic competitions. Experts, such as coaches and judges, can conduct the clinic.

III. Group Competition Rules

A. General Guidelines

1. A group may be comprised of athletes from any level. All athletes in the group must be capable of performing the required skills for the group level designated by the coach. No bonus will be given for athletes performing more difficult skills.
2. Routine choreography should be commensurate to the designated group skill level and clearly demonstrate the group's ability to perform with synchronization and precision.
3. All group routines must be performed with apparatus.

B. Levels of Competition

1. Level A – Beginning group level
 - Gymnasts are using pre-A and A level skills
 - Apparatus handling should be basic and cleanly executed, showing a variety of apparatus handling.
2. Level B – Intermediate group level
 - Gymnasts are using A and B level skills
 - Apparatus handling should be more intricate and integrated with the body skills.
3. Level C – Advanced group level
 - Gymnasts are using B and higher level skills
 - Apparatus handling should be completely integrated with body skills and show risk, variety and mastery.
4. Level SA – Special Athletes with disabilities
 - Groups perform the Special Olympic compulsory group routines
 - Rules can be found on the Special Olympics website: www.specialolympics.org
5. Level SU – Special Athletes with disabilities and their typical partners
 - Groups perform the Special Olympic compulsory group routines
 - Rules can be found on the Special Olympics website: www.specialolympics.org

C. Skill Testing for Groups

1. Each athlete in the group must complete his/her own **individual** Skill Testing level.
 - If an athlete is also competing Individual Routines, her level for Group Skill Testing will be the same as her Individual level.
 - If an athlete is only competing Group, her level for Skill Testing will be the level the Group is entered.

- An athlete who is competing Group and Individual at the same competition will do Skill Testing only once, and that score will count for both Group and Individual.
- 2. Each athlete must bring a Skill Testing card to the competition. The skills must be listed on the card before the competition begins.
- 3. The average of Skill Testing scores of all group members will be added to the team’s total to determine the score for achievement awards.

D. Small/Large Group Competition (Entry fee \$15 per gymnast)

- Small Group = 4-8 athletes
- Large Group = 9-12 athletes
- Time limit for routines – up to 2:30
- No age group categories
- Small/Large Group participants receive achievement awards.

E. Duet/Trio Competition (Entry fee \$15 per gymnast)

- Duet = 2 athletes
- Trio = 3 athletes
- Time limit for routines – up to 2:00
- No age group categories
- Duet/Trio participants receive achievement awards.

F. Group Routine Composition Requirements – Refer to the judging guidelines for specific information about each category listed below:

1. JURY 1
 - a. Body Skills
 - b. General Group Execution – Synchronization, Transitions, Collaborations
2. JURY 2
 - a. Formations and Exchanges
 - b. Apparatus Handling and Difficulty
 - c. General Impression

G. Scoring for Group Levels A, B, C

JURY 1 Designated Body Skills

2 Leaps/Jumps	5 points each = 10 points possible
2 Pivots	5 points each = 10 points possible
2 Balances or Flexibilities	5 points each = 10 points possible
TOTAL	30 POINTS POSSIBLE

JURY 1 General Group Execution

Synchronization	10 points possible
Collaborations	5 points possible
Transitions	5 points possible
TOTAL	20 POINTS POSSIBLE

JURY 2 Formations and Exchanges

Formations – 5 different shapes	5 occurrences + 10 points execution = 15 points possible
Large Throw Exchanges – 2 occurrences	2 occurrences + 5 points execution = 7 points possible
Small Exchanges – 3 occurrences	3 occurrences + 5 points execution = 8 points possible
TOTAL	30 POINTS POSSIBLE

JURY 2 Apparatus Handling and General Impression

Apparatus Handling	10 points possible
Difficulty	5 points possible
Overall Impression	5 points possible
TOTAL	20 POINTS POSSIBLE

CALCULATING Final Group Routine Score for Levels A, B, and C

Jury 1 – Body Skills	30 points possible
Jury 1 – General Group Execution	20 points possible
Jury 2 – Formations and Exchanges	30 points possible
Jury 2 – Apparatus Handling and General Impression	20 points possible
TOTAL GROUP ROUTINE SCORE Jury 1 + Jury 2	50 + 50 = 100 points possible
Skill Testing (average of all Group athletes)	100 points possible
FINAL GROUP SCORE	200 POINTS

H. Scoring for Levels SA and SU

- Jury 1 - The Exactness of Text/Difficulty score sheets for the Special Olympics compulsory group routines can be found on the Special Olympics website: www.specialolympics.org
 - The maximum value on the Exactness of Text/Difficulty score sheet is 5.0. This score will be multiplied by 10 to make the total possible points in this category 50.
- Jury 2 - SA and SU groups will be judged heavily on expression and crowd appeal. The Jury 2 score sheet is included with all group score sheets in the Group Score Sheets document. 5 categories worth 10 points each are described on the score sheet.
 - Total possible points in this category - 50.
- Final Group Routine Score for Levels SA and SU

Jury 1 – Exactness of Text/Difficulty	50 points possible
Jury 2 – General Impression	50 points possible
FINAL GROUP SCORE (excluding Skill Testing)	100 POINTS
Skill Testing (average of all athletes)	100 points possible
FINAL GROUP SCORE	200 POINTS

IV. Individual Competition Rules

A. General Guidelines

1. Individual routine choreography should be commensurate to the chosen skill level.
2. At Festival Rhythmic Nationals, placement awards will be given for All-Around competition. All-Around is the total score from three apparatus routines plus Skill Testing. Athletes who perform one or two individual routines are not eligible for All-Around Awards.
3. Floor exercise is:
 - Required for Level A.
 - Not allowed in all other levels.
4. In the SU level, the athlete with disabilities and his/her typical partner will be considered as part of individual competition (not a duet).
5. Time limit for individual routines – up to 1:30

B. Levels of Competition

NOTE: Any of the current body skill listings for the USA Junior Olympic program or the FIG Elite program are valid choices for Festival Rhythmic routines.

1. Level A – A developmental competitive level
 - Gymnasts are using pre-A and A level skills
 - Apparatus handling should be basic and cleanly executed
 - Performance should include acknowledgement of the audience, basic rhythm awareness, and pleasant facial expressions.
2. Level B – A competitive level where intermediate skills and handling are introduced
 - Gymnasts are using A and B level skills
 - Apparatus handling should be basic AND integrated with body skills
 - Performance should reflect a more developed sense of musicality and audience awareness.
3. Level C – An intermediate competitive level where advanced skills and choreography are introduced
 - Gymnasts are using B and C level skills
 - Apparatus handling should become more intricate
 - Performance should begin to show full body expression and musical interpretation.
4. Level D – An advanced competitive level
 - Gymnasts are using C skills and higher
 - Apparatus handling should be completely integrated with body skills and show risk, variety, and mastery
 - Performance should clearly show full body expression and an effort to create a relationship with the audience.
5. Level SA – Special Athletes with disabilities
 - Athletes perform the Special Olympics compulsory or optional routines
 - Rules can be found on the Special Olympics website: www.specialolympics.org
6. Level SU – Special Athletes with disabilities and their typical partners
 - Athletes perform routines according to the Special Olympic rules
 - Rules can be found on the Special Olympics website: www.specialolympics.org

C. Skill Testing

1. The athlete’s Skill Testing level must match her individual routine level.
2. Each athlete must bring a Skill Testing card to the competition. The skills must be listed on the card before the competition begins.

D. Individual Routine Composition Requirements – Refer to the judging guidelines for specific information about each category listed below:

1. JURY 1
 - a. Body Skills
 - b. Execution
2. JURY 2
 - a. Apparatus Handling
 - b. Impression

E. Scoring for Level A Floor Exercise

JURY 1 – BODY SKILLS for Level A Floor Exercise

2 Jumps or Leap	5 points each = 10 points possible
2 Pivots	5 points each = 10 points possible
2 Balances or Flexibilities	5 points each = 10 points possible
TOTAL	30 POINTS POSSIBLE

JURY 1 – EXECUTION and PRESENTATION for Level A Floor Exercise

General Execution	5 points possible
Body Movements	5 points possible
Amplitude and Dynamics	5 points possible
Presentation	5 points possible
TOTAL	20 POINTS POSSIBLE

TOTAL SCORE - Level A Floor Exercise

Jury 1 – BODY SKILLS	30 points possible
Jury 1 – EXECUTION and PRESENTATION	20 points possible
TOTAL Jury 1	30 + 20 = 50 points possible
Second Judge Jury 1 OR Jury 1 Score X2	50 + 50 OR 50 x 2 = 100 points
TOTAL	100 POINTS POSSIBLE

F. Scoring for Individual Levels A & B

JURY 1 – BODY SKILLS for Levels A & B

2 Jumps or Leap	5 points each = 10 points possible
2 Pivots	5 points each = 10 points possible
2 Balances or Flexibilities	5 points each = 10 points possible
TOTAL	30 POINTS POSSIBLE

JURY 1 – EXECUTION for Levels A & B

General Execution	10 points possible
Amplitude and Dynamics	5 points possible
Difficulty of Choreography	5 points possible
TOTAL	20 POINTS POSSIBLE

JURY 2 – APPARATUS HANDLING

Handling categories and Number of Occurrences are specific to each apparatus and are described on the score sheets for Levels A & B

TOTAL	30 POINTS POSSIBLE
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JURY 2 - IMPRESSION

Difficulty of Apparatus Choreography	10 points possible
Integration of Apparatus	5 points possible
Musicality and Overall Impression	5 points possible
TOTAL	20 POINTS POSSIBLE

G. Scoring for Individual Levels C & D

JURY 1 – BODY SKILLS for LEVELS C & D

2 Jumps or Leap	4 points each = 8 points possible
2 Pivots	4 points each = 8 points possible
2 Balances or Flexibilities	4 points each = 8 points possible
2 Additional Skills	4 points each = 8 points possible
TOTAL	32 POINTS POSSIBLE

JURY 1 – EXECUTION for LEVELS C & D

General Execution	8 points possible
Amplitude and Dynamics	5 points possible
Difficulty of Choreography	5 points possible
TOTAL	18 POINTS POSSIBLE

JURY 2 – APPARATUS HANDLING

(handling categories are specific to each apparatus and are listed on the score sheets)

Handling Category 1 – 3 occurrences	3 occurrences + 5 points execution = 8 points possible
Handling Category 2 – 3 occurrences	3 occurrences + 5 points execution = 8 points possible
Handling Category 3 – 2 occurrences	2 occurrences + 5 points execution = 7 points possible
Throws and Catches – 2 occurrences	2 occurrences + 5 points execution = 7 points possible
TOTAL	30 POINTS POSSIBLE

H. Individual Routine Calculations

CALCULATING THE FINAL ROUTINE SCORE

JURY 1 – Body Skills + Execution	50 points possible
JURY 2 – Apparatus Handling + Impression	50 points possible
FINAL Individual Routine SCORE	100 POINTS POSSIBLE

CALCULATING ALL-AROUND SCORE for Levels A, B, C, and D (Required for Nationals only)

Total from 3 individual routines	300 points possible
Skill Testing Score	100 points possible
INDIVIDUAL ALL-AROUND SCORE	400 POINTS

I. Scoring for Levels SA and SU

1. The Exactness of Text/Body Skills/Artistic Value score sheets for the Special Olympics individual routines can be found on the Special Olympics website: www.specialolympics.org
 - For all Special Olympics Levels the maximum value on the Exactness of Text/Difficulty score sheet is 5.0. This score will be multiplied by 10 to make the total possible points in this category 50.

2. Jury 2 - SA and SU athletes will be judged heavily on expression and crowd appeal. The Jury 2 score sheet is included with all individual score sheets in the Individual Score Sheets for Levels A & B document. 5 categories worth 10 points each are described on the score sheet.
 - Total possible points in this category - 50.

3. Final Individual Routine Score for Levels SA and SU

Jury 1 – Exactness of Text/Difficulty	50 points possible
Jury 2 – General Impression	50 points possible
FINAL ROUTINE SCORE	100 POINTS

6. INDIVIDUAL ALL-AROUND SCORE for Levels SA and SU (Required for Nationals only)

Total from 3 individual routines	300 points possible
Skill Testing Score	100 points possible
INDIVIDUAL ALL-AROUND SCORE	400 POINTS

V. Judging Guidelines

A. Statement to Judges

The Festival Rhythmic program was carefully and methodically created to provide a positive, learning atmosphere for the development of rhythmic gymnastics athletes and coaches. The score sheets provide an opportunity to point out where a gymnast’s strengths and weaknesses occur within a performance. The process only works if the evaluator remains true to the ideal and realistic expectations for each level.

While there is no formal testing process for judges of Festival Rhythmic it is required that all judges on a panel are recognized as experts in the body, apparatus and performance aspects of rhythmic gymnastics. All experts should take some time to become familiar with the Festival Rhythmic level system and understand the expectations for each level.

The judge most familiar with the Festival Rhythmic program will conduct a brief judges meeting to acquaint all judges on the panel with the philosophy, expectations and scoring system.

B. Skill Testing

1. Each gymnast performs 10 specified skills, each with specific rhythmic apparatus handling, at their chosen individual skill level.
2. Each skill is worth 10 points, with emphasis on exactness of execution:
 - 7 points for the body skill
 - 2 points for the apparatus handling
 - 1 point for the integration of body movement and apparatus handling
3. To obtain full credit for apparatus, the gymnast must show the required apparatus handling DURING the body skill (not before or after).
4. Total possible for skill testing per athlete is 100 points (10 skills x 10 points each = 100)

C. Individual Routine Evaluations

1. JURY 1 - Body Skills
 - a. Body skills judge follows routine with pre-written body skills sheet.
 - b. Body skills judge is not concerned with apparatus work. The body skills should be evaluated on their own merit. Mistakes with apparatus handling and integration of apparatus will be dealt with by the apparatus judge.
 - c. Each skill is given 1-5 points according to the following guidelines:

Body Skill Score	Performance Description
5	Skill is performed exactly as required with exceptional form, amplitude and control
4.5	Skill is performed with one minor mistake: small form break small wobble on finish slight lack of amplitude
4	Skill is performed with one major mistake: Form break - bent knees, flexed feet, arm position Uncontrolled finish position Incorrect body alignment Lack of fixed shape Lack of height or distance in leaps/jumps Hop or slight loss of balance (balance is regained)
3-3.5	Skill is performed with one major mistake and additional minor mistakes
2-2.5	Skill is performed with multiple major mistakes

1	Skill is barely recognizable
0	Skill is omitted

- d. Additional Jury 1 Categories – see chart for point award guidelines (10 point category)
- General Execution (10 points) – Award up to 10 points for basic body technique throughout the routine.
 - Amplitude and Dynamics (5 points) – Award up to 5 points for exceptional amplitude and/or dynamic movement throughout the routine.
 - Difficulty of Choreography (5 points) – Award up to 5 points for difficult and original choreography.

Point Award	Description of Additional Jury 1 Categories
5 (10)	The most amazing routine EVER!
4 (7-9)	Routine is above average
2-3 (4-6)	Routine is average with a few shining moments
1 (2-3)	Routine is below average
0 (1)	Not much going on here

2. JURY 2 – Apparatus
- Apparatus judge watches the movement, manipulation, and integration of the apparatus.
 - Judge counts the number of occurrences of each apparatus handling category (see chart in Appendix). Each occurrence of the stated handling category receives one point up to the required number of occurrences.
 - Judge also evaluates the technical apparatus ability of the gymnast in each category. The average technical execution of all occurrences (even if more than the minimum number of occurrences are present) will determine the score. Each category is given an execution score up to 5 points according to the following guidelines:

Category Score	Apparatus Description
Full points	Correct minimum number of occurrences with exceptional technique
4	<p>Minor technical execution errors</p> <p><u>Rope:</u></p> <ul style="list-style-type: none"> Incorrect grip or severely bent arms during skips Angled plane of rotation Rope brushes the floor during skips (more deductions if rope slaps the floor) Loss of wire-like shape (rope should not fold back on itself during releases or skips) <p><u>Hoop:</u></p> <ul style="list-style-type: none"> Angled plane of rotation (on hand or in air) Catching flip toss on wrists or forearms <p><u>Ball:</u></p> <ul style="list-style-type: none"> Roll of ball but with slight bobble during roll or catch Ball not BALANCED on body part (if balancing ball on palm of hand, fingers should NOT touch the ball) Use of wrist rather than arm during bounces Incorrect grip (e.g. clutching the ball, ball touches gymnast’s wrist) <p><u>Clubs:</u></p> <ul style="list-style-type: none"> Angled plane of rotation Slow mills and circles (level C and up especially)

	<p><u>Ribbon:</u> Slow pattern Incorrect pattern shape (spirals should not have corners) Incorrect handling technique (use shoulder for circles, wrist for small patterns like spirals and snakes)</p>
3	Multiple or medium technical execution errors
2	Missing one occurrences OR major technical execution error
1	Missing two occurrences (handling categories 1 & 2)
0	Missing two occurrences (handling categories 3 & 4)
0	Missing three occurrences (handling categories 1 & 2)

d. Additional Jury 2 Categories – see chart for point award guidelines (10 point category)

- Apparatus (10 points) – Award up to 10 points for difficulty, risk, originality and execution of the apparatus handling throughout the routine.
- Integration (5 points) – Award up to 5 points for exceptional amplitude and/or dynamic movement throughout the routine. NOTE: Integration of apparatus with body skills (e.g. tossing or catching in a leap, rolling apparatus across multiple body parts in a balance) is essential for Levels C and up. Level A and B gymnasts should keep the apparatus moving during body skills and attempt to integrate basic apparatus handling with body skills (e.g. roll across one body part during a balance, catch in a cat leap).
- Musicality and Overall Impression (5 points) – Award up to 5 points for a routine that enhances the musical accompaniment and demonstrates crowd appeal.

Point Award	Description of Additional Jury 2 Categories
5 (10)	Entire routine is well-executed with difficult, integrated apparatus...and fits the music!
4 (7-9)	Above average overall...some examples of exceptional handling
2-3 (4-6)	Routine is average with effort toward difficulty and integration
1 (2-3)	Below average apparatus work
0 (1)	Just holding the apparatus

D. Group Routine Evaluations

1. JURY 1 - Body Skills and Execution

- a. Body skills judge follows routine with pre-written body skills sheet.
- b. Each skill is given 1-5 points according to the following guidelines:

Body Skill Score	Performance Description
5	Skill is performed exactly as required by all group members
4.5	Skill is performed with one minor mistake by a few group members
4	Skill is performed with one major mistake OR $\frac{3}{4}$ of the group performed the skill exactly as required, $\frac{1}{4}$ did not perform the skill
3-3.5	Skill is performed with one major mistake and additional minor mistakes by all group members
2-2.5	Skill is performed with multiple major mistakes OR $\frac{1}{2}$ of the group failed to perform the skill
1	Skill is barely recognizable by the majority of the group
0	Skill is omitted

- c. Additional Jury 1 Categories – see chart for point award guidelines (10 point category)
 - Synchronization (10 points) – Award up to 10 points for the group working in unison with regard to speed, amplitude, style and rhythm.
 - Collaboration (5 points) – Award up to 5 points for the group’s ability to work in close proximity. Interactions and Lifts are examples of Collaboration.
 - Transitions (5 points) – Award up to 5 points for the group’s ability to move seamlessly between skills and formations.

DEFINITIONS

Interactions – Gymnasts interact with other group members (e.g. hold hands, leap over partner, work in small groups). Apparatus does not need to be exchanged in an interaction, however use of the apparatus should form an integral part of the interaction movement (e.g. roll ball down partner’s back).

Lift – One type of Interaction. The weight of one gymnast is supported by other members of the group. Jumping off the back of another gymnast or jumping to the floor from the height of a lift is NOT permitted. Gymnasts must be lowered to the floor by one or more teammates. A gymnast’s position in the lift may change but the gymnast should not remain static (in one position) at the maximum height of the lift for more than 5 seconds. Preparation to enter or exit a lift should not take longer than the lift itself.

Point Award	Description of Apparatus Use
5 (9-10)	The most amazing routine EVER!
4 (7-8)	Routine is predominantly amazing
2-3 (4-6)	Routine has a few amazing occurrences
1 (2-3)	One amazing occurrence
0 (1)	Nothing special

- 2. JURY 2 – Formations and Exchanges
 - a. Judge evaluates the apparatus work and the group formations.
 - b. Judge counts the number of occurrences of each category – formations (5), large exchanges (2) and small exchanges (3). Each occurrence of the stated handling category receives one point up to the number of required occurrences. GROUP ROUTINES at all levels must have the designated number of occurrences of the following regardless of the apparatus:

Formations (5)	Large Exchanges (2)	Small Exchanges (3)
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DEFINITIONS

Formations – Gymnasts must show each formation with precision and for a distinct amount of time. Examples of various formations are: circle, square, diamond, diagonal line, horizontal or vertical line, 2 off-set lines, small groups (4+2, 3+3, 1+5) etc.

Large Exchanges – Apparatus must be exchanged among all members of group/duet/trio either in unison or sequentially. Large exchanges can consist of throws or tosses, rolls or a combination thereof. The difficulty of the exchanges should reflect the group level. For example Level A group should focus on clean, basic apparatus technique in exchanges (tosses or rolling apparatus on body or floor); Level C group should show clean technique in more complicated exchanges (use of body parts other than hands, 2 successive exchanges, execution of body skill DURING a toss, catch, roll, etc.).

Small Exchanges – Apparatus is exchanged with group members working in close proximity. Small exchanges may be performed in conjunction with Interactions and Lifts.

- c. Judge also evaluates the technical apparatus ability of the gymnast in each category. The average technical execution of all apparatus work will determines the score. All basic handling categories (see Appendix for Individual Routines) should be present and given an execution score up to 5 points according to the guidelines described for individual competition.

Category Score	Apparatus Description
Full points	Correct minimum number of occurrences with exceptional technique
4 (7-9)	Minor technical execution errors
3 (4-6)	Multiple or medium technical execution errors
2 (2-3)	Missing one occurrences OR major technical execution error
1 (1)	Missing two occurrences (formations, small exchanges)
0	Missing two occurrences (large exchanges)
0	Missing three occurrences (formations, small exchanges)

- d. Routines with more than the minimum occurrences are evaluated based on the average execution of all occurrences.

- e. Additional Jury 2 Categories – see chart for point award guidelines (10 point category)
 - Basic Apparatus (10 points) – Award up to 10 points for basic execution of the apparatus handling throughout the routine. All basic handling categories should be present.
 - Difficulty (5 points) – Award up to 5 points for difficulty, originality and risk with regard to the apparatus choreography.
 - Overall Impression (5 points) – Award up to 5 points for a routine that enhances the musical accompaniment and demonstrates crowd appeal.

Point Award	Description of Additional Jury 2 Categories for Group
5 (10)	Entire routine is well-executed with difficult, integrated apparatus...and fits the music!
4 (7-9)	Above average overall...some examples of exceptional handling
2-3 (4-6)	Routine is average with effort toward difficulty and integration
1 (2-3)	Below average apparatus work
0 (1)	Where's the apparatus?

VI. Competition Guidelines

A. Statement to Meet Directors

The Festival Rhythmic program was designed to create a welcoming and learning atmosphere for all participants. The more organized the meet director is with her responsibilities; the better the event will be for everyone. While all gymnasts and groups participating in a competition are asked to arrive with their Body Skills forms and Skill Test score cards complete, it is always in the best interest of the meet director to be prepared with extra forms.

B. Meet director checklist

1. Prior to event

- Determine budget
- Secure sanction under Group Gymnastics
- Create competition schedule which includes time for skill testing, if applicable
- Prepare rotation plan for skill testing, if applicable
- Create competition rotation which includes all group and individual routines
- Prepare correct score sheets for each routine included in competition
- Prepare master score sheets and train scoring personnel
- Order achievement awards
- Order special participation award

2. Prior to warm-ups

- Properly fill out all sanction sign-in forms
- Collect and order body skills score sheets from all participants
- Meet with judges to review skill testing plan, rotations, proof score sheets and schedule clinic
- Train auxiliary personnel: score persons, music player, announcer

3. During event

- Assist auxiliary meet personnel with any issues
- Assist coaches/judges/athletes with any issues
- Prepare awards and plan award ceremony

3. After event

- Run award ceremony and clinic
- Return score sheets directly to coaches
- Pay judges
- Complete and return sanction forms

C. General time schedule

1. General warm-up – at least 30 minutes
2. Skill testing – allow at least 1 minute per participating gymnast
3. Routine warm-up – up to 15 minutes
4. Routine competition:
 - a. Individuals – 2 minutes per routine
 - b. Groups – 3 minutes per routine

D. Skill Testing

1. Required for every participant in group and/or individual competition
2. Skills must be written legibly on card by coach before competition
 - a. Include skill description, general category symbol and difficulty value
 - b. Clearly indicate amount of rotation for pivots (360°, 720°, etc.)

3. Skill Test score cards
 - a. Cards are carried by the gymnast from one skill testing station to the next
 - b. Cards are collected at the end of skill testing and taken to scoring personnel
 - c. Cards are returned to the coaches following competition

E. Group Competition

1. JURY 1 – Body Skills and Execution
 - a. Skill descriptions must be written legibly on sheet in order of routine
 - b. General category symbol (leap, balance/flexibility, pivot) and difficulty value must be noted by coach on sheet
 - c. Sheets must be turned in to the meet director BEFORE warm-ups begin
 - d. SA and SU Body Skills (level 4) and Exactness of Text (Levels A,B,1,2,3) score sheets can be found in the Rhythmic Gymnastics Rules on the Special Olympics website:
www.specialolympics.org.
2. JURY 2 – Formations and Handling
 - a. The same Formations and Apparatus sheet is used for Jury 2 regardless of the apparatus being used in the routine
 - b. Judges are responsible to consult apparatus handling chart to review the basic handling categories for the apparatus being used

F. Individual Routine Competition

1. JURY 1 – Body Skills and Execution
 - a. Skill descriptions must be written legibly on sheet in order of routine
 - b. General category symbol (leap, balance/flexibility, pivot) and difficulty value must be noted by coach on sheet
 - c. Description of pivots must clearly indicate the amount of rotation (180°, 360°, 540°, etc.)
 - d. Sheets must be turned in to the meet director BEFORE warm-ups begin
 - e. SA and SU Body Skills (level 4) and Exactness of Text (Levels A,B,1,2,3) score sheets can be found in the Rhythmic Gymnastics Rules on the Special Olympics website:
www.specialolympics.org.
2. JURY 2 – Apparatus
 - a. Meet directors are responsible to have the appropriate sheets available to the judges
 - b. Different Sheets for each apparatus – Rope, Hoop, Ball, Clubs, Ribbon
 - c. SA and SU apparatus handling score sheets for Level 4 gymnasts can be found in the Rhythmic Gymnastics Rules on the Special Olympics website: www.specialolympics.org.
3. SPECIAL CASE: Floor Exercise – Level A ONLY
 - a. Floor may be judged by one or two judges using the same score sheet
 - b. If only one judge is scoring floor, the score is doubled for the final floor routine score

NOTE: All score sheets are returned to coaches following the competition. Judges may use notes from the score sheets to organize the clinic activities following each session.

G. Entry Fees

1. Each gymnast pay \$15 per routine entered in the competition
2. Each gymnast may enter a maximum of 4 routines for a max entry fee of \$60
3. Each gymnast may enter a maximum of 3 individual and 2 group routines in any combination up to 4

EXAMPLES:

3 individual + 1 group = 4 routines max = \$60

2 individual + 2 group = 4 routines max = \$60

1 individual + 2 group = 3 routines = \$45

H. Awards

1. Achievement Awards
 - a. FLAT RIBBONS ONLY according to the following chart:
 - i. 90-100 Gold Level Achievement
 - ii. 80-89.5 Silver Level Achievement
 - iii. 70-79.5 Bronze Level Achievement
 - iv. 60-69.5 Copper Level Achievement
 - v. Below 60 Participant Level Achievement
 - b. Individuals receive achievement awards for each routine, up to 3
 - c. ALL athletes in a Group receive an achievement award for each routine, up to 2
2. Participation Awards
 - a. One specially designed participation award is given to each gymnast entered in at least one routine
 - b. The size, style and cost of the participation award is at the discretion of the meet director
Examples of Participation Awards – rosettes, trophies, medals, gift items
3. Placement Awards
Placement awards will be given at the Festival Rhythmic Nationals with a full description included in the final meet information

I. Judges Fees and Session Limits

1. Each judge receives \$1 per routine judged
2. Each session is limited to 25 athletes performing 3 routines each for a total of 75 routines per session
3. Meet director is responsible for judge payment calculations for session including groups and/or alternation judge panels.

J. Setting up Rotations and Festival Rhythmic Sessions

1. Festival Rhythmic may be run as its own session(s) with a maximum of 75 routines per session
 - a. Approx. 25 routines per hour = 1 3-hour session for 75 routines
 - b. Minimum number of judges for a full session is 2, but the meet director may choose to use 2 panels of 2 judges each
2. Festival Rhythmic may be run simultaneously with a JO Rhythmic session utilizing a separate group of judges and alternating panels
 - a. Minimum number of Festival Rhythmic judges is 2
 - b. Festival Rhythmic judges receive \$1 per routine, regardless of JO or FIG rating
3. When the number of athletes is small, Festival Rhythmic may be run as alternating events.
 - a. Example:
 - Festival Rhythmic athletes compete first individual event
 - JO Rhythmic athletes compete RFX and ROPE
 - Festival Rhythmic athletes compete second and third individual event
 - JO Rhythmic athletes compete HOOP and BALL
 - Festival Rhythmic athletes compete all group routines
 - b. JO judges also judge the Festival Rhythmic routines and receive \$1 per FR routine judged in addition to their JO session fee

APPENDIX A - Apparatus Handling categories

ROPE	Passing through	Circles & handling	Release of one end	Throws & catches
HOOP	Rolls over body &/or floor	Rotations & handling	Passing thru/over	Throws & catches
BALL	Rolls over the body	Handling with one hand	Bounces	Throws & catches
CLUBS	Mills & small circles	Handling &/or tapping	Small tosses with rotation	Throws & catches
RIBBON	Spirals	Snakes	Large pattern and Handling	Throws & catches

INDIVIDUAL ROUTINES must have the designated number of occurrences from each of 4 designated apparatus skill groups. The required number of occurrences is different for Levels A & B and for Levels C & D. The required number of occurrences is clearly shown on the Individual Routine JURY 2 Score Sheet.

GROUP ROUTINES must clearly show basic technical ability with the apparatus in all the listed skill groups. Insufficient use of the apparatus or lack of technical ability of the group is reflected in the JURY 2 score “Basic Apparatus Handling” worth 10 points.

APPENDIX B – Athletes with Disabilities SKILL TESTING Charts**SA & SU who compete Special Olympic Levels A-B**

ROPE	1- Rotations holding the middle of doubled rope (sagittal plane or overhead) 2- Spin doubled rope
HOOP	1- Swings forward & backward or side to side (horizontal or sagittal plane)
BALL	1- Toss or bounce & catch (2 hands) 2- Roll (on arms or legs)
CLUBS	1- Tap 2 times (in front or overhead) 2- Swings side to side
RIBBON	1- Snakes or spirals 2- Swings or large circles (frontal plane, sagittal plane or overhead)
ACRO	Choose only one of the following: 1- Log roll (no apparatus) 2- Seated athletes – bow to front (no apparatus)

SA & SU who compete Special Olympic Levels 1-2

ROPE	1- Swings side to side in a U-shape 2- Holding the rope in a U-shape, step or jump over forward & backward
HOOP	1- Flip toss with 180° rotation
BALL	1- Toss or bounce (with 1 hand) & catch (2 hands) 2- Arabesque (optional handling)
CLUBS	1- Tap high & low 2- Frontal circle with each arm
RIBBON	1- Stand in releve, snakes or spirals 2- Tiptoe turn with snakes
ACRO	1- V-sit, rolling ball under the legs

SA & SU who compete Special Olympic Levels 3-4

ROPE	1- Rotations (frontal plane, sagittal plane or overhead) 2- 3 jumps or runs over the rope
HOOP	1- Flip toss (180° or 360° rotation), jump or step through on the catch
BALL	1- Toss or bounce & catch (1 hand) 2- Arabesque with bounce (2 hands) or toss (2 hands)
CLUBS	1- Passe (flat or releve) with overhead tap 2- Toss with 180° rotation right and left hand
RIBBON	1- Walk with snakes or spirals 2- 180° or 360° passe pivot with overhead circle
ACRO	1- Roll (forward, backward, or log roll) with ball

APPENDIX C – SKILL TESTING CHART

APPARATUS/BODY SKILL	Level A	Level B	Level C	Level D
ROPE/LEAPS 1) passing through 2) circles	Stride leap 135 Choice jump	Leap R & L Choice jump	Ring leap or jump Choice jump or leap	Choice leap Choice jump
RIBBON/PIVOTS 1) spirals or snakes 2) large pattern	360 passe pivot 360 arabesque, 45	540 passe pivot 360 leg front	720 passe pivot Choice pivot	720 arabesque Choice pivot
CLUBS/BALANCES 1) mills 2) technical movements [2 tech mvmt.- Levels A, B, C] [3 tech mvmt.- Levels D, E]	Passé Choice leg horiz.	Arabesque, 90 Choice	Choice of 2	Choice of 2
BALL/FLEXIBILITY or ACRO 1) bounce 2) roll or balance ball on part of body	Split R & L Kneeling deep arch	Passe with arch Choice	Choice of 2	Choice of 2
HOOP/LARGE TOSS 2 as described	Flip toss in releve' (1 rotation) Toss & catch in releve' (R & L with sagittal swing)	Flip toss with locomotor skill (1 rotation); catch with jump or cat leap thru Toss from circles & catch with circles in releve' (sagittal R & L)	Single rotating element under any toss B or C leap in conjunction with large toss (with toss, under toss or on catch)	Single rotating element; trap or catch with any body part except the hands 3 elements in conjunction with large toss

To obtain full credit for apparatus, the gymnast must show the required apparatus handling DURING the body skill (not before or after). Difficulty level of skill choices should be the same or higher than the gymnast's level.

Appendix D – Clarifications to Skill Testing Chart

Rope

During skipping or rotating elements, the rope should not touch the floor. Arms should be stretched and rotation comes from the wrist so that the rope maintains a wire-like shape.

Hoop

For Levels C & D, rotating elements must be performed either during the toss (release) or under the toss.

For Levels C & D, elements performed in conjunction with the toss should be performed during the toss and/or catch, or under the toss. All skills may be performed under the toss. Skills are not counted if they are performed prior to toss or after catch.

Ball

Level A bounces should occur while in split position. Gymnast should slide into splits from knees. Level B gymnasts may also slide to splits for one of their skills however they should do so from a standing position.

Other examples: two-handed bounce of ball while in deep arch on knees, one-handed bounce during promenade, front walkover to back scale with a two-handed bounce while in maximum split and arch of the back scale.

Roll of the ball should occur during the body skill. Examples: roll ball on floor while performing roll over split (catch ball before finishing skill) (A), roll ball from foot down leg while promenading (C), hold ball in foot during front walkover to back scale, ball rolls down leg and body to arms while in back scale (E).

The ball can be balanced on palm of hand (fingers not touching ball), on back of hand, on back of neck. Circling the ball is NOT the same as balancing the ball.

Clubs

Two technical movements: two rotations of mills, large arm circle plus small club circle. These must be completed while in the skill, prior to hitting finish position.

Ribbon

Patterns should be performed during the skill. Ribbon should not touch the floor during the skill.