

# Level 4

Level 4 routines should be evaluated by 2 panels: D Panel (Difficulty) and E Panel (Execution). To calculate the final score for each gymnast, the score from the D Panel is added to the score from the E Panel. If there is more than one judge on a panel, the final score for that panel will be the average of all judges' scores. If a panel consists of 4 or more judges, the head judge may elect to drop the high and low scores and average the middle scores of the judges on the panel. Level 4 routines are evaluated according to the following guidelines:

## D Panel: 10.0

3.6	Body Skills
2.4	Apparatus Handling
1.8	Rhythmic Steps
0.2	Virtuosity
2.0	Mastery

1. Body Skills– Maximum value of 3.6
  - a. Required: 6 difficulties (body skills)
  - b. Required: 2 different leaps/jumps, 2 different pivots, 2 different balances
  - c. All difficulties must be from the current FIG Code of Points
  - d. FIG 0.1 difficulties are valued at 0.2
  - e. FIG 0.2 difficulties are valued at 0.4
  - f. FIG 0.3 or higher difficulties are valued at 0.6
  - g. At least one occurrence of Apparatus Handling must be performed in conjunction with each Body Skill
  - h. Partial points may be awarded, depending on the execution and amplitude of the skill.
    - 1) Full credit is given if the skill is executed to FIG standards of execution & amplitude
    - 2) Partial credit is given, at the judge's discretion, depending on the execution & amplitude of the skill
    - 3) No credit is given if the skill is omitted or unrecognizable
2. Apparatus Handling (2.4)
  - a. 12 occurrences of apparatus handling are required
  - b. Apparatus handling is chosen from the current FIG Code of Points (see chart in Appendix)
  - c. Each handling will be valued at 0.2
  - d. Each handling may receive credit three times.
  - e. No partial points may be given.
  - f. In order to receive credit, the apparatus handling must be performed in conjunction with a Body Skill, Rhythmic Steps, or a body movement as follows:
    - 1.2 Body Skills (6)
    - 0.6 Rhythmic Steps (3)
    - 0.6 Free choice performed with a Body Skill, Rhythmic Steps or body movement (3)
3. Rhythmic Dance Steps – Maximum value of 1.8
  - a. 3 sequences are required
  - b. A sequence must have a minimum of 4-6 dance steps that reflect the character of the music & choreography
  - c. Each sequence is valued at 0.6
  - d. No credit will be awarded if the Rhythmic Dance Steps are performed with static apparatus.
  - e. No partial credit may be given
4. Virtuosity – Maximum value of 0.2
  - a. At the judge's discretion, the athlete may be awarded up to 0.2 points for virtuosity.
  - b. No partial points may be given.
  - c. To receive points for virtuosity, the athlete must show:
    - 1) Clean execution and excellent amplitude throughout the entire routine
    - 2) A clear connection between the choreography & the music
    - 3) Intricate apparatus handling
    - 4) Complex dance steps that reflect the character of the music

5. Mastery – Maximum value of 2.0
  - a. There is no requirement for Mastery elements
  - b. Mastery elements are chosen from the current FIG Code of Points (see chart in Appendix)
  - c. Each Mastery element is valued at 0.4
  - d. A maximum of 5 mastery elements may receive credit
  - e. No partial points may be given.

**E Panel: 10.0**

Partial points may be awarded, as listed below.

- |     |   |
|-----|---|
| 7.0 | Execution, Amplitude, and Apparatus Technique |
| 1.0 | Connections                                   |
| 1.0 | Musicality                                    |
| 0.5 | Floor pattern and use of space                |
| 0.5 | Elegance and Expression                       |

**Execution, Amplitude, and Apparatus Technique (7.0)**

The following breakdown is a guideline to help determine the amount of credit to be given for execution and amplitude. The gymnast will begin with a minimum base score of 1.0. The Execution and Amplitude category is divided into sub-categories so that each gymnast will be rewarded for areas in which she excels and not be too harshly penalized for an area in which she may have limitations.

- |            |   |
|------------|---|
| <b>3.0</b> | Form (pointed toes, straight legs, position and extension of the upper body, etc.).   |
| <b>2.0</b> | Amplitude – The general extension and amplitude of both body (height of jumps, extension of the legs and upper body, high on toes, etc.) and apparatus (height of tosses, extension in swings, etc.). |
| <b>2.0</b> | Apparatus errors (drops, incorrect handling of the apparatus, static apparatus, etc.).  |

**Note:** Faults are penalized according to degree:

- |            |               |
|------------|---------------|
| <b>0.1</b> | Small faults  |
| <b>0.3</b> | Medium faults |
| <b>0.5</b> | Major faults  |

**Note:** Drops of the apparatus are to be penalized as follows:

- |            |                                      |
|------------|--------------------------------------|
| <b>0.3</b> | Immediate retrieval (without a step) |
| <b>0.5</b> | Retrieval after 1-2 steps            |
| <b>0.7</b> | Retrieval after 3 or more steps      |

**Connections (1.0)**

The composition should be developed by the technical, aesthetic, and connecting elements, where one movement passes smoothly into the next, including contrasts in the speed/intensity (dynamism), amplitude and levels of the movements, performed in relationship with the music. (FIG)

**Musicality (1.0)**

The character of the music should define the guiding idea/theme of the composition, and the gymnast must convey this guiding idea to the audience from the beginning to the end of the exercise. (FIG)

**Floor Pattern and Use of Space (0.5)**

The floor area must be used completely:

- Different **levels** (gymnast in flight, standing, on the floor, etc.)
- Variety of **directions/trajectories** of body/apparatus movements (forward, backwards, etc.)
- Variety in the **modalities** of travelling (FIG)

**Elegance and Expression (0.5)**

Elegance includes graceful, soft, flowing arms, supple body movements and an elegant carriage of the body. Expression through the use of body and facial expression, the gymnast must convey the idea of the choreography to the audience. The gymnast must be full of confidence and perform with style and emotion.

## APPARATUS HANDLING

### ROPE U

	<ul style="list-style-type: none"> <li>• Passing through the rope with a jump/leap. Rope turning forward, backward, or to the side</li> </ul>
	<ul style="list-style-type: none"> <li>• Passing through the rope with series (3 minimum) of small hops. Rope turning forward, backward, or to the side</li> </ul>
	<ul style="list-style-type: none"> <li>• "Echappe"</li> </ul>
	<ul style="list-style-type: none"> <li>• Spirals (double or more rotations of the rope's end during "echappe")</li> </ul>
	<ul style="list-style-type: none"> <li>• Figure eight or "sail" movement with ample movement of the trunk (Rope held in two hands)</li> <li>• Large circles (rope held in two hands)</li> </ul>
	<ul style="list-style-type: none"> <li>• Catch of the rope with one end in each hand</li> </ul>
	<ul style="list-style-type: none"> <li>• Series (3 minimum) of rotations. Rope folded in two</li> <li>• One free rotation around a part of the body</li> <li>• One rotation of the open, stretched rope, held by the middle or by the end</li> </ul>
	<ul style="list-style-type: none"> <li>• Small or medium throw and catch</li> </ul>
	<ul style="list-style-type: none"> <li>• Wrapping or swings</li> </ul>

**BALL**



	<ul style="list-style-type: none"> <li>• Free roll of the ball on the body</li> </ul>
	<ul style="list-style-type: none"> <li>• Large ( 1 meter minimum) roll of the ball on the floor</li> <li>• Series (3 minimum) of small rolls of the ball on the floor</li> </ul>
	<ul style="list-style-type: none"> <li>• Bounces             <ul style="list-style-type: none"> <li>▪ Series (3 min.) of small bounces (below knee level)</li> <li>▪ One high bounce (knee level and higher)</li> <li>▪ Visible rebound from a part of the body</li> </ul> </li> </ul>
	<ul style="list-style-type: none"> <li>• Balancing of the ball – For example: Swings or Figure eight of the ball with circle movements of the arms (circumduction)</li> </ul>
	<ul style="list-style-type: none"> <li>• Catch of the ball with one hand</li> </ul>
	<ul style="list-style-type: none"> <li>• "Flip over" movement of the ball</li> <li>• Rotations of the hand(s) around the ball</li> <li>• Series (3 min.) of assisted small rolls</li> <li>• Roll of the body over the ball on the floor</li> <li>• Thrust/push of the ball from different parts of the body</li> </ul>
	<ul style="list-style-type: none"> <li>• Small or medium throw and catch</li> </ul>

CLUBS



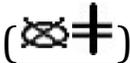
	<ul style="list-style-type: none"> <li>• Mills- at least 4 small circles of the clubs with time delay and by alternating crossed and uncrossed wrists/hands each time</li> </ul>
	<ul style="list-style-type: none"> <li>• Series (3 minimum) of small circles with both clubs</li> </ul>
	<ul style="list-style-type: none"> <li>• Asymmetric movements of 2 clubs, must be different in their shape or amplitude and in the work planes or direction</li> </ul>
	<ul style="list-style-type: none"> <li>• Small throws and catches with rotation of 2 clubs together, simultaneously or alternating</li> </ul>
	<ul style="list-style-type: none"> <li>• Free rotations of 1 or 2 clubs on the part of the body or on the floor</li> <li>• Rolls of 1 or 2 clubs on the part of the body or on the floor</li> <li>• Rebound of 1 or 2 clubs from the body</li> <li>• Swings</li> <li>• "Sliding"</li> <li>• Tapping (1 minimum)</li> <li>• Thrust/push of the clubs from different part of the body</li> </ul>
	<ul style="list-style-type: none"> <li>• Series (3 minimum) of small circles with 1 club</li> </ul>
	<ul style="list-style-type: none"> <li>• Small or medium throw and catch of 1 club</li> </ul>
	<ul style="list-style-type: none"> <li>• Throw or catch of 2 clubs, simultaneous</li> </ul>
	<ul style="list-style-type: none"> <li>• Throw or catch of 2 clubs, asymmetric</li> </ul>
	<ul style="list-style-type: none"> <li>• "Cascade" throws (double or triple)</li> </ul>

RIBBON



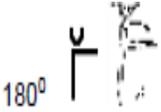
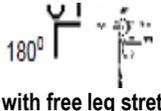
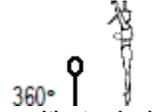
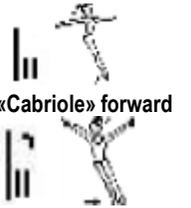
	<ul style="list-style-type: none"> <li>• Spirals (4-5 waves), tight and same height</li> </ul>
	<ul style="list-style-type: none"> <li>• Spirals on the floor</li> </ul>
	<ul style="list-style-type: none"> <li>• Snakes (4-5 waves), tight and same height</li> </ul>
	<ul style="list-style-type: none"> <li>• Snakes on the floor</li> </ul>
	<ul style="list-style-type: none"> <li>• Passing through or over the pattern of the ribbon</li> </ul>
	<ul style="list-style-type: none"> <li>• "Echappe"</li> </ul>
	<ul style="list-style-type: none"> <li>• Boomerang in the air or on the floor</li> </ul>
	<ul style="list-style-type: none"> <li>• Rotational movement of the ribbon stick around the hand</li> <li>• Roll of the ribbon stick on the part of the body</li> <li>• Rebound of the stick from the part of the body</li> <li>• Wrapping</li> <li>• Figure eights, swings, large circles</li> <li>• Movement of the ribbon around the part of the body created, when the stick is held by different parts of the body (hand, neck, knee, elbow) during body movements or difficulties with rotation (not during "slow turn")</li> </ul>
	<ul style="list-style-type: none"> <li>• Small or medium throw and catch</li> </ul>

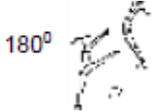
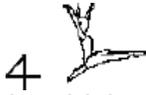
**MASTERY**

1.	 or 	<b>Throw  or catch  in combination with the following criteria:</b>
		Jump or leap
		Rotation element
		Under the leg
		Passing through (for rope and for hoop)
		Outside of visual control during the throw/catch
		Without the help of the hands during the throw/catch
		Direct catch in a roll
		Direct re-throw/ re-bound
		Direct catch in rotation (hoop)
		Catch the ball with one hand
		Catch on the floor without help of the hands
2.		<b>Rotation element + apparatus handling</b>
	<b>Examples:</b>	  (for rope and for hoop) or   (for ball), or   (for clubs) or  for ribbon or
3.	<b>Combinations</b>	<b>Handling with 2 different criteria to get credit</b>
	<b>Examples:</b>	

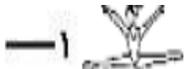
**SPECIAL OLYMPICS**  
**RHYTHMIC GYMNASTICS**  
**TABLES OF SYMBOLS**  
**JUMPS/LEAPS – BALANCES – PIVOTS**  
**2018**

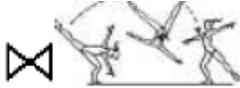
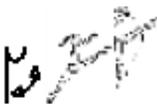
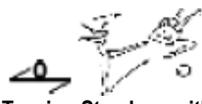
**1. SYMBOLS OF JUMPS – LEAPS**

<p><b>SPECIAL OLYMPICS</b> 0.20</p>	<p><b>SPECIAL OLYMPICS</b> 0.40</p>	<p><b>SPECIAL OLYMPICS</b> 0.60</p>				
 <p>180° Jump with free leg stretched in front horizontal position</p>	 <p>360° Tuck Jump</p>					
 <p>180° Jump with free leg stretched in a side horizontal position</p>	 <p>360° «Scissors» with bent legs</p>					
 <p>180° Jump with free leg stretched in horizontal position of Arabesque</p>	 <p>360° Jump with stretched legs</p>					
 <p>180° Jump with free leg in horizontal position of Attitude</p>	 <p>360° Passé jump (free leg bent forward or sideways)</p>					
 <p>«Cabriole» forward «Cabriole» sideways</p>	 <p>180° «Cabriole» forward with turn</p>					

 <p>«Cabriole» backwards</p>		 <p>180° «Cabriole» backwards or with turn (180° or more)</p>				
 <p>Jump with arch</p>		 <p>180° Jump with arch, with turn (180° or more)</p>				
 <p>«Scissors» leaps with switch of legs forward at horizontal; also above horizontal, take-off leg high up, whole foot higher than head, or with switch of legs backward (at horizontal)</p>	 <p>(whole foot higher than head)</p>	 <p>«Scissors» leaps with switch of legs above horizontal, take-off leg high up, whole foot higher than head, or with switch of legs backward (at horizontal), with ring</p>				
		 <p>Pike jump</p>				 <p>180° (Zk) Cossack, straight leg to the side high up, whole foot higher than head, with support (Zhukova) and with turn (180° or more)</p>
 <p>4 Cossack, straight leg forward, at horizontal</p>	 <p>4 Cossack, straight leg forward, high up, whole foot higher than head</p>	 <p>180° Cossack, straight leg forward, at horizontal, with turn (180° or more)</p>	 <p>180° Cossack, straight leg forward, high up, whole foot higher than head with turn (180° or more)</p>	 <p>180° Cossack, straight leg forward, at horizontal, with turn (180° or more), and trunk forward</p>	 <p>4 Cossack, straight leg to the side high up, whole foot higher than head.</p>	 <p>180° Cossack, straight leg to the side high up, whole foot higher than head and with turn (180° or more)</p>

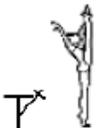
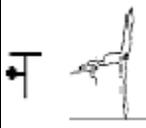
 <p>Ring with one leg, take off with 1 or 2 feet</p>		 <p>180° Ring with one leg, take off with 1 or 2 feet, with turn (180° or more)</p>	 <p>Ring with both legs</p>			
	 <p>Split leap</p>	 <p>Split leap with ring</p>	 <p>(Zr) Split leap with ring take-off and landing on the same foot (Zaripova)</p>	 <p>Split leap with back bend of the trunk</p>	 <p>2 One Difficulty 2 successive split leaps with change of take-off foot</p>	
 <p>Split leap, take-off from 2 feet</p>		 <p>Split leap, take-off from 2 feet with ring</p>	 <p>Split leap, take-off from 2 feet, with back bend of the trunk</p>		 <p>3 (0.70) One Difficulty</p>	<p>2 or more successive split leaps with change of take-off foot</p> 
		 <p>180° Split leap with turn</p>	 <p>180° Split leap with turn and with ring</p>	 <p>180° Split leap with turn and back bent of the trunk</p>		

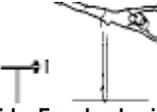
		 <p>Switch split leap (passing with stretched legs)</p>	 <p>Switch split leap passing with stretched legs (with ring)</p>	 <p>Switch split leap (passing with stretched legs) and back bent of the trunk</p>		
		 <p>Switch split leap (passing with bent leg)</p>		 <p>Switch split leap, passing with bent leg and back bent of the trunk</p>		
	 <p>Side split leap, take-off from 1 foot</p>	 <p>Side split leap, take-off from 2 feet. During the flight, trunk position close to horizontal</p>	 <p>Switch side split leap (passing with bent leg)</p>	 <p>Switch side split leap passing with stretched legs</p>		
	 <p>Side split leap, take-off from 2 feet</p>					
 <p>Stag leap, take off from 1-2 feet</p>	 <p>Stag leap, take off from 1-2 feet, with ring</p>	 <p>Stag leap, take off from 1-2 feet, with back bend of the trunk</p>	 <p>180° Stag leap, take off from 1-2 feet, with turn</p>	 <p>180° Stag leap, take off from 1-2 feet, with ring and turn</p>	 <p>180° Stag leap, take off from 1-2 feet, with turn and back bend of the trunk</p>	
	 <p>Switch Stag leap (passing with bent leg)</p>	 <p>Switch Stag leap (passing with straight leg)</p>	 <p>Switch Stag leap with back bent of the trunk (passing with bent leg)</p>			

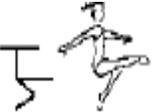
	 <p>Fouetté (landing on a take-off foot), with one leg</p>	 <p>Fouetté (landing on a take-off foot), with ring with one or both legs</p>	 <p>Fouetté split leap</p>	 <p>Fouetté split leap, with ring</p>	 <p>Fouetté split leap, with back bend of the trunk</p>	
	 <p>Fouetté stag leap</p>	 <p>Fouetté stag leap with ring</p>	 <p>Fouetté stag leap with back bend of the trunk</p>		 <p>« Revoltade » passing one leg stretched over the other</p>	 <p>Butterfly (free leg passing through the position close to horizontal, take-off leg passing through horizontal. During the flight, trunk position close to horizontal or below horizontal)</p>
		 <p>“Entrelacé”</p>	 <p>“Entrelacé” with ring</p>	 <p>“Entrelacé” in split</p>	 <p>“Entrelacé” in split with ring</p>	 <p>“Entrelacé” in split with back bent of the trunk</p>
		 <p>Turning Stag leap</p>	 <p>Turning Stag leap with ring</p>	 <p>Turning Stag leap with back bent of the trunk</p>		
			 <p>Turning split leap (Jeté en tournant)</p>	 <p>Turning split leap (Jeté en tournant) with ring</p>	 <p>Turning split leap (Jeté en tournant) with back bent of the trunk</p>	 <p>Switch Turning split leap (Switch Jeté en tournant)</p>

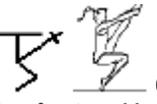
## 2. SYMBOLS OF BALANCES

### Balances on the foot

<p><b>SPECIAL OLYMPICS</b> 0.20</p>	<p><b>SPECIAL OLYMPICS</b> 0.40</p>	<p><b>SPECIAL OLYMPICS</b> 0.60</p>	<p><b>SPECIAL OLYMPICS</b> 0.60</p>	<p><b>SPECIAL OLYMPICS</b> 0.60</p>	<p><b>SPECIAL OLYMPICS</b> 0.60</p>	<p><b>SPECIAL OLYMPICS</b> 0.60</p>
 <p>Free leg backward, below horizontal, trunk bent backward</p>						
 <p>Passé front or side (horizontal position)</p>	 <p>Forward: free leg horizontal bent</p>		 <p>Forward: free leg horizontal straight with the trunk back at the horizontal position</p>			
 <p>Passé front (horizontal position) with bend of the upper back and shoulders</p>	 <p>Forward: free leg horizontal straight</p>	 <p>Forward: free leg horizontal straight (with change of gymnasts level) (supporting leg bending progressively)</p>	 <p>Forward: free leg horizontal straight (with change of gymnasts level) (supporting leg bending progressively and return to stretch position)</p>			
	 <p>Split with hand support</p>	 <p>Split without hand support</p>	 <p>Split with hand support and trunk backward at horizontal</p>	 <p>Split without hand support and trunk backward at horizontal</p>	 <p>Split without hand support and trunk backward below the horizontal</p>	

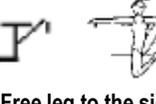
	 <p>F' Side: Free leg horizontal</p>	 <p>T' Side: Free leg horizontal and trunk side at horizontal</p>				
	 <p>F' Split with hand support</p>	 <p>T' Split without hand support</p>	 <p>F' Split with hand support and trunk side at horizontal</p>	 <p>F' Split without hand support and trunk side at horizontal</p>		
	 <p>T' Arabesque: free leg horizontal</p>	 <p>T' Arabesque: free leg at horizontal with trunk forward</p>	 <p>T' Arabesque: free leg at horizontal with trunk backward at horizontal</p>			
		 <p>T' Arabesque: free leg back in split with hand support</p>	 <p>T' Arabesque: free leg back in split without hand support</p>	 <p>F' Arabesque: free leg back in split with trunk forward at horizontal with hand support</p>	 <p>T' Arabesque: free leg back in split with trunk forward below the horizontal</p>	 <p>F' Arabesque: free leg back in split with trunk forward at horizontal</p>
		 <p>T' Ring with hand support</p>	 <p>T' Ring without hand support</p>	 <p>T' Ring with split and trunk forward at the horizontal</p>		
	 <p>T' Attitude</p>		 <p>T' Attitude with trunk bent backward</p>			

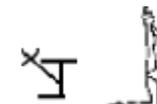
 <p>Cossack, free leg at horizontal: all directions</p>		 <p>With change of gymnast level, support leg stretching progressively and return to stretch position</p>	 <p>With change of gymnast level, support leg bending progressively or/and return to stretch position</p>			
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 <p>Cossack, free leg: front or side (foot higher than head), with support</p>	 <p>Cossack, free leg: front or side (foot higher than head), without support</p>					
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**Balances on other parts of the body**

 <p>Free leg front (foot higher than head), with support</p>	 <p>Free leg front (foot higher than head), without support</p>					
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 <p>Free leg to the side (foot higher than head), with support</p>	 <p>Free leg to the side (foot higher than head), without support</p>					
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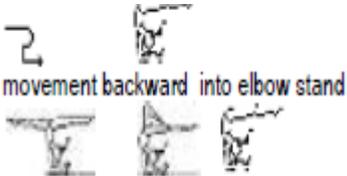
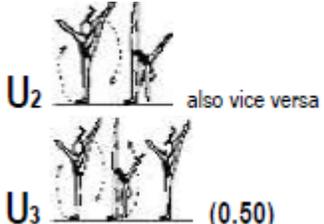
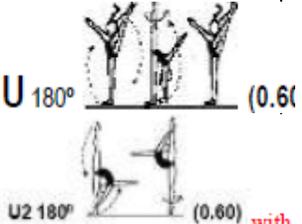
 <p>Free leg back split (foot higher than head), with support</p>	 <p>Free leg back split (foot higher than head), without support</p>					
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 <p>Ring; with support</p>	 <p>Ring; without support</p>					
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 <p>Balance lying on the floor with trunk lifted (legs maybe be separated to shoulder width)</p>	 <p><b>Kb</b> Balance with support on the chest; with help of hands (Kabaeva)</p>	 <p>Balance with support on the chest; without help of hands</p>				
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**Dynamic Balances**

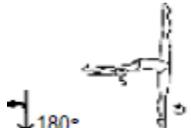
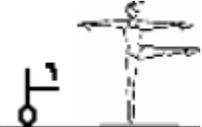
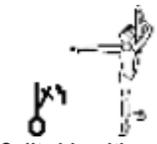
		 <p>Passing from the stomach to the chest</p>				
 <p>Dynamic balances with full body wave in all directions in the standing position front.</p>						
 <p>Dynamic balances with full body wave in all directions in the standing position back.</p>	 <p>Dynamic balances with full body wave in all directions in the standing position back and passing to the floor</p>	 <p>Dynamic balances with full body wave in all directions in the standing position front and passing from the floor</p>				
 <p>Dynamic balances with full body wave in all directions in the standing position side.</p>						

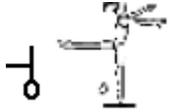
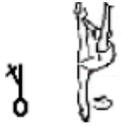
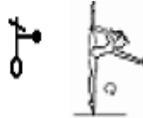
	 <p>Leg at the horizontal for min 2 shapes + min 1 turn  <b>Fouette:</b> min. 3 same or different shapes with the leg at the horizontal for min. 2 shapes.</p>		 <p>Leg above horizontal for min 2 shapes + min 1 turn  <b>Fouette:</b> min. 3 same or different shapes with the leg above horizontal for min.2 shapes</p>		
	 <p>movement backward into elbow stand</p> <p>Dynamic balances with support on the forearms with or without the movements of legs (Difficulties are considered the same)</p>				
			 <p><b>U<sub>2</sub></b> also vice versa  <b>U<sub>3</sub></b> (0.50)  Dynamic Balance with 2 or 3 shapes (Utyacsheva)</p>	 <p><b>U 180°</b> (0.60)  <b>U2 180°</b> (0.60) with 180 turn in any phase, or vice-versa  Dynamic Balance with 2 or 3 shapes (Utyacsheva) with turn</p>	
			 <p><b>Gz</b> also vice versa  Dynamic Balance: front split with support passing the free leg into back split balance with support (Gizikova)</p>	 <p><b>Kp</b> also vice versa  Dynamic Balance: front split with support, half turn of the trunk into back split with hand support (Kapranova)</p>	

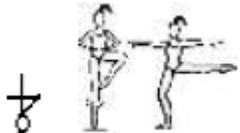
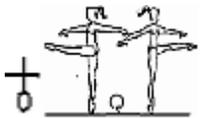
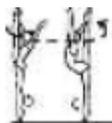
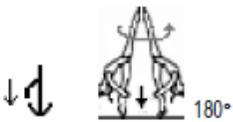
### 3. SYMBOLS OF PIVOTS

#### Rotations on the foot

SPECIAL OLYMPICS 0.20	SPECIAL OLYMPICS 0.40	SPECIAL OLYMPICS 0.60	SPECIAL OLYMPICS 0.60	SPECIAL OLYMPICS 0.60	SPECIAL OLYMPICS 0.60	SPECIAL OLYMPICS 0.60
 <p>Free leg forward, trunk bent forward</p>						
 <p>Free leg backward, trunk bent backward</p>						
 <p>"Passé" side</p>						
 <p>"Passé" forward with bend of the upper back and shoulders</p>		 <p>Spiral turn ("tonneau") partial wave on 1 leg</p>				

	 <p>Forward: free leg horizontal straight</p>				
	 <p>Forward: free leg horizontal bent)</p>				
	 <p>Split forward with support</p>	 <p>Split forward without support</p>	 <p>180° Split forward without support with trunk at horizontal</p>		
	 <p>Side: Free leg at horizontal</p>	 <p>Side: Free leg and trunk at horizontal</p>			
	 <p>Split side with support</p>	 <p>Split side without support</p>			
			 <p>180° Split side with support, trunk at horizontal</p>	 <p>180° Split side without support, trunk at horizontal</p>	

	 <p>Arabesque: free leg horizontal</p>	 <p>Arabesque: free leg horizontal and trunk horizontal</p>	 <p>Arabesque: free leg horizontal and trunk backwards</p>			
		 <p>Split with support</p>	 <p>Split without support</p>			
			 <p>Split with support, trunk horizontal</p>	 <p>Split without support, trunk horizontal</p>	 <p>Split without support, (ring position) trunk horizontal</p>	
				 <p>Penché: body bent at the horizontal or below, leg in back split, rotation on flat foot</p>	 <p>Penché: body bent at the horizontal or below, leg in back split (ring), rotation on flat foot</p>	
	 <p>Attitude</p>	 <p>Ring with support</p>	 <p>Ring, trunk bent backward</p>	 <p>Ring without support</p>		

 <p>Fouetté: Passé</p>						
 <p>Fouetté: With leg stretched at the horizontal in front, side, "arabesque", or "attitude"</p>						
 <p>Cossack</p>						
		 <p>Gz or vice versa Front split with support passing the free leg into back split balance with support (Gizikova)</p>		 <p>180° Front split; trunk bent back below horizontal from standing position</p>	 <p>Front split; trunk bent back below horizontal from the position on the floor</p>	
 <p>Illusion: trunk bent forward / side</p>		 <p>Illusion: trunk bent backward</p>				

**Rotations on other parts of the body**

 <p><b>RI</b> Rotation at the back (Ralenkova)</p>	 <p>Rotation on the stomach, legs close to ring without support of the hand</p>	 <p><b>Kn</b> Rotation on the stomach, legs in split, without support of the hand (Kanaeva)</p>				
 <p>Rotation in a split with help of the hand, without interruption bent forward</p>	 <p>Rotation in a split with help of the hand, without interruption, bent backward</p>					

**Panel layout configuration (from FIG Rhythmic Gymnastics Code of Points – Tables of Body Difficulties):  
Sofia Boura (International RG Judge, SO RG Judge)**