

European Wushu Federation

Rules for European Wushu Taolu Competition

International Wushu Federation
November 2005

CONTENTS

CHAPTER 1	ORGANIZATIONAL STRUCTURE.....	4
Article 2	<i>Jury of Appeal</i>	4
Article 4	<i>Duties of Contest Officials</i>	4
Article 13	<i>Timekeeping</i>	8
Article 16	<i>Anti-doping Test</i>	8
CHAPTER 3	SCORING METHODS & CRITERIA.....	12
Article 20	<i>Scoring Methods & Criteria for Optional EVENTS</i>	12
Article 24	<i>Determination of Final Scores</i>	17
Article 25	<i>Scoring Methods Without the Computer Scoring System</i>	17
Article 26	<i>Bonus and Deduction by the Head Judge</i>	18
CHAPTER 4	REGULATIONS FOR OPTIONAL ROUTINES.....	18
Article 27	<i>Requirements for Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu</i>	18
Article 28	<i>Requirements for Optional Taijiquan and Taijijian</i>	19
Article 29	<i>Requirements for Optional Nanquan, Nandao and Nangun</i>	19
BYLAWS		20
CHAPTER 1	JUDGMENT OF OPTIONAL EVENTS	23
SECTION 1	EVALUATION OF QUALITY OF MOVEMENTS.....	23
1.1	<i>Deduction Criteria for Errors in Standards of Movements in Optional Events</i>	23
1.1.1	<i>Deduction Criteria for Errors in Standards of Movements in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu (Table 1-1)</i>	23
1.1.2	<i>Deduction Criteria for Errors in Standards of Movements in Optional Taijiquan and Taijijian (Table 1-2)</i>	25
1.1.3	<i>Deduction Criteria for Errors in Standards of Movements in Optional Nanquan, Nandao, and Gunshu (Table 1-3)</i>	26
1.2	<i>Deduction Criteria for Other Errors in Optional Events and (Individual) Events Without Specific Requirements for Degree of Difficulty</i>	27
1.2.1	<i>Other Errors and Deduction Criteria (Table 1-4)</i>	27
SECTION 2	EVALUATION OF OVERALL PERFORMANCE.....	29
2.1	<i>Criteria for Grading and Evaluating Overall Performance and Deductions for Choreographical Errors in Optional Events (Table 2-1)</i>	29
2.2	<i>Codes of Major Movements in Optional Events (Table 2-2)</i>	30
SECTION 3	EVALUATION OF DEGREE OF DIFFICULTY.....	31
3.1	<i>Codes of Degree of Difficulty in Optional Events</i>	31
3.2	<i>Determination of Grades and Values of Difficult Movements in Optional Events</i>	33
3.2.1	<i>Grades and Values of Difficult Movements in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu (Table 4-1)</i>	33
3.2.2	<i>Determination of Grades and Values of Difficult Movements in Optional Taijiquan and Taijijian (Table 4-2)</i>	41
3.2.3	<i>Determination of Grades and Values of Difficult Movements in Optional Nanquan, Nandao and Nangun (Table 4-3)</i>	46
3.3	<i>Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Events</i>	52
3.3.1	<i>Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu (Table 4-4)</i>	52

3. 3. 2	Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Taijiquan and Taijijian (Table 4-5).....	58
3.3.3	Confirmation of Movements Not in Conformity with Requirements for Degree Difficulty in Optional Nanquan, Nandao and Nangun (Table 4-6).....	63
CHAPTER 2	JUDGEMENT OF EVENTS WITHOUT SPECIFIC REQUIREMENTS FOR DEGREE OF DIFFICULTY	67
SECTION 1	EVALUATION OF QUALITY OF MOVEMENTS.....	67
SECTION 2	EVALUATION OF OVERALL PERFORMANCE	67
2.1	<i>Criteria for Grading Overall performance and Deduction for Choreographical Errors in Events Without Specific Requirements for Degree of Difficulty (Table 5).....</i>	67
SECTION 3	EVALUATION OF DUAL EVENTS	69
3.1	<i>Errors and Deduction Criteria for Quality of Movements in Dual Events (Table 6).....</i>	69
SECTION 4	EVALUATION OF GROUP EVENTS	71
4.1	<i>Errors and Deduction Criteria for Quality of Movements in Group Events (Table 7).....</i>	71
CHAPTER 3	TECHNICAL REQUIREMENTS	72
FOR THE MAJOR MOVEMENTS IN OPTIONAL EVENTS	72	
SECTION 1	OPTIONAL CHANGQUAN EVENTS	72
1.1	<i>Technical Requirements for Major Movements in Optional Changquan</i>	72
1.2	<i>Technical Requirements for Major Movements in Optional Jianshu.....</i>	73
1.3	<i>Technical Requirements for Major Movements in Optional Daoshu.....</i>	74
1.4	<i>Technical Requirements for Major Movements in Optional Qiangshu</i>	74
1.5	<i>Technical Requirements for Major Movements in Optional Gunshu</i>	75
SECTION 2	OPTIONAL TAIJI EVENTS	76
2.1	<i>Technical Requirements for Major Movements in Optional Taijiquan</i>	76
2.2	<i>Technical Requirements for Major Movements in Optional Taijijian.....</i>	77
SECTION 3	OPTIONAL NANQUAN EVENTS	78
3.1	<i>Technical Requirements for Major Movements in Optional Nanquan</i>	78
3.2	<i>Technical Requirements for Major Movements in Optional Nandao</i>	79
CHAPTER 4	MISCELLANY	80
SECTION 1	PROTOCOL OF WUSHU TAOLU COMPETITION	80
1.1	<i>Fist-Palm Salute.....</i>	80
1.2	<i>Salute with Broadsword.....</i>	80
1.3	<i>Salute with Sword.....</i>	81
1.4	<i>Salute with Spear or Cudgel</i>	81
SECTION 2	COSTUMES FOR WUSHU TAOLU COMPETITION	82
2.1	<i>Competition costume for changquan events</i>	82
2.2	<i>Competition costume for taiji events</i>	82
2.3	<i>Competition costume for nanquan events</i>	82
2.4	<i>Requirements in general</i>	83
SECTION 3	FORMS FOR COMMON USE IN WUSHU TAOLU COMPETITION	84
3.1	<i>Entry Form of Wushu Taolu Competition (Table 8).....</i>	84
3.2	<i>Application and Assessment Form for Degree of Difficulty of Optional Taolu (Table 9)</i>	85
3.3	<i>Application & Assessment Form for Compulsory Movements in Optional Taolu (Table 10)</i>	86

CHAPTER 1 ORGANIZATIONAL STRUCTURE

Article 1 Competition Committee

The Competition Committee of the European Championships shall be composed of the Competition Director, the Director of the Logistic Unit, President of the Organising Committee and wushu experts appointed by the EWUF Technical Committee. It is responsible for overseeing all aspects of the competitions.

Article 2 Jury of Appeal

2.1 The Jury of Appeal shall be composed of the Competition director and two members appointed by the Technical Committee.

2.2 Duties&Responsibilities:

2.2.1 To accept a team's appeal and make timely decisions -- without, however, changing the judge's scoring results.

2.2.2 The decisions of the Jury of Appeal shall be final.

Article 3 Officials

3.1 Contest Judges

3.1.1 One (1) chief referee and one (1) or two (2) assistant chief referees;

3.1.2 Each jury shall consist of ten (10) members, namely, one (1) head judge and three (3) judges in Panel A, Panel B and Panel C each.

3.1.3 One chief scheduler-recorder.

3.1.4 One chief registrar.

3.2. Support staff

3.2.1 3-5 assistant scheduler-recorders;

3.2.2 3-6 registrars;

3.2.3 1-2 announcers;

3.2.4 1-2 sound technicians; and

3.2.5 2-4 video cameramen working for the Jury of Appeal.

Article 4 Duties of Contest Officials

The contest officials shall work under the leadership of the Competition Committee. Their duties are as follows:

4.1 The chief referee shall

4.1.1 Organize and lead the work of juries and see to it that the Competition Rules are

carried out and everything is ready for competition;

4.1.2 Interpret the Rules and Regulations but have no right to alter them;

4.1.3 Replace officials in the process of competition, if necessary, and have the right to take disciplinary actions against officials who have committed serious mistakes;

4.1.4 Give warnings to competitors and coaches making trouble at the competition site and, if they refuse to listen to advice, to propose to the Technical Committee to take strict measures against them, including cancellation of their results; and

4.1.5 Examine and announce the results of competition, and make a summary of the officiating work.

4.2 The assistant chief referees shall

4.2.1 Assist the chief referee;

4.2.2 One of them shall act on his behalf in his absence.

4.3 The head judge shall

4.3.1 Organize his jury to study and implement the Rules;

4.3.2 Award bonus points for innovative difficult movements;

4.3.3 Deduct points for repetitive movements and for overtime or undertime performances;

4.3.4 Propose to the chief referee to take appropriate measures against judges who have made serious misjudgments; and

4.3.5 Participate in Panel B's evaluation of overall performance.

4.4 The judges shall

4.4.1 Do their best in the jury under the guidance of its head judge;

4.4.2 Evaluate independently in conformity with the Rules, and keep a detailed record;

4.4.3 Be responsible, as members of Panel A, for evaluating the quality of movements in competitors' whole routines;

4.4.4 Be responsible, as members of Panel B, for evaluating the overall performance of competitors' whole routines; and

4.4.5 Be responsible, as members of Panel C, for evaluating the degree of difficulty of competitors' whole routines.

4.5 The chief scheduler-recorder shall

4.5.1 Work out a whole plan for recording and scheduling, examine the entry forms, the scoresheets of difficult movements in optional taolu, and compile a Programme as required by the Competition;

4.5.2 Prepare other necessary forms and charts, and check and verify the results and placings; and

4.5.3 Compile *Results*.

4.6 The chief registrar shall be responsible for the entire registration, and report to the chief referee and notify the announcers of the resultant changes, if any.

Article 5 Duties of Support Staff

5.1 The scheduler-records shall work as assigned by the chief scheduler-recorder.

5.2 The registrars shall keep a timely record of competitions according to the starting order; inspect the competitors' apparatus and costumes; guide the competitors into the competition area; and submit the registration forms to the head judge.

5.3 The announcers shall introduce the competitors to the audience, announce their results, and provide useful information about the Rules and Regulations, the characteristics of the going-on event and a general idea of taolu competition.

5.4 The sound technicians shall

5.4.1 Collect all tapes or CD's at the first registration for events with musical accompaniment, and number them according to the starting order of competition;

5.4.2 Play the music when the competitor has stood still on the carpet for three (3) seconds;

5.4.3 Return all the tapes and CD's to the teams immediately after the competition, without damaging, lending or copying them.

5.5 The video cameramen working for the Jury of Appeal shall

5.5.1 Film all the competition events;

5.5.2 Replay videotapes at the request of the Jury of Appeal; and

5.5.3 Keep all the videotapes according to the Competition Committee.

CHAPTER 2 GENERAL RULES FOR COMPETITION

Article 6 Types of Competition

6.1 Types of Competition

6.1.1 Individual competition;

6.1.2 Team competition; and

6.1.3 Individual/team competition.

6.2 Competition classification by age

6.2.1 Senior competition;

6.2.2 Junior competition; and

6.2.3 Children's competition.

Article 7 Competition Events

- 7.1 Changquan (long-range boxing; CQ)
- 7.2 Nanquan (southern-style boxing; NQ)
- 7.3 Taijiquan (taiji boxing; TJQ)
- 7.4 Jianshu (swordplay; JS)
- 7.5 Daoshu (broadswordplay; DS)
- 7.6 Qiangshu (spearplay; QS)
- 7.7 Gunshu (cudgelplay; GS)
- 7.8 Taijijian (taiji swordplay; TJJ)
- 7.9 Nandao (southern-style broadswordplay; ND)
- 7.10 Nangun (southern-style cudgelplay; NG)
- 7.11 Duilian (dual events; DL), subdivided into duilian without weapons; duilian with weapons; and duilian with bare hands against weapons.
- 7.12 Jiti (group events; JT)

Article 8 Age-groups in Competition

- 8.1 Senior: full age of 18 and above
- 8.2 Junior: from 12 to 18
- 8.3 Children: under 12

In accordance with the IOC rules the age is based on January 1st.

Article 9 Appeals

9.1 Scope of appeals

The Jury of Appeal shall handle appeals submitted by a participating team which disagrees with deductions made by the head judge or with Panel C's judgment against members of the team in the process of competition.

9.2 Procedures & requirements for appeals

If a participating team disagrees with the judges' decisions against its members, the appeal shall be submitted by the team leader or coach in written form to the Jury of Appeal within 20 minutes after the conclusion of the event concerned, together with an appeal fee of €150. Each appeal is limited to one issue.

The Jury of Appeal shall examine the case through videotapes. If the judgment made by the jury proves to be correct, the appealing team shall abide by it. If any trouble-making is caused by disobedience, the Jury of Appeal may, according to the serverity of the case, propose to the EWUF Technical Committee to take strict measures, including cancellation of the

competition results. If the judgment made by the jury proves to be wrong, the Jury of Appeal shall propose to the EWUF Technical Committee to take measures, in accordance with regulations concerned, against the wrong judgment. The appeal fee shall be returned.

Article 10 Determination of the Starting Order of Competition

The starting order of competition for each event shall be determined by drawing lots conducted by the scheduling-recording group under the supervision of the Competition Committee and the chief referee. If both preliminaries and finals are held, the starting order in the finals shall be determined by the results of the preliminaries, with the lowest scorer appearing first and the highest scorer appearing last. In case of a tie in the preliminaries, the starting order shall be determined by drawing lots.

Article 11 Registry

Competitors shall arrive at the designated place 40 minutes prior to the competition for the first roll-call and for an inspection of the costume and apparatus. The second roll-call will take place 20 minutes, and the third roll-call 10 minutes, before the competition starts.

Article 12 Protocol

At the roll-call and the announcement of final scores, the competitors should give the head judge a fist-palm salute.

Article 13 Timekeeping

Timekeeping shall start when the competitor begins his performance from a stationary position and stop when his whole routine ends in a standing position.

Article 14 Display of Scores

The competitors' scores shall be displayed to the public.

Article 15 Default

Any failure to come in time for registry and competition shall be treated as default.

Article 16 Anti-doping Test

Anti-doping tests shall be conducted according to IOC's regulations and IWUF's requirements.

Article 17 Placing

17.1 Placing in individual (including duilian) competition

Competitors in individual events shall be placed according to their scores, with the best scorer placed first, the second best scorer placed second, and so on and so forth.

17.2 Placing in individual all-around competition

Competitors in the individual all-around event shall be placed according to their total scores or to specific methods provided in the Regulations, with the best scorer placed first, the second best scorer placed second, and so on and so forth.

17.3 Placing in group events

The group with the best score shall be placed first, the group with the second best score placed second, and so on and so forth

17.4 Team placing

Teams shall be placed according to methods provided in the Regulations of competition.

17.5 Tied Scores

17.5.1 Tied scores in individual events shall be solved in the following ways:

17.5.1.1 The competitor who has successfully completed movements of higher degrees of difficulty shall be placed higher;

17.5.1.2 The competitor who has completed a greater number of difficult movements shall be placed higher;

17.5.1.3 The competitor with a higher score for difficult movements shall be placed higher;

17.5.1.4 If the tie remains, the competitor with a higher score for overall performance shall be placed higher;

17.5.1.5 If the tie remains, the competitor with a lower deduction of points for overall performance shall be placed higher;

17.5.1.6 If the tie remains, the tied competitors shall share the place.

17.5.1.7 In competitions with preliminaries and finals, the competitor with better results in the preliminaries shall be placed higher. If the tie remains, the placing in the finals shall be determined as provided in the above paragraphs.

17.5.2 In the individual all-around event, the competitor who ranks first in more individual events shall be placed higher. If the tie remains, the competitor who ranks second in more individual events shall be placed higher, and so on and so forth. In case of an equal number of places in all individual events, the tied competitors shall share the place.

17.5.3 In events without specific requirements for degree of difficulty, the placing shall be determined as provided in 17.5.1.4-6 for individual events.

17.5.4 In the team total points, the team which ranks first in more individual events shall be placed higher. If the tie remains, the team with more second places in individual events shall be placed higher, and so on and so forth. In case of an equal number of places in all

individual events, the tied teams shall share the place.

Article 18 Application for Recognition of Innovative Movements

18.1 Principles of Innovation

All innovative movements must conform with the intrinsic characteristics of wushu and the laws governing exercises; their execution requires a high level of specific qualities and skills; and they are not included in Grade B and above in the tables for determining the grades and values of difficult movements in optional events. Innovative jumps and tumbles should contain difficult connections.

18.2 Procedure of Application

18.2.1 Application can be made only once for each innovative movement.

18.2.2 The applicant team should fill out an Application Form for Innovative Movements in Optional Routines and supply a technical chart and a videotape of the movements done by the competitor himself. These materials should be sent to the IWSF Technical Committee at least sixty (60) days (according to the postmark) before the commencement of the Competition.

18.3 The assessment organization

The Assessment Committee shall be composed of five (5) or seven (7) wushu experts appointed by the IWUF Technical Committee to assess the innovative movements in optional routines.

18.4 Procedure of Assessment

The Assessment Committee shall discuss the application with reference to the principles of innovation. A two-thirds majority of votes by the committee members is required for the recognition of an innovative movement in regard to its name, grade, value and code, as well as criteria for non-recognition. The Assessment Committee shall notify the applicant team in time. The Jury of Appeal and the juries shall also be notified in written form prior to the Competition.

Article 19 Other Competition Regulations

19.1 Registration of degrees of difficulty

Each competitor shall choose the degrees of difficulty according to the Competition Rules and Regulations and fill out an Application and Assessment Form for the Degree of Difficulty in Optional Routines via designated website, taking into account the value of innovative movements when determining the starting score for his optional routines. The Registration Form, confirmed and signed by the team coach, shall be submitted to the host organization, at least thirty (30) days before the commencement of the Competition.

19.2 Duration of routines

19.2.1 Routines of changquan, nanquan, jianshu, daoshu, qiangshu, gunshu, nandao and nangun shall last for no less than 1 minute and 20 seconds for the seniors, and for no less than 1 minute and 10 seconds for the juniors and children.

19.2.2 Optional routines of taijiquan and taijijian and group events shall last for 3-4 minutes. Compulsory routines of taijiquan shall last for 5-6 minutes.

19.2.3 Dual routines shall last for no less than 50 seconds.

19.3 Musical accompaniment

Routines with musical accompaniment as provided in the Regulations shall be conducted to melodies without words. The competitor may choose a piece of music on his own to match the choreography.

19.4 Costume

All judges shall wear uniforms and badges showing their grades. All competitors shall wear competition costumes (see bylaws) with numbers on them.

19.5 Competition Area

19.5.1 Competitions shall be held in competition areas designated by the IWUF. Individual events shall be conducted on a 14 m x 8 m carpet, surrounded by a 2-m-wide safety area. Group events shall be conducted on a 16 m x 14 m carpet, surrounded by a 1-meter-wide safety area. The edges of the carpet shall be marked with a 5-cm-wide white band.

19.5.2 The ceiling shall be at least 8 m over the carpet.

19.5.3 The distance between two carpets shall be at least 6 m.

19.5.4 The vertical luminance of the competition area shall be over 1500 LUX, and the horizontal luminance over 800 LUX.

19.6 Competition apparatus

19.6.1 All apparatus must conform to the specific requirements set by the International Wushu Federation.

19.6.2 When a **sword** or **broadsword** is held in a competitor's left hand, its tip shall be no lower than his ear-top. The length of a **cudgel** shall be no shorter than the performer's height, and the length of a **spear** no shorter than the distance from the floor up to his middle fingertip when he stands upright with his arm held straight overhead. When a **southern-style broadsword** is held in his left hand, its tip shall be no lower than his lower jaw.

19.7 Competition equipment

A large-scale Competition shall be equipped with four (4) video cameras, three (3) video players, three (3) television sets, and a complete set of computer scoring system and sound system.

CHAPTER 3 SCORING METHODS & CRITERIA

Article 20 Scoring Methods & Criteria for Optional EVENTS

20.1 Scoring methods

20.1.1 The jury shall be composed of three (3) judges in Panel A responsible for evaluating the quality of movements; three judges in Panel B responsible for evaluating the overall performance and the head judge, and three judges in Panel C responsible for evaluating the degree of difficulty.

20.1.2 The full starting score for all events is ten (10) points (not counting bonus for innovative movements), including five (5) points for the quality of movements, three (3) points for the overall performance, and two (2) points for the degree of difficulty.

A competitor's starting score means the total value he claims for the degree of difficulty, overall performance and quality of movements.

20.1.3 The judges in Panel A shall deduct points according to the errors committed by a competitor during his performance of the whole routine.

20.1.4 The four judges in Panel B shall evaluate the overall performance of the whole routine and deduct points for choreographical errors in it. The highest point and the lowest point shall be deducted. The average of the two middle scores shall be awarded to the competitor as points for grade of overall performance.

All choreographical errors found in the performance and resultant deductions shall come into effect only with the simultaneous confirmation by at least two of the four panel members. The total of deducted points shall be the deduction for choreographical errors.

20.1.5 The judges in Panel C shall confirm the degree of difficulty completed by the competitor in his actual performance.

20.2 Scoring criteria

20.2.1 Scoring criteria for quality of movements

When a competitor commits an error in regard to standards of movements, 0.1 point shall be deducted; and 0.1-0.3 point shall be deducted for other errors.

(Refer to Table 1-1 Deduction Criteria in Standards of Movements in Optional Changquan, Jianshu, Daoshu, Qiangshu, and Gunshu; Table 1-2 Deduction Criteria for Errors in Standards of Movements in Optional Taijiquan and Taijijian; Table 1-3 Deduction Criteria for

Errors in Standards of Movements in Optional Nanquan, Nandao and Nangun; Table 1-4 Deduction Criteria for Other Errors in Optional Events and (Individual) Events Without Specific Requirements for Degree of Difficulty)

20.2.2 Scoring criteria for overall performance

The scoring for overall performance includes evaluation for grading and choreography of a routine.

20.2.2.1 Evaluation for grading

In regard to power, harmony, rhythm, style and musical accompaniment, overall performance is graded into three (3) levels and nine (9) sublevels, with 3.00-2.51 points for “superior”, 2.50-1.91 points for “average”, and 1.90-1.01 points for “inferior”.

As a whole, a competitor is required to perform with standard movements, correct methods, full force flowing smoothly to the right points, good coordination between hands and eyes, between body and steps (between apparatus and body for events with apparatus), distinct rhythm, conspicuous style, and unison between movements and accompanying music. All these elements should be taken into consideration in grading the technical execution of a competitor’s routine.

20.2.2.2 Scoring criteria for choreography

20.2.2.2.1 0.2 point shall be deducted for missing each compulsory movement as provided in the Regulations of Optional Events;

20.2.2.2.2 0.1-0.5 point shall be deducted for each error in regard to the structure, composition and musical accompaniment of the routine.

(Refer to Table 2-1 Criteria for Grading and Evaluating Overall performance and Deductions for Choreographical Errors in Optional Events)

20.2.3 Criteria for evaluating degree of difficulty

20.2.3.1 Degree of difficulty (1.40 points)

According to the tables under Grading and Evaluating the Degree of Difficulty for Movements in Optional Events, 0.20 point will be awarded for an A-Part, 0.30 point for a B-Part, and 0.40 point for a C-Part. A total in excess of 1.40 points for each grade shall be considered 1.40 points.

(Refer to Table 4-1 Determination of Grade and Value of Difficult Movements in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu; Table 4-2 Determination of Grade and Value of Difficult Movements in Optional Taijiquan and Taijijian; Table 4-3 Determination of Grade and Value of Difficult Movements in Optional Nanquan, Nandao and Nangun)

If the competitor’s movements fail to meet the requirements for degree of difficulty provided in

the Regulations, no bonus for such will be given.

(Refer to Table 4-4 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu; Table 4-5 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Taijiquan and Taijijian; Table 4-6 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Nanquan, Nandaoshu and Nandao)

20.2.3.2 Degree of Difficulty for Connecting Movements (0.60 point)

According to the degree of difficulty for connecting movements under Table for Grading and Evaluating the Degree of Difficulty for Connecting Movements in Optional Events, 0.1 point shall be awarded for a connecting A-Part, 0.15 point for a connecting B-Part, 0.2 point for a connecting C-Part, and 0.25 point for a connecting D-Part. The total for each category shall not exceed 0.6 point.

(Refer to Table 4-1 Determination of Grade and Value of Difficult Movements in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu; Table 4-2 Determination of Grade and Value of Difficult Movements in Optional Taijiquan and Taijijian; Table 4-3 Determination of Grade and Value of Difficult Movements in Optional Nanquan, Nandao and Nangun)

If a competitor's connecting movements fail to meet the requirements for the degree of difficulty, no bonus shall be given.

(Refer to Table 4-4 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu; Table 4-5 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Taijiquan and Taijijian; Table 4-6 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Nanquan, Nandao and Nangun)

If only points for degree of difficulty are needed, choice can only be made from among difficult movements under 1.4 point and among difficult connections under 0.6 point.

20.2.3.3 Bonus for innovative movements

For the successful performance of an innovative movement applying for recognition, bonus shall be awarded by the head judge beyond 10 points according to criteria for assessment: 0.10 point for an innovative B-Part (including connecting movements), 0.15 point for an innovative C-Part (including connecting movements); and 0.20 point for an innovative Super C-Part.

No bonus shall be given for an innovative movement which fails in completion, or which is not in conformity with the degree of difficulty as specified for assessment.

Article 21 Scoring Methods and Criteria for Events Without Specific Requirements for Degree of Difficulty

21.1 Events without specific requirements for degree of difficulty include:

21.1.1 Compulsory routines in various events;

21.1.2 Dual events;

21.1.3 Group events; and

21.1.4 Optional routines in which no requirements are made in the Regulations to use degree of difficulty.

21.2 Scoring methods

21.2.1 The jury shall be composed of three (3) judges in Panel A responsible for evaluating the quality of movements, three (3) judges in Panel B responsible for evaluating the overall performance, and the head judge.

21.2.2 The full score for each event shall be ten (10) points, including five (5) points for the quality of movements and five (5) points for the overall performance.

21.2.3 The judges in Panel A shall deduct points according to the errors committed by a competitor in his performance.

21.2.4 The three judges in Panel B, together with the head judge, shall evaluate the overall performance of the whole routine and deduct points for choreographical errors in it. The average of the two middle scores shall be awarded to the competitor as points for grade of overall performance.

All choreographical errors found in the performance and resultant deductions shall come into effect only with the simultaneous confirmation by at least two of the four panel members. The total of deducted points shall be the deduction for choreographical errors.

21.3 Scoring Criteria

21.3.1 Scoring criteria for the quality of movements

0.10 point will be deducted for each failure to meet the requirements of movements in the course of the whole routine, and 0.10-0.30 point shall be deducted for each occurrence of other errors.

(Refer to Table 1-1 Deduction Criteria for Errors in Standards of Movements in Optional Changquan, Jianshu, Daoshu, Qiangshu, and Gunshu; Table 1-2 Deduction Criteria for Errors in Standards of Movements in Optional Taijiquan and Taijijian; Table 1-3 Deduction Criteria for Errors in Standards of Movements in Optional Nanquan, Nandao and Nangun; Table 1-4 Deduction Criteria for Other Errors in Optional Events and (Individual) Events Without Specific Requirements for Degree of Difficulty; Table 6 Errors and Deduction Criteria for Quality of Movements and Other Errors in Dual Events; Table 7 Errors and Deduction Criteria for Quality

of Movements in Group Events)

21.3.2 Scoring criteria for Overall performance

This includes the grading of overall performance and the choreography of a routine.

21.3.2.1 Scoring criteria for the grading of technical execution

In regard to power, harmony, rhythm, style and musical accompaniment, overall performance is graded into three (3) levels and nine (9) sublevels, with 5.00-4.21 points for “superior”, 4.20-3.01 points for “average”, and 3.00-1.51 points for “inferior”.

As a whole, a competitor is required to perform his routine with standard movements, correct methods, full force flowing smoothly to the right points, good coordination between hands and eyes, between body and steps (between apparatus and body in events with apparatus), distinct rhythm, conspicuous style, rich contents, radical choreography, and unison between movements and music. All these elements should be taken into consideration when evaluating and grading a competitor’s routine.

21.3.2.2 Scoring criteria for choreography

21.3.2.2.1 According to provisions in Deductions for Choreographical Errors in Events Without Specific Requirements for Degree of Difficulty, 0.2 point shall be deducted for missing or adding a compulsory movement in performing a routine.

21.3.2.2.2 0.1-0.5 point will be deducted for a failure to meet requirements in regard to structure, composition or musical accompaniment.

(Refer to Table 5 Criteria for Grading Overall performance and Deduction for Choreographical Errors in Events Without Specific Requirements for Degree of Difficulty)

Article 22 Decimal System of Scores

22.1 Judges in Panel A may display scores with one (1) decimal place.

22.2 Judges in Panel B and Panel C may display scores with two (2) decimal places.

Article 23 Determination of Actual Scores

23.1 Optional Events

A competitor’s actual score in optional events is the sum total of the actual scores he has obtained for quality of movements, overall performance and degree of difficulty.

23.1.1 Determination of the actual score for quality of movements

The three judges in Panel A shall deduct points for errors committed in standard movements and other errors in a competitor’s performance. The total of deductions made by at least two of the three judges for such errors shall be the actual deduction for quality of movements.

Subtract the actual deduction from the value for quality of movements, and the remainder will be the actual score for quality of movements.

23.1.2 Determination of the actual score for overall performance

Grading scores of overall performance deduct choreographical errors will be the actual score for overall performance.

23.1.3 Determination of the actual score for degree of difficulty

The three judges in Panel C shall confirm the degree of difficulty of the routine and connecting movements. The total bonus awarded by at least two judges in accordance the criteria and requirements for optional events, will be the actual score for degree of difficulty.

23.2 Events without specific requirements for degree of difficulty

The total of actual score for quality of movements and that for technical execution will be a competitor's actual score.

23.2.1 Determination of the actual score for quality of movements

The three judges in Panel A shall deduct points for errors in standards of movements and other errors in a competitor's performance. The total of deductions made by at least two judges will be his actual deduction. Subtract it from the value for quality of movements, and the remainder will be the actual score for quality of movements.

23.2.2 Determination of the actual score for overall performance

Grading scores of overall performance deduct choreographical errors will be the actual score for overall performance.

Article 24 Determination of Final Scores

24.1 Optional events

The head judge shall subtract his deduction from a competitor's actual score, and add the bonus, if any, for his innovative movements, and the sum will be the competitor's final score.

24.2 Events without specific requirements for degree of difficulty

The head judge shall subtract his deduction from a competitor's actual score, and the remainder will be his final score.

Article 25 Scoring Methods Without the Computer Scoring System

If no computer scoring system is available, scoring shall be done in writing.

25.1 Add 1–2 recorders

25.2 Add 1 timekeeper

25.3 Add 1 announcer

25.4 Refer to the Bylaws for details

Article 26 Bonus and Deduction by the Head Judge

26.1 The head judge shall be responsible for awarding bonus for innovative movements.

26.2 The head judge shall be responsible for deduction for repetitive movements and overtime or undertime performances.

26.2.1 Repetitive movements

A competitor whose performance is interrupted by unforeseen circumstances may repeat it with the head judge's permission, and no deduction will be made. If the interruption is caused by forgetfulness, errors or broken apparatus, the competitor may repeat his performance once, with a deduction of 1 point. When a competitor is not able to continue his performance due to injuries, the head judge may stop it. If he is able to go on after simple treatment, arrangements shall be made for him to resume his performance at the end of his heat, with a deduction of 1 point, as is the case with repetitive movements.

26.2.2 For taijiquan, taijijian and group events, 0.1 point shall be deducted for undertime or overtime performance for five (5) seconds and above, 0.20 point for five (5) to ten (10) seconds, and so on and so forth.

26.2.3 For changquan, nanquan, jianshu, daoshu, qiangshu, gunshu, nandao, nangun and dual events, 0.1 point shall be deducted for undertime performance for two (2) seconds and above; 0.2 point for two (2) to four (4) seconds, and so on and so forth.

26.3 In case of obviously improper or mistaken judgment made by a judge in evaluation, the head judge may, before the visual display of the competitor's final score, make adjustments with the chief referees' permission.

CHAPTER 4 REGULATIONS FOR OPTIONAL ROUTINES

Article 27 Requirements for Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu

27.1 **Changquan** shall contain at least three hand forms, namely, fist, palm and hook; three stances, namely, bow stance, crouch stance and empty stance; three leg techniques, namely, snap kick, sideward sole kick and back sweep; and elbow strike and cross-leg balance.

27.2 **Jianshu** shall contain at least three main stances, namely, bow stance, crouch stance and empty stance; one longtime balance; and eight main apparatus-wielding methods, namely, thrust, upward parry, uppercut, point, chop, flick up, intercept, and figure 8 (necessarily including a complete set of upward parry from right and left followed by upward parry from the back).

27.3 **Daoshu** shall contain at least three main stances, namely, bow stance, crouch stance and empty stance; eight main apparatus-wielding methods, namely, around-the-head twining, around-the-head wrapping, chop, thrust, hack, upward parry, cloud broadsword and back figure 8 (necessarily including a complete set of around-the-head twining and wrapping movements completed at a stretch).

27.4 **Qiangshu** shall contain at least three main stances, namely, bow stance, crouch stance and empty stance; eight apparatus-wielding methods, namely, outward block, inward block, thrust, slide, tilt, point, figure 8 and end-tilt (necessarily including three consecutive sets of parry, catch and thrust completed at a stretch).

27.5 **Gunshu** shall contain at least three main stances, namely, bow stance, crouch stance and empty stance; eight main apparatus-wielding methods, namely, downward strike, tilt, twist, horizontal swing, cloud cudgel, poke, figure 8, and uppercut carry (necessarily including three consecutive sets of carry, uppercut and figure 8 with both hands, to be completed at a stretch).

Article 28 Requirements for Optional Taijiquan and Taijijian

28.1 **Taijiquan** shall contain at least two leg techniques; three main stances, namely, bow stance, crouch stance and empty stance; and eight main forms, namely, grasp the sparrow's tail, part the wild horse's mane, brush the knee, cloud hand, fair lady works at loom, cover hand and strike with arm, step back and curl arms, and deflect downward, parry and punch.

28.2 **Taijijian** shall contain at least main three stances, namely, bow stance, crouch stance and empty stance; and eight main apparatus-wielding methods, namely, thrust, upward parry, uppercut, point, chop, intercept, slice and envelopment.

Article 29 Requirements for Optional Nanquan, Nandao and Nangun

29.1 **Nanquan** shall contain at least tiger's claw; two main fist techniques, namely, downward strike with crossed fist and uppercut; five stances, namely, bow stance, crouch step, empty stance, butterfly stance and dragon-riding stance; and unicorn stance, side nail kick, and rolling bridge.

29.2 **Nandao** shall contain at least three main stances, namely, bow stance, empty stance and dragon-riding stance; eight main apparatus-wielding methods, namely, around-the-head twining, around-the-head wrapping, chop, slice, block, intercept, sweep, and figure 8 (necessarily including a complete set of around-the-head twining and wrapping movements completed at a stretch).

29.3 **Nangun** shall contain at least three main stances, namely, bow stance, empty stance and dragon-riding stance; and eight main apparatus-wielding methods, namely, downward strike, tilt, envelopment, roll together with cudgel, block, strike, top and throw.

(See as well Table 2-2, page 30)

Bylaws

CONTENTS

CHAPTER 1 JUDGMENT OF OPTIONAL EVENTS

Section 1 Evaluation of Quality of Movements

- 1.1 Deduction Criteria for Errors in Standards for Movements in Optional Events
 - 1.1.1 Deduction Criteria for Errors in Standards for Movements in Optional Changquan, Jianshu, Daoshu, Qiangshu, and Gunshu (Table 1-1)
 - 1.1.2 Deduction Criteria for Errors in Standards for Movements in Optional Taijiquan and Taijijian (Table 1-2)
 - 1.1.3 Deduction Criteria for Errors in Standards for Movements in Optional Nanquan, Nandao and Nangun (Table 1-3)
- 1.2 Other Errors and Deduction Criteria for Optional Events and (Individual) Events Without Specific Requirements for Degree of Difficulty
 - 1.2.1 Other Errors and Deduction Criteria (Table 1-4)

Section 2 Evaluation of Overall performance

- 2.1 Criteria for Grading and Evaluating and Deductions for Choreographical Errors in Optional Events (Table 2-1)
- 2.2 Codes of Major Movements in Optional Events (Table 2-2)

Section 3 Evaluation of Degree of Difficulty

- 3.1 Codes of Degree of Difficulty in Optional Events
 - 3.1.1 Codes of Balances and Leg Techniques (Table 3-1)
 - 3.1.2 Codes of Jumps and Tumbles (Table 3-2)
 - 3.1.3 Codes of Connections and Throw-and-Catch Movements (Table 3-3)
- 3.2 Determination of Grades and Values of Difficult Movements in Optional Events
 - 3.2.1 Determination of Grades and Values of Difficult Movements in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu (Table 4-1)
 - 3.2.2 Determination of Grades and Values of Difficult Movements in Optional Taijiquan and Taijijian (Table 4-2)
 - 3.2.3 Determination of Grades and Values of Difficult Movements in Optional Nanquan, Nandao and Nangun (Table 4-3)
- 3.3 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty
 - 3.3.1 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu (Table 4-4)
 - 3.3.2 Confirmation of Movements Not in Conformity with Requirements for Degree of

- Difficulty in Optional Taijiquan and Taijijian (Table 4-5)
- 3.3.3 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Nanquan, Nandao and Nangun (Table 4-6)

CHAPTER 2 JUDGEMENT OF EVENTS WITHOUT SPECIFIC REQUIREMENTS FOR DEGREE OF DIFFICULTY

Section 1 Evaluation of Quality of Movements

Section 2 Evaluation of Overall performance

2.1 Criteria for Grading Overall performance and Deduction for Choreographical Errors in Events Without Specific Requirements for Degree of Difficulty (Table 5)

Section 3 Evaluation of Dual Events

3.1 Errors and Deduction Criteria for Quality of Movements in Dual Events (Table 6)

Section 4 Evaluation of Group Events

4.1 Errors and Deduction Criteria for Quality of Movements in Group Events (Table 7)

CHAPTER 3 TECHNICAL REQUIREMENTS FOR MOVEMENTS OF OPTIONAL EVENTS

Section 1 Optional Changquan Events

- 1.1 Technical Requirements for Major Movements in Changquan
- 1.2 Technical Requirements for Major Movements in Jianshu
- 1.3 Technical Requirements for Major Movements in Daoshu
- 1.4 Technical Requirements for Major Movements in Qiangshu
- 1.5 Technical Requirements for Major Movements in Gunshu

Section 2 Optional Taiji Events

- 2.1 Technical Requirements for Major Movements in Taijiquan
- 2.2 Technical Requirements for Major Movements in Taijijian

Section 3 Optional Nanquan Events

- 3.1 Technical Requirements for Major Movements in Nanquan
- 3.2 Technical Requirements for Major Movements in Nandao
- 3.3 Technical Requirements for Major Movements in Nangun

CHAPTER 4 MISCELLANY

Section 1 Protocol of Wushu Taolu Competition

- 1.1 Fist-Palm Salute
- 1.2 Salute with Broadsword
- 1.3 Salute with Sword
- 1.4 Salute with Spear or Cudgel

Section 2 Costumes of Wushu Taolu Competition

- 2.1 Pattern of Costumes of Changquan Events
- 2.2 Pattern of Costumes of Taiji Events
- 2.3 Pattern of Costumes of Nanquan Events
- 2.4 Requirements in General

Section 3 Forms for Common Use in Wushu Taolu Competition

- 3.1 Entry Form of Wushu Taolu Competition (Table 8)
- 3.2 Application & Assessment Form for Degree of Difficulty of Optional Taolu (Table 9)
- 3.3 Application & Assessment Form for Compulsory Movements in Optional Taolu (Table 10)

CHAPTER 1 JUDGMENT OF OPTIONAL EVENTS

Section 1 Evaluation of Quality of Movements

1.1 Deduction Criteria for Errors in Standards of Movements in Optional Events

1.1.1 Deduction Criteria for Errors in Standards of Movements in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu (Table 1-1)

Type	Movement	Errors for Deduction	Code I	Code II
Balances	Bring leg to head level and hold it with heel up (side kick with heel up) in standing position	Supporting leg bent Raised leg bent	1	10
	Back kick and hold leg in standing position	Supporting leg bent Upper body over 45° in forward bend		11
	Yangshen Pingheng YSPH Backward balance	Raised leg below horizontal level		12
	Shizi Pingheng SZPH Balance with arms spread sideways	Upper body below horizontal level		13
	Cross-leg balance	Thigh of supporting leg not near horizontal level		14
Leg Techniques	Qiansaotui QST Front sweep	Thigh of supporting leg above horizontal level Sole of sweeping foot off carpet Sweeping leg bent	2	20
	Huosaotui HST Back sweep	Sole of sweeping foot off carpet Sweeping leg bent		21
	Diecha DC Landing to front split	Toes of front foot touches carpet Legs not aligned		22
	Tantui TK Snap kick Chuitui CT Side kick with sole	Kicking leg not fully extended from bend		23
Jumps	Tengkong Feijiao TKFJ Xuanfengjiao XFJ and Tengkong Bailian TKBL Kick in flight, tornado kick and lotus kick	Kicking leg below shoulder level Slap missing	3	30
	Tengkong Zhengtitui TKZTT Front straight kick in flight	Hanging leg bent		31

	Cekongfan CKF, CKF 360° Aerial cartwheel and aerial cartwheel with full twist	Leg bent obviously		32
	Xuanzi XZ, Xuanzi Zhuanti XZZT Butterfly and butterfly with twist	Upper body higher than 45° in aerial twist Legs obviously bent during twist in flight		33
	Tengkongjiantan TKJT Front snap kick in flight	Take-off leg not fully extended during snap kick Kicking leg below horizontal level		34
Stances	Gongbu GB Bow stance	Knee of front leg not over instep Thigh of front leg not level Heel of rear foot off carpet Toes of rear foot not turned inward	5	50
	Mabu MB Horse-riding stance	Upper body bent obviously forward Thighs not level Feet not wide apart enough Heels off carpet Toes point outward		51
	Xubu XB Empty stance	Heel of rear foot off carpet Thigh of bent leg not level		52
	Pubu PB Crouch Stance	Rear leg not bent completely Front leg bent Sole of front foot not turned inward and flat on carpet		53
Apparatus –wielding methods	Guajian GJ, Liaojian LJ Upward parry and uppercut	Wrist straight	6	60
	Wojian WJ Hold the sword	Forefinger around top of guard touches blade		61
	Chantou CT, Guonao GN Around-the-head twining and wrapping	Back of broadsword too far from bodyom the the body		62
	Lanqiang LQ, Naqiang NQ Parry outward and parry inward	No circular movement by spearhead		63
	Zhaqiang ZQ Thrust with spear	Rear hand not on spear tail		64
	Liwu Huaqiang LWHQ, Liwu Huagung LWHG, Shuangshou Tiliao Huagun SSTLHG Vertical figure 8 with spear or cudgel, and uppercut with both hands	No vertical circle		65
	Throw and catch apparatus	Catch apparatus in folded arms Failure to catch apparatus with single hand		66

- Notes: 1. 0.10 point will be deducted for more than two (2) errors in standards in one (1) movement.
2. 0.10 point will be deducted for more than two (2) errors in apparatus-wielding methods in one (1) set of movements.
3. A balance should be held motionless for at least two (2) seconds.

1.1.2 Deduction Criteria for Errors in Standards of Movements in Optional Taijiquan and Taijijian (Table 1-2)

Type	Movement	Errors for Deduction	Code I	Code II
Balances	Low balance with leg stretched forward	Stretched leg below horizontal level	1	15
	Low balance with leg inserted behind	Foot of inserted leg touches carpet		16
	Stamp in low body position	Heel of supporting leg off carpet Stamping leg bent at knee Tiptoes not turned outward		17
	Cechuai Pingheng CCPH Side kick with sole in balance	Kicking leg not extended from bend		18
Leg Techniques	Fenjiao FJ, Dengjiao DJ Parting kick and heel kick	Raised leg below horizontal level Raised leg not straight	2	24
	Bailianjiao BLJ Lotus kick	Swing leg bent when slapping Slap missing		25
	Paijiao PJ Pat leg	Swing leg bent when slapping Slap missing		26
	Quedilong QDL Dragon's dive to the ground	Sole of front foot touches carpet when turned inward Angle between legs smaller than		27
Jumps	Tengkong Feijiao TKFJ, Xuanfengjiao XFJ, Tengkong Bailian TKBL Kick in flight, tornado kick and lotus kick	Toes of slapped leg below shoulder level Slap missing	3	30
	Tengkong Zhengtitui TKZTT Front kick in flight	Hanging leg bent		31
Stances	Gongbu GB Bow stance	Knee of front leg not over instep Heel of rear foot off carpet	5	50
	Pubu PB Crouch stance	Rear leg not bent completely Front leg bent Sole of front foot not turned inward and flat on carpet		53

	Shangbu SB Take a step forward Tuibu TB Take a step backward Jinbu JB Forward step Genbu GB Follow-up step Cexingbu CXB Side step	Shuffle (except for special movements) Center of gravity up and down in moves Foot raised too high		54
Apparatus-wielding methods	Guajian GJ, Liaojian LJ Upward parry and uppercut	Wrist straight	6	60
	Wojian WJ Hold the sword	Forefinger around top of guard touches blade		61

Note: 1. 0.10 point will be deducted for more than two simultaneous (2) errors in standards in one (1) movement.

2. 0.10 point will be deducted for more than two simultaneous (2) errors in one (1) set of apparatus-wielding movements.

1.1.3 Deduction Criteria for Errors in Standards of Movements in Optional Nanquan, Nandao, and Gunshu

(Table 1-3)

Type	Movement	Errors for Deduction	Code I	Code II
Leg Techniques	Qiansaotui QST Front sweep	Thigh of supporting leg above level Sole of sweeping foot off carpet Sweeping leg bent	2	20
	Hengdingtui HDT Horizontal nail kick	Kicking leg not kept straight after kick No nail kick to opposite side		28
Jumps	Tengkongfeijiao TKFJ Xuanfengjiao XFJ Tengkong Waibaitui TKWBT Kick in flight, tornado kick and outward kick in flight	Toes of slapped leg below shoulder level Slap missing in flight	3	30
Tumbles	Tengkong Pantui 360° Cepu TKPTCP Cross-leg kick in flight with full twist to land on side	Swing leg below head level	4	40
	Liyudating Zhili LYDTZL Kip-up	Lift-up on support of hands		41
	Tengkong Shuangcechuai TKSCC Double side kick with sole in flight	Kicking legs not close together Kicking legs bent		42

Stances	Gongbu GB Bow stance	Front leg not bent into near half squat Heel of rear foot off carpet	5	50
	Mabu MB Horse-riding stance	Upper body obviously bent forward Legs not bent into near half squat Thighs below horizontal level Feet not far apart enough Heels off carpet		51
	Xubu XB Empty stance	Heel of rear leg off carpet Rear leg not bent to near right angle		52
	Pubu PB Crouch stance	Rear leg not bent completely Front leg bent Sole of front foot not turned inward and flat on carpet		53
	Diebu DDB Butterfly stance	Inner side of calf of kneeling leg not on carpet Inner side of heel of kneeling leg not on carpet		55
	Guibu GB Bent-knee stance	Bent knee on carpet Buttocks not on calf of bent leg		56
Apparatus-wielding methods	Qilongbu QLB Dragon-riding stance	Knee of rear leg on carpet Front leg not bent into near half squat	6	57
	Chantou CT, Guonao GN Around-the-head twining and wrapping	Back of Broadsword too far from body		62
	Dinggun DG Push the cudgel	End of cudgel not on carpet Top of cudgel below head level		67

Note: 1. 0.10 point will be deducted for more than two (2) errors in standards in one (1) movement.

2. 0.10 point will be deducted for more than two (2) errors in one (1) set of apparatus-wielding movements.

1.2 Deduction Criteria for Other Errors in Optional Events and (Individual) Events Without Specific Requirements for Degree of Difficulty

1.2.1 Other Errors and Deduction Criteria (Table 1-4)

Type	Errors for Deduction	Code
Loss of Balance	Upper body swaying, shuffles or skips in balance	70
	Deduction of 0.2 point for extra support	71
	Deduction of 0.3 point for body-fall	72
Errors about Apparatus, Costume & Decorations	Blade goes off handle, or apparatus touches body or carpet, or gets deformed. Athlete loses grip of gun or qiang.	73
	Deduction of 0.2 point for breaking apparatus	74
	Deduction of 0.3 point for dropping apparatus	75
	Band drops from broadsword, tassel from sword or spearhead, or ornament from costume or headwear. Competitor's body or hands get entangled with band or tassel, or with soft apparatus. Buttons get loose, or costume torn up, or shoes off feet.	76
Other Errors	Longtime balance kept motionless for no more than two seconds	77
	Any part of competitor's body touches floor outside carpet.	78
	Movement forgotten	79

Notes:

The term "sway" here denotes the upper body moving in two opposite directions during support on a single foot or on both.

The term "moves" here means movements of either foot during support on a single foot or on both.

The term "extra support" implies one that occurs during loss of balance, when the competitor's hand, elbow, knee, head, upperarm or non-supporting foot touches the carpet or is supported on it with the help of his apparatus.

The term "body-fall" means one that occurs when the competitor's hands, shoulder, buttocks, or trunk touches the carpet.

The duration of a "longtime balance" starts with the beginning of a motionless state.

Apparatus touching the floor outside the carpet or any part of the body going into the space beyond the vertical plane above the sidelines of the competition area should not be considered "outside the carpet".

All deductions are valued at 0.1 unless otherwise specified.

When two (2) or more errors occur successively in one movement, the deductions for each should be added up.

Section 2 Evaluation of Overall Performance

2.1 Criteria for Grading and Evaluating Overall Performance and Deductions for Choreographical Errors in Optional Events (Table 2-1)

LEVEL	GRADE	POINTS	CRITERIA
"SUPERIOR"	1	3.00--2.91	"Superior" for correct movements and techniques, full power flowing smoothly to the right points, for good harmony between hands and eyes, between body and steps, and between body and apparatus; for distinct rhythm and conspicuous style; and for accord between movements and accompanying music
	2	2.90--2.71	
	3	2.70--2.51	
"AVERAGE"	4	2.50--2.31	"Average" for above-mentioned elements to a fairly good degree
	5	2.30--2.11	
	6	2.10--1.91	
"INFERIOR"	7	1.90--1.61	"Inferior" for lack of above-mentioned elements
	8	1.60--1.31	
	9	1.30--1.01	
Choreography	Code	Errors for Deduction	
Contents	01-08 86-88	Deduction of 0.2 point for missing one movement in optional routine	
Structure	81	Pause for more than three seconds in a motionless posture (except for longtime balance), or pause before a difficult movement in taijiquan or taijijian	
Composition	82	Unmethodical pause	
	83	No full use of one of the four corners or center of competition area	
Music	84	Deduction of 0.3 point for vocal accompaniment	
	85	Deduction of 0.5 point for lack of musical accompaniment as required by Regulations	

Note: All deductions are valued at 0.1 point unless otherwise specified.

2.2 Codes of Major Movements in Optional Events (Table 2-2)

Event	86	87	88	01	02	03	04	05	06	07	08
Changquan	Gongbu	Xubu	Pubu	Tantui	Chuitui	Housaotui	Dingzhou	Koutui pingheng	Quan	Zhang	Gou
Jianshu	Gongbu	Xubu	Pubu	Cijian	Guajian	Liaojian	Dianjian	Pijian	Jiejian	Bengjian	Jianwan hua
Daoshu	Gongbu	Xubu	Pubu	Chantou	Guonao	Pidao	Zhandao	Guadao	Yundao	Zhadao	Beihua dao
Qiangshu	Gongbu	Xubu	Pubu	Lanqiang	Naqiang	Zhaqiang	Chuanqiang	Bengqiang	Dian qiang	Wuhua qiang	Tiaoba
Gunshu	Gongbu	Xubu	Pubu	Pigun	Benggun	Jiaogun	Pinglungun	Yungun	Chuogun	Wuhua gun	Tiliao huagun
Taijiquan	Gongbu	Xubu	Pubu	Lanquewei	Yema fenzong	Louxi aobu	Yunshou	Zuoyou chuansuo	Yanshou gongchui	Daojuan hong	Banlan chui
Taijijian	Gongbu	Xubu	Pubu	Cijian	Guajian	Liaojian	Dianjian	Pijian	Jiejian	Mojian	Jiaojian
Nanquan	Gongbu	Xubu	Pubu	Qilongbu	Diebu	Qilinbu	Huzhao	Guagaiquan	Paoquan	Gunqiao	Heng dingtui
Nandao	Gongbu	Xubu	Qilong bu	Chantou	Guonao	Pidao	Modao	Gedao	Jiedao	Saodao	Jianwan huadao
Nangun	Gongbu	Xubu	Qilong bu	Pigun	Benggun	Jiaogun	Gunyagun	Gegun	Jigun	Dinggun	Paogun

Section 3 *Evaluation of Degree of Difficulty*

3.1 Codes of Degree of Difficulty in Optional Events

3.1.1 Codes of Balances and Leg Techniques (Table 3 – 1)

Type	Code I	Body Position	Code II	Leg Movement	Code III	Code IV	
Balances	1	Upright	1	Move	1	Class A	0
		Supine	2	Kick	2	Class B	1
Leg Techniques	2	Prone	3	Control	3+	Class C	2
		Squat	4	Sweep	4		

3.1.2 Codes of Jumps and Tumbles Techniques (Table 3 – 2)

Type	Code I	Body position	Code II	Direction of Leg	Code III	Code IV	
Jumps	3	Straight	1	None	1	Class A	0
		Twist	2	Kick upward	2	Class B	1
		Somersault	3	Inward, leftward	3	Class C	2
Tumbles	4	Roll	4	Outward, rightward	4		
		Cartwheel	5	Forward	5		
		Butterfly	6	Backward	6		
				Downward	7		

3.1.3 Codes of Connected and Throw-and-Catch Movements (Table 3-3)

Pubu	Mabu	Diebu	Tixiduli	Die shucha	Quedilong	Zuopan	Gongbu	+	Landing on single foot
+0	+1	+2	+3	+4	+5	+6	+7	+8	+9

3.2 Determination of Grades and Values of Difficult Movements in Optional Events

3.2.1 Grades and Values of Difficult Movements in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu (Table 4-1)

Difficult Movements					Difficult Connections				
Type	Grade	Value	Contents	Code	Type of Connection	Grade	Value	Contents	Code
Balances	A	0.2	Bring leg to head	111A	Between dynamic and static	A	0.1	Tornado kick with full twist to	323A + 1A
			level in standing position					horse-riding stance	
			Side kick and hold leg in standing position	112A				Lotus kick with full twist to horse-riding stance	324A + 1A

			Backward balance	123A				Tornado kick with full twist to front split	323A + 4A
	B	0.3	Balance with arms outspread	133B				Butterfly with full twist to front split	353B + 4A
	C	0.4	Back kick and hold leg in standing position	112C				Lotus kick with full twist to front split	324A + 4A
Leg techniques	A	0.2	Front sweep with one and half twist	244A				Aerial cartwheel to front split	335A + 4A
	B	0.3	Front sweep with two and half twists	244B				Tornado kick with full twist to sitting position	323A + 6A

Jumps	A	0.2	Tornado kick with full twist	323A				Lotus kick with full twist to sitting position	324A + 6A
			Butterfly	333A				Butterfly to sitting position	333A + 6A
			Lotus kick with full twist	324A				Kick in flight to sitting position	312A + 6A
			Aerial cartwheel	335A				Front sweep with one and half twist to sitting position	244A + 6A
			Kick in flight (slant and double-leg flying kicks)	312A				Lotus kick with full twist to bow stance	324A + 7A
	B	0.3	Tornado kick with one and half twist	323B	Between throw and catch of apparatus			Throw and dive shoulder roll to catch	445A + 8A

								Throw and kick in flight to catch	312A + 8A
			Butterfly with full twist	353B	Between difficult movements	B	0.15	Kick in flight followed by aerial cartwheel (within 1 step)	312A+335A(B)
								Tornado kick with full twist followed by butterfly with double twists (within 4 steps)	323A+353C(B)
			Lotus kick with one and half twist	324B	Between dynamic and static			Tornado kick with one and half twist to horse-riding stance	323B + 1B

								Lotus kick with one and half twist to horse-riding stance	324B + 1B
			Aerial cartwheel with full twist	355B				Tornado kick with full twist to stand with one knee raised	323A + 3B
								Lotus kick with full twist to stand with one knee raised	324A + 3B
			Front kick in flight	312B				Tornado kick with one and half twist to front split	323B + 4B
					Between throw and catch of apparatus			Throw and tornado kick with full twist to catch	323A + 8B

	C	0.4	Aerial cartwheel with double twists	355C			Throw and lotus kick with full twist to catch	324A + 8B	
					Between two difficult movements	C	0.20	Butterfly with full twist followed by tornado kick with double twists (within 4 steps)	353B+323C(C)
			Tornado kick with double twists	323C			Tornado kick with double twists to horse-riding stance	323C + 1C	
					Between dynamic and static		Tornado kick with one and half twist to stand with one knee raised	323B + 3C	

			Butterfly with double twists	353C				Lotus kick with one and half twist to stand with one knee raised	324B + 3C
					Between dynamic and static	D	0.25	Lotus kick with double twists to horse-riding stance	324C + 1D
			Lotus kick with double twists	324C				Tornado kick with double twists to front split	323C + 4D
								Butterfly with double twists front split	353C + 4D

Notes:

1. In difficult movements, only four run-up steps are allowed for a take-off, to be followed by landing to a front split for 353C; by the same or by landing to a horse-riding stance, or to stand with one knee raised for 323B; by landing in a horse-riding stance for 324C; and by landing to a horse-riding stance or front split for 323C. For 312B the kicking leg must be the take-off one.
2. The difficult connections between dynamic and static must end in a motionless state in the form of a horse-riding stance, standing with one knee raised, or landing to a front split, as the competitor may take choice. Only one kind of throw-and-catch movement can be chosen for a routine with apparatus.
3. The difficult movements of balances shall be long time balance.

3.2.2 Determination of Grades and Values of Difficult Movements in Optional Taijiquan and Taijijian (Table 4-2)

Difficult movements					Difficult connections					
Type	Grade	Value	Contents	Code	Type of Connection	Grade	Value	Contents	Code	
Balances	A	0.2	Low balance with leg stretched forward	143A	Between difficult movements	A	0.1	Kick in flight followed by lotus kick with full twist(no step)	312A+324B(A)	
			Low stepping on kick forward	142A				Between dynamic and static	Tornado kick with full twist to land on take-off foot	323B + <u>9A</u>
			Balance with sideward sole kick	132A				Lotus kick with full twist to land on take-off foot	324B + <u>9A</u>	

Jumps	A	0.2	Kick in flight	312A	Between difficult movements	B	0.15	Kick in flight followed by lotus kick with one and half twist (no step)	312A+324C(B)
	B	0.3	Front kick in flight	312B	Between dynamic and static			Front kick in flight to land on take-off foot	312B + <u>9B</u>
			Kick in flight with half twist inward	322B				Kick in flight with half twist inward to stand with one knee raised	322B + 3B
			Tornado kick with full twist	323B				Kick in flight to stand with one knee raised	312A + 3B

							Lotus kick with full twist followed by dragon's dive to the ground	324B + 5B
			Lotus kick with full twist	324B	Between motionless states		Low balance with leg inserted behind followed by lotus kick with half twist to land with one knee raised	143B + 3B

								Lotus kick with one and half twist followed by dragon's dive to the ground	324C + 5C
	C	0.4	Tornado kick with one and half twist	323C	Between dynamic and static	C	0.20	Tornado kick with full twist to stand with one knee raised	323B + 3C
								Lotus kick with full twist to stand with one knee raised	324B + 3C

			Lotus kick with one and half twist	324C	Between dynamic and static	D	0.25	Tornado kick with one and half twist to stand with one knee raised	323C + 3D
								Lotus kick with one and half twist to stand with one knee raised	324C + 3D

Notes: 1. In difficult movements, only one run-up step can be taken for a jump. The kicking leg must be the take-off leg in 312B. The landing must be followed by standing with one knee raised in 322B, 323B and 323C, and by a dragon's dive to the ground with the left leg in front in 324B and 324C.

2. In difficult connections, the competitor must land on the same foot used for kicking and slapping. He can only choose either dragon's dive to the ground or the stance with one knee raised.

3.2.3 Determination of Grades and Values of Difficult Movements in Optional Nanquan, Nandao and Nangun (Table 4-3)

Difficult Movements					Difficult Connections				
Type	Grade	Value	Contents	Code	Type of Connection	Grade	Value	Contents	Code

Leg techniques	A	0.2	Front sweep with one and half twist	244A	Between difficult movements	A	0.1	Tornado kick with full twist followed by kick in flight (within 2 steps)	323A+312A(A)
	B	0.3	Front sweep with two and half twists	244B				Tornado kick with full twist followed by single-step back somersault (within 2 steps)	323A+346B(A)
Jumps	A	0.2	Tornado kick with full twist	323A	Between dynamic and static			Outward kick in flight with full twist to horse-riding stance	324A + 1A
			Outward kick in flight with full twist	324A				Tornado kick with full twist to butterfly stance	323A + 2A

			Kick in flight	312A			Kick in flight to stand with one knee raised	312A + 3A	
			Stationary back flip	346A			Tornado kick with full twist followed by single-step back butterfly with full twist (within 2 steps)	312A+366C(B)	
					B	0.15		Outward kick in flight with one and half twist to horse-riding stance	324B + 1A
	B	0.3			Tornado kick with one and half twist	323B		Stationary back flip to butterfly stance	346A + 2B

			Outward kick in flight with one and half twist	324B				Single-step back flip to butterfly stance	346B + 2B
			Single-step back flip	346B				Tornado kick with one and half twist to butterfly stance	323B + 2B
			Kick in flight with inward half twist	322B				Kick in flight with inward half twist to stand with one knee raised	322B + 3B
	C	0.4	Tornado kick with double twists	323C	Between dynamic and static	C	0.20	Tornado kick with full twist to stand with one knee raised	323A + 3C

			Outward kick in flight with double twists	324C				Outward kick in flight with full twist to stand with one knee raised	324A + 3C
			Single-step back butterfly with full twist	366C				Single-step back butterfly with full twist to butterfly stance	366C + 2C
Tumbles	A	0.2	Double sideward sole kicks in flight	415A	Between dynamic and static	D	0.25	Tornado kick with double twists to horse-riding stance	323C + 1D
			Cross legs in flight with full twist to land on side	423A				Outward kick in flight with double twists to horse-riding stance	324C + 1D
	C	0.4	Kip-up	447C				Kip-up to stand with one knee raised	447C + 3D

Notes:

1. Only four run-up steps are allowed for a jump in difficult movements. The landing must be followed by a butterfly stance for 346A, 346B and 323B; by a stance with one knee raised for 323A and 447C; and by a horse-riding stance for 324B, 323C and 324C. No slapping is needed for 324A, 324B and 324C.
2. In difficult connections, the landing must be made on the same foot as used for kicking and slapping. Connections between dynamic and static should end in a motionless state. The competitor can only choose from among the horse-riding stance, butterfly stance and stance with one knee raised.

3.3 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Events

3.3.1 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Changquan, Jianshu, Daoshu, Qiangshu and Gunshu (Table 4-4)

Difficulty	Type	Contents	Not in Conformity with Requirements
Difficult Movements	Balances	Bring leg to head level in standing position Side kick and hold leg in standing position Shizi Pingheng SZPH Balance with arms spread sideways	Raised leg not vertical
		Back kick and hold leg in standing position	Raised leg not vertical Kicking leg not held from behind shoulder
		Yangshen Pingheng YSPH Backward balance	Upper body 45° above horizontal level
	Leg techniques	Zhishen Qiansao ZSQS 540° Front sweep with double twists Zhishen Qiansao ZSQS 900° Front sweep with two and half twists	Incomplete rotation
	Jumps	Xuanfengjiao XFJ 360° Tornado kick with full twist	Run-up with more than 4 steps Incomplete rotation Inward kicking leg below waist level
		Xuanfengjiao XFJ 540° Tornado kick with one and half twist Xuanfengjiao XFJ 720° Tornado kick with double twists	
		Xuanzi XZ, Cekongfan CKF Butterfly and aerial cartwheel	Run-up with more than 4 steps Not executed in flight
		Tengkong Bailian TKBL 360° Lotus kick with full twist Tengkong Bailian TKBL 540° Lotus kick with one and half twist Tengkong Bailian TKBL 720° Lotus kick with double twists	Run-up with more than 4 steps Incomplete rotation Outward kicking leg below waist level

		<p>Xuanzi Zhuanti 360° XZZT</p> <p>Butterfly with full twist</p> <p>Xuanzi Zhuanti XZZT 720°</p> <p>Butterfly with double twists</p> <p>Cekongfan Zhuanti CKFZT 360°</p> <p>Aerial cartwheel with full twist</p> <p>Cekongfan Zhuanti CKFZT 720°</p> <p>Aerial cartwheel with double twists</p>	<p>Run-up with more than 4 steps</p> <p>Incomplete rotation</p>
		<p>Tengkongfeijiao TKFJ</p> <p>Kick in flight (with slanting leg or both legs)</p>	<p>Run-up with more than 4 steps</p> <p>Not executed in flight</p> <p>Slapped leg below waist level</p>
		<p>Tengkong Zhengtitui TKZTT</p> <p>Front kick in flight</p>	<p>Run-up with more than 4 steps</p> <p>Not executed in flight</p> <p>Tiptoes of kicking leg not touching forehead</p>
Difficult connections	Between difficult movements	<p>Tengkong Feijiao TKFJ + Cekongfan CKF</p> <p>Kick in flight with full twist followed by aerial cartwheel with double twists (within 1 step)</p> <p>Xuanfengjiao XFJ 360 + Xuanzi Zhuanti XZZT 720°</p> <p>Tornado kick with full twist followed by butterfly with double twists (within 4 steps)</p> <p>Xuanzi Zhuanti XZZT 360°+ Xuanfengjiao XFJ 720°</p> <p>Butterfly with full twist followed by tornado kick with double twists (within 4 steps)</p>	<p>Run-up with more than 1 or 4 steps between jumps</p> <p>Degree of difficulty not completed</p>

	<p>Between dynamic and static</p>	<p>Zhishenqiansao ZSQS + Zuopan ZP</p> <p>Front sweep with one and half twist to sitting position</p> <p>Xuanfengjiao XFJ 360°+ Zuopan ZP</p> <p>Lotus kick with full twist to sitting position</p> <p>Xuanzi XZ + Zuopan ZP</p> <p>Butterfly to sitting position</p> <p>Tengkong Bailian TKBL + Zuopan ZP</p> <p>Lotus kick with full twist to sitting position</p> <p>Tengkong Feijiao TKFJ + Zuopan ZP</p> <p>Kick in flight to sitting position</p>	<p>Legs not crossed</p>
--	-----------------------------------	---	-------------------------

		<p>Xuanfengjiao XFJ 360 + Mabu Tornado kick with full twist to horse-riding stance Xuanfengjiao XFJ 540°+ Mabu Tornado kick with one and half twist to horse-riding stance Xuanfengjiao XFJ 720 + Mabu stance Tornado kick with double twists to horse-riding stance Tengkong Bailian TKBL 360°+ Mabu kick with full twist to horse-riding stance Tengkong Bailian TKBL 720°+ Mabu kick with double twists to horse-riding stance Tengkong Bailian TKBL 360°+ Conghui with full twist to bow</p>	<p>Landing on feet alternately Shuffles, skips, additional support, or fall on carpet</p>
--	--	---	---

stance

		<p>Xuanfengjiao XFJ 360° + Dieshucha DSC Tornado kick with full twist to front split</p> <p>Xuanfengjiao XFJ 540° + Dieshucha DSC Tornado kick with one and half twist to front split</p> <p>Xuanfengjiao XFJ 720° + Dieshucha DSC Tornado kick with double twists to front split</p> <p>Xuanzi Zhuanti XZZT 360°+ Dieshucha DSC Butterfly with full twist to front split</p> <p>Xuanzi Zhuanti XZZT 720°+ Dieshucha DSC Butterfly with double twists to front split</p> <p>Tengkong Bailian TKBL360° + Dieshucha DSC Lotus kick with full twist to front split</p> <p>Cekongfan CKF + Dieshucha DSC Aerial cartwheel to front split</p>	<p>Landing on feet alternately</p> <p>Additional support or fall on carpet</p>
		56	

		<p>Xuanfengjiao XFJ 360 + Tixi Duli TXDL</p> <p>Tornado kick with full twist to stand with one knee raised</p> <p>Xuanfengjiao XFJ 540 + Tixi Duli TXDL</p> <p>Tornado kick with one and half twist to stand with one knee raised</p> <p>Tengkong Bailian TKBL 360 + Tixi Duli TXDL</p> <p>Lotus kick with full twist to stand with one knee raised</p> <p>Tengkong Bailian TKBL 540 + Tixi Duli TXDL</p> <p>Lotus kick with one and half twist to stand with one knee raised</p>	<p>Not landing on single foot slapped</p> <p>Shuffles or skips in landing</p> <p>Raised foot touching carpet</p>
	<p>Connections with apparatus throw & catch</p>	<p>Pao + Qiangbei QB + Jie Throw and dive shoulder roll to catch</p> <p>Pao + Tengkong Feijiao TKFJ 360° + Jie Throw and kick in flight with full twist to catch</p> <p>Pao + Xuanfengjiao XFJ 360° + Jie Throw and tornado kick with full twist to catch</p> <p>Pao + Tengkong Bailian TKBL 360°+ Jie Throw and lotus kick with full twist to catch</p>	<p>Jump not in flight</p> <p>Foot swing incomplete</p> <p>Buttocks or knees not off carpet after shoulder roll</p> <p>Apparatus dropped, or caught only by band or tassle</p>

Notes:

In jumps with twist to land on both feet, or to land in a horse-riding stance or front split, the calculation of the degree of rotation is based on the angle formed by the line between the two feet at the time of take-off and that at the time of landing.

In jumps with twist to land on a single foot, the calculation of the degree of rotation is based on the angle formed by the extended toe-to-heel line at the time of take-off and that at the time of landing.

In leg sweeps, the angle of the whole sweeping movement should be taken into account for calculation.

In connections between dynamic and static in 323A+353C and 353B+323C, the first run-up step is counted from the one taken by either foot after the landing on both feet in the previous jump and, in the case of 312A+335A, from the run-up step taken by either foot after the landing of the previous jump.

The degree of difficulty will not be confirmed for any balance aided with support of apparatus on carpet.

Difficult balances and connections between dynamic and static must end in a motionless state.

3. 3. 2 Confirmation of Movements Not in Conformity with Requirements for Degree of Difficulty in Optional Taijiquan and Taijijian (Table 4-5)

Difficulty	Type	Contents	Not in conformity with requirements
Difficult Movements	Balances	Low balance with leg stretched forward Low balance with leg inserted behind	Thigh of supporting leg above level Hand on supporting leg
		Low stepping on kick forward	Thigh of supporting leg above level Kicking foot touching carpet
		Balance with sideward sole kick	Kicking leg below shoulder level Upper body leaning over 45°
		Heel-up side kick in standing position	Raised leg not vertical Upper body leaning to side over 45°
	Leg techniques	Fenjiao FJ Parting kick Dengjiao DJ Heel kick	Heel of raised leg below shoulder level
	Jumps	Xuanfengjiao XFJ360° Tornado kick with full twist Xuanfengjiao XFJ 540° Tornado kick with one and half twist	More than one run-up step Rotation incomplete Inward crescent kicking leg below horizontal level
		Tengkong Bailian TKBL 360° Lotus kick with full twist	More than one run-up step Incomplete rotation Outward crescent kicking leg below horizontal level

		half twist	
		Tengkong Feijiao TKFJ Kick in flight	More than one run-up step Not executed in flight Kicking leg below waist level
		Tengkong Zhengtitui TKZTT Front kick in flight	More than one run-up step Tiptoes of kicking leg not touching forehead
		Tengkong Feijiao Xiangnei Zhuanti 180° TKFJXNZT 180° Kick in flight with half inward twist	More than one run-up step Incomplete rotation
Difficult connections	Between difficult movements	Tengkong Feijiao TKFJ + Tengkong Bailian TKBL 360° Kick in flight followed by lotus kick with full twist (no run-up step) Tengkong Feijiao TKFJ + Tengkong Bailian TKBL 540° Kick in flight followed by lotus kick with one and half twist (no run-up step)	Run-up steps taken between jumps Degree of difficulty not completed
	Between dynamic and static	Tengkong Feijiao TKFJ + Qitiaojiao Luodi QTJLD Kick in flight to land on take-off foot Xuanfengjiao XFJ 360°+ Qitiaojiao Luodi QTJLD Tornado kick with full twist to land on take-off foot Tengkong Bailian TKBL 360°+ Qitiaojiao Luodi QTJLD Lotus kick with full twist to land on take-off foot Tengkong Zhengtitui TKZTT + Qitiaojiao Luodi QTJLD Front kick in flight to land on take-off foot	landing not on single slapped foot Shuffles and skips

		<p>Tengkong Feijiao TKFJ +</p> <p>Tixi Duli</p> <p>TXDL Kick in flight to stand with one knee raised</p> <p>Tengkong Feijiao Xiangnei</p> <p>Zhuanti</p> <p>180°TKFJXNZT 180°+</p> <p>Tixi Duli</p> <p>TXDL</p> <p>Kick in flight with half inward</p> <p>twist to stand with one knee raised</p> <p>Xuanfengjiao XFJ 360° +</p> <p>Tixi</p> <p>Duli TXDL</p> <p>Tornado kick with full twist to stand with one knee raised</p> <p>Xuanfengjiao XFJ 540° +</p> <p>Tixi</p> <p>Duli TXDL</p> <p>Tornado kick with one and</p>	<p>Landing not on single slapped foot</p> <p>Shuffles and skips in landing</p> <p>Foot of raised knee touching carpet</p>
--	--	--	---

		<p>half twist to stand with one knee raised</p> <p>Tengkong Bailian TKBL 360° + Tixi Duli TXDL</p> <p>Lotus kick with full twist to stand with one knee raised</p> <p>Tengkong Bailian TKBL</p> <p>540° + Tixi Duli TXDL</p> <p>Lotus kick with one and half twist to stand with one knee raised</p>	
		<p>Tengkong Bailian TKBL 360°+ Quedilong QDL Lotus kick with full twist to dragon's dive to the ground</p> <p>Tengkong Bailian TKBL 540° + Quedilong QDL Lotus kick with one and half twist to dragon's dive to the ground</p>	<p>Landing on feet alternately Additional support or fall on carpet</p>

	Between motionless states	Low stepping on kick forward with half twist to stand with one knee raised	Upper body swaying in connections Shuffle and skips Incomplete rotation
Low balance with leg stretched forward followed by half twist to stand with one knee raised			
Low balance with leg inserted behind followed by lotus kick with half twist to stand with one knee raised			

Notes:

1. In jumping movements followed by dragon's dive to the ground with a front split, the calculation of degree of rotation is based on the angle formed by the extended toe-to-heel line of the foot in the direction of body turn at the time of take-off and that of the non-landing foot.
2. In jumps with twist to land on a single foot, the calculation of degree of rotation is based on the angle formed by the extended toe-to-heel line of the landing foot at the time of take-off and that at the time of landing.
3. In connections between two movements for 312A+324A and 312A+324C, the take-off must be made after the two feet have landed at the same time in the previous jump.
4. No forward step should be taken in the connection between two static movements. The calculation of degree of rotation is based on the angle formed by the extended toe-to-heel line before the body turn and that after it.
5. In landing on a single foot, it should be the same foot as used for kicking and slapping.

3.3.3 Confirmation of Movements Not in Conformity with Requirements for Degree Difficulty in Optional Nanquan, Nandao and Nangun (Table 4-6)

Difficulty	Type	Movements	Not in conformity with requirements
Difficult movements	Leg techniques	Zhishen Qiansao ZSQS 540° Front sweep with one and half twist	Rotation incomplete
		Zhishen Qiansao ZSQS 900° Front sweep with two and half twists	
	Jumps	Tengkong Feijiao TKFJ Kick in flight	More than 4 run-up steps Not executed in flight Kicking leg below waist level
		Xuanfengjiao XFJ 360° Tornado kick with full twist	More than 4 run-up steps Rotation incomplete Inward crescent kicking leg not high enough
		Xuanfengjiao XFJ 540° Tornado kick with one and half twist	
		Xuanfengjiao XFJ 720° Tornado kick with double twists	
		Tengkong Waibaitui TKWBT 360° Outward kick in flight with full twist	More than 4 run-up steps Incomplete rotation Kicking leg below horizontal level
		Tengkong Waibaitui TKWBT 540° Outward kick in flight with one and half twist	
		Tengkong Waibaitui TKWBT 720° Outward kick in flight with double twists	
		Dandi Houkongfan YDHKF Stationary back flip	Shuffle before take-off
		Dantiao Houkongfan DTHKF Single-step back flip	More than 2 run-up steps
		Diantiaohouxuanfan DTHXF Single-step back butterfly with full twist	More than 2 run-up steps
	Tengkong Feijiao Xiangnei Zhuanti 180°TKFJXNZT 180° Kick in flight with inward half twist	More than 1 run-up step Rotation incomplete	
	Tumbles	Tengkong Shuangcehuai TKSCC Double sideward sole kicks in flight	More than 4 run-up steps Kicking legs below waist level
Tengkong Pantui 360° Cepu TKPTCP Cross-leg jump kick in flight with full twist to land on side		More than 4 run-up steps Rotation incomplete	
Liyudating Zhili LYDTZL Kip-up		Body not upright during kip-up	
Difficult connections	Between movements	Xuanfengjiao XFJ 360°+ Tengkong Feijiao TKFJ Tornado kick with full twist for	More than 2 run-up steps Execution under degree of difficulty

		<p>a kick in flight (within 2 steps)</p> <p>Xuanfengjiao XFJ 360° + Dantiao Houkongfan DTHKF Tornado kick with full twist for a single-step back flip (within 2 steps)</p> <p>Xuanfengjiao XFJ 360° + Dantiao Houxuanfan 360°DTHXF Tornado kick with full twist followed by single-step back butterfly with full twist (within 2 steps)</p>	
	<p>Between dynamic and static</p>	<p>Xuanfengjiao XFJ 360°+ Diebu DB Tornado kick with full turn to butterfly stance</p> <p>Xuanfengjiao XFJ540°+ Diebu DB Tornado kick with one and half twist to butterfly stance</p> <p>Dantiao Houxuanfan 360°DTHXF + Diebu DB Single-step back butterfly with full twist to butterfly stance</p>	<p>Landing on feet alternately Shuffles, skips, additional support or fall on carpet</p>

		<p>Xuanfengjiao XFJ 720°+</p> <p>Mabu MB</p> <p>Tornado kick with double twists to horse-riding stance</p> <p>Tengkong Waibaitui TKWBT 360°Mabu MB</p> <p>Outward kick in flight with full twist to horse-riding stance</p> <p>Tengkong Waibaitui TKWBT 540°Mabu MB</p> <p>Outward kick in flight with one and half twist to horse-riding stance</p> <p>Tengkong Waibaitui TKWBT 720°Mabu MB</p> <p>Outward kick in flight with double twists to horse-riding stance</p>	
		<p>Yuandi Houkongfan YDHKF + Diebu DB Stationary back flip to butterfly stance</p> <p>Dantiao Houkongfan DTHKF + Diebu DB Single-step back flip to butterfly stance</p>	<p>Landing with hand support on carpet</p>
		<p>Tengkong Feijiao TKFJ + Tixi Duli TXDL Kick in flight to stand with one knee raised</p> <p>Tengkong Feijiao Xiangnei Zhuanti 180°TKFJXNZT 180° + Tixi</p>	<p>Landing not on slapped foot alone Shuffles and skips in landing Foot of raised leg touching carpet</p>

		<p>Duli TXDL Kick in flight with inward half twist to stand with one knee raised</p> <p>Xuanfengjiao XFJ 360°+ Tixi Duli TXDL Tornado kick with full twist to stand with one knee raised</p> <p>Tengkong Bailian TKBL 360° + Tixi Duli TXDL Lotus kick with full twist to stand with one knee raised</p> <p>Liyudating Zhili LYDT ZL+ Tixi Duli TXDL Kip-up to stand upright with one knee raised</p>	
--	--	---	--

Notes:

1. In jumps with twist to land on both feet or in various stances, the calculation of degree of rotation is based on the angle formed by the line between the two feet at the time of take-up and that at the time of landing.
2. In jumps with twist to land on a single foot, the calculation of degree of rotation is based on the angle formed by the extended toe-to-heel line of this foot at the time of take-off and that at the time of landing.
3. In leg sweeps, the angle of the whole sweeping movement should be taken into account for calculation.
4. In connections between two movements in 323A+346B, 323A+312A and 323A+366C, the first run-up step is the one taken by either foot after the landing in the previous jump.
5. In landing on a single foot, the slapped (kicking) foot should be the same used for landing.
6. Connections between dynamic and static should end in a motionless state.

CHAPTER 2 JUDGEMENT OF EVENTS WITHOUT SPECIFIC REQUIREMENTS FOR DEGREE OF DIFFICULTY

Section 1 Evaluation of Quality of Movements

Deduction criteria are specified in tables 1-1, 1-2, and 1-3 for optional events in regard to errors in standards of movements and in table 1-4 for other errors in optional (individual) events without specific requirements for degree of difficulty.

Section 2 Evaluation of Overall performance

2.1 Criteria for Grading Overall performance and Deduction for Choreographical Errors in Events Without Specific Requirements for Degree of Difficulty (Table 5)

Grading Criteria			Choreography		
Level	Grade	Points		Errors for Deduction	Code
Superior	1	5.00--4.81	Contents	Deduction of 0.2 point for missing or adding one complete movement in compulsory routines	80
	2	4.80--4.51		No required sound is uttered in compulsory nanquan, nandao and nangun.	81
	3	4.50--4.21	Structure Composition	Fewer or more run-up steps than required for jumps in compulsory routines	82
Average	4	4.20--3.81			
	5	3.80--3.41			
6	3.40--3.01	The path and direction exceed 45° for taijiquan and taijijian movements, and 90° for changquan and nanquan movements		83	
Inferior	7	3.00--2.51	sic	Deduction of 0.3 point for vocal music in accompaniment	84
	8	2.50--2.01			

Note: All deductions for choreographical errors are valued at 0.10 point unless otherwise specified.

Section 3 Evaluation of Dual Events

3.1 Errors and Deduction Criteria for Quality of Movements in Dual Events (Table 6)

Type	Errors for Deduction	Code
Other Errors	Upper body swaying, shuffles or skips in final position	70
	Deduction of 0.2 point for extra support	71
	Deduction of 0.3 point for fall down due to erroneous movement	72
	Apparatus blade gets off handle or touches body	73
	Deduction of 0.2 point for breaking apparatus	74
	Deduction of 0.3 point for apparatus or spearhead falling onto carpet	75
	Band drops from broadsword, tassel from sword or spear; ornament from costume or headwear. Competitor's hands or body get entangled with band, tassel or soft apparatus. Buttons get loose or costume torn up, or shoes off feet.	76
	Deduction of 0.2 point for deformation of apparatus	77
	Any part of body touching floor outside carpet	78
	Movement forgotten	79
Coordination of methods	Wide of target area	90
	Motionless state exceeds time limit	91
	Duration without attack and defense exceeds time limit	92
	Misses in attack or defense	93
	Waiting	94
	Mishit on partner	95

Notes:

1. Apparatus touching body means the apparatus wielded by the competitor touching his own body.
2. "Wide of target area" means the attacker's body or apparatus being too far from the target area.
3. Time limit is set at 3 seconds for the motionless state of the final position and the fall.
4. Time limit is set at 3 seconds for the duration without attack and defense.
5. Misses in attack or defense apply to both sides.
6. Waiting denotes a forced pause or stop caused by either side advancing a movement by mistake.
7. "Deformation of apparatus" means a bend over 45°.
8. Apparatus touching the floor outside the carpet or any part of body going beyond the

space above the competition area is not considered “outside the carpet”.

9. All deductions are valued at 0.1 point unless otherwise specified.

10. All deductions mentioned above, for every error committed by a competitor on each occasion, will be totaled.

Section 4 Evaluation of Group Events

4.1 Errors and Deduction Criteria for Quality of Movements in Group Events (Table 7)

Type	Errors for Deduction	Code
Other Errors	Upper body swaying, shuffles or skips in final position	70
	Deduction of 0.2 point for extra support	71
	Deduction of 0.3 point for fall down	72
	Apparatus blade gets off handle, touches body or carpet, or gets deformed	73
	Deduction of 0.2 point for breaking apparatus	74
	Deduction of 0.3 point for apparatus dropping onto carpet	75
	Band drops from broadsword, or tassel from sword or spear. Ornament of costume or headwear drops to carpet. Hands or body gets entangled with band, tassel or soft apparatus. Buttons get loose or costume torn up, or shoes off feet.	76
	Longtime balance kept motionless for less than two (2) seconds	77
	Any part of body touching floor outside carpet.	78
	Movement forgotten	79
Methods	Footwork and leg techniques not up to required standards	96
	Jumps and tumbles not up to required standards	97
	Apparatus-wielding methods not up to required standards	98
Cooperation	Same movements not unified in form	99
	Misses in attack or defense.	93
	Waiting for partner to attack in dual events	94
	Deduction of 0.2 point for mishitting or injuring partner by mistake in dual events	95

Notes:

1. All deductions are valued at 0.1 unless otherwise specified.
2. All above-mentioned deductions for every error committed by a competitor on each occasion will be totaled.

CHAPTER 3 TECHNICAL REQUIREMENTS

FOR THE MAJOR MOVEMENTS IN OPTIONAL EVENTS

Section 1 Optional Changquan Events

1.1 Technical Requirements for Major Movements in Optional Changquan

(1) Quan (fist) abbrev. Q

Five fingers are tightly clenched, with the face of fist flat, thumb pressed on the second phalanges of the index and middle fingers.

(2) Zhang (palm) abbrev. Z

Thumb is turned outward or bent, while the other fingers are held together and stretched backward.

(3) Gou (hook) abbrev. H

Bend wrist (in palmar flexion) with the five fingers held together.

(4) Gongbu (bow stance) abbrev. GB

Bend the front leg at knee, with thigh held horizontal, while the rear leg is straightened, both soles flat on floor.

(5) Xubu (empty stance) abbrev. XB

Bend one leg at knee, with thigh held horizontal and heel on floor, while toes of the other leg are pointed on floor.

(6) (crouch stance) abbrev. PB

Bend the rear leg into a full squat, with buttocks close to its heel, while the front leg is stretched out close to floor, both heels flat on it.

(7) Tantui (snap kick) abbrev: TT

Keep the supporting leg straight or slightly bent, while snapping out the other leg from bend to full extension, foot bent downward (in plantar flexion), with power of the kick reaching the toes.

(8) Chuaitui (sideward sole kick) abbrev. CT

Keep the supporting leg straight or slightly bent, while kicking out the other leg sideways from bend to full extension, foot hooked and above waist level and toes turned inward, with power of the kick reaching the sole.

(9) Housaotui (back sweep) abbrev: HST

Raise the heel of the supporting leg and drop into a full squat. With a body turn, move the

outstretched leg with a sweeping force in a full circle or more, sole flat on floor.

(10) Dingzhou (elbow strike) abbrev: DZ

Bend arm at elbow and form a fist, palm side down. Strike with a forward or sideward thrust of the elbow, with power reaching its point.

(11) Koutui Pingheng (cross-leg balance)

Bend the supporting leg and drop into a half-squat, knee close to horizontal level. Bend the other leg at knee and tuck the hooked foot behind the knee of the supporting leg.

1.2 Technical Requirements for Major Movements in Optional Jianshu

(1) Cijian (sword thrust) abbrev: CJ

Thrust forward, arm aligned with the sword, force reaching its tip.

(2) Guajian (upward parry) abbrev: GJ

Move the sword upward in a vertical circle in front, then backward or downward, force reaching the foible.

(3) Liaojian (uppercut) abbrev: LJ

Move the sword in a forward-upward vertical circle, force reaching the foible.

(4) Dianjian (point with sword) abbrev: DJ

Pull wrist back to erect the sword and then point it suddenly downward in front, force reaching its tip.

(5) Pijian (chop or hack with sword) abbrev: PJ

Erect the sword vertically and chop downward, force reaching the blade.

(6) Jiejian (intercept with sword) abbrev: JJ

Block and strike out obliquely up or down, force reaching the foible.

(7) Bengjian (flick up with sword) abbrev: BJ

Pull wrist back to flick up the sword suddenly, force reaching its tip.

(8) Jian wanhua (figure 8 sword) abbrev: JWH

With wrist as pivot, move the sword in forward-downward vertical circles on both sides close to your body, force reaching tip of the sword.

(9) Buxing (stances) :

Gongbu (bow stance), pubu (crouch stance) and xubu (empty stance).

1.3 Technical Requirements for Major Movements in Optional Daoshu

(1) Chantou (twining around the head with broadsword) abbrev: CT

With the broadsword pointing downward, move it anticlockwise around the shoulders, with back of the blade close to your body.

(2) Guonao (wrapping around the head with broadsword) abbrev: GN

With the broadsword pointing downward, move it clockwise around the shoulders, with the back of the blade close to your body.

(3) Pidao (chop with broadsword) abbrev: PD

Erect the broadsword and chop downward, force reaching sharp edge of the blade.

(4) Zhandao (hack with broadsword) abbrev: ZD

Move the broad sword horizontally to both sides, at a level between the shoulder and head, with force reaching sharp edge of the blade.

(5) Guadao (upward parry with broadsword) abbrev: GD

Erect the broadsword and move it in an upward-backward or downward-backward vertical circle, with the blade close to your body and force reaching front part of the blade.

(6) Yundao ("cloud" broadsword) abbrev: YD

Move the broadsword in horizontal circles like a cloud overhead or in front of your body, with force reaching back of the blade.

(7) Zhadao (thrust with broadsword) abbrev: ZD

Thrust the broadsword straight forward, arm aligned with the blade and force reaching the tip.

(8) Beihuadao (figure 8 behind the back) abbrev: BHD

With wrist as pivot, move the broadsword in vertical circles in front and behind, with its tip pointing down and its back close to your body, force reaching the blade.

(9) Buxing (stances) :

Gongbu (bow stance), pubu (crouch stance) and xubu (empty stance).

1.4 Technical Requirements for Major Movements in Optional Qiangshu

(1) Lanqiang (outward block with spear) abbrev: LQ

Move the spearhead in outward arcs, at a level between your head and hips, force reaching front part of the spear.

(2) Naqiang (inward block) abbrev: NQ

Move the spearhead in inward arcs, between your head and hips, force reaching front part of the spear.

(3) Zhaqiang (thrust with spear) abbrev: ZQ

Thrust the spear straight forward, with your rear hand touching your front hand and force reaching tip of the spearhead.

(4) Chuanqiang (pierce with spear) abbrev: CQ

Plunge the spear forward quickly, with the shaft kept straight and close to your throat, waist or arm.

(5) Bengqiang (tilt spear) abbrev: BQ

Tilt the spearhead forcefully, upward or to left and right in short vibrations, force reaching tip of the spearhead.

(6) Dianqiang (point spear) abbrev: DQ

Move the spearhead forcefully in a quick upward-forward-downward strike, force reaching tip of the spearhead.

(7) Wuhuaqiang (figure 8 with spear) abbrev: WHQ

Move the spearhead rapidly in vertical circles, with shaft close to your body.

(8) Tiaoba (raise spear with arm) abbrev: TB

Tilt up the shaft of the spear with arm, force reaching the shaft.

(9) Buxing (stances) :

Gongbu (bow stance), (crouch stance) and xubu (empty stance).

1.5 Technical Requirements for Major Movements in Optional Gunshu

(1) Pigun (strike downward with cudgel) abbrev: PG

Move the cudgel tip with a downward strike, force reaching its front part.

(2) Benggun (tilt cudgel) abbrev: BG

Tilt the cudgel tip forcefully, upward or to right and left in short vibrations, force reaching the tip.

(3) Jiaogun (envelopment with cudgel) abbrev: JG

Move the cudgel tip or butt in inward or outward vertical circles, at a level between your head and knees, with force reaching the tip or butt.

(4) Pinglungun (swing cudgel in horizontally)

Move the cudgel tip in leftward or rightward horizontal plus-semicircles above the chest level, with force reaching front part of the cudgel.

(5) Yungun (cloud cudgel) abbrev: YG

Move the cudgel in a horizontal circle above or in front of your head , with force reaching front part of the cudgel.

(6) Chuogun (poke with cudgel) abbrev: CG

Poke with the cudgel tip or butt in a straight forward strike, force reaching the tip or butt.

(7) Diangun (point cudgel downward) abbrev: DG

Move the cudgel quickly in vertical circles close to your body.

(8) Ti Liao Hua Gun (carry, uppercut, figure 8 with cudgel) abbrev: TLHG

Move the cudgel quickly in vertical circles close to both sides of your body.

(9) Buxing (stances):

Gongbu (bow stance), 仆步 (crouch stance) and xubu (empty stance).

Section 2 Optional Taiji Events

2.1 Technical Requirements for Major Movements in Optional Taijiquan

(1) Lanquewei (grasp the peacock's tail) abbrev: LQW

The parrying arm must be kept rounded and above the chest level. In the bow stance, the knee of the front leg should not go beyond the toes. Move both hands in a curve for a gentle stroke. When shifting center of gravity backward, make a clear distinction between the void and solid about the two legs, and keep the upper body upright. Keep both arms rounded when you “squeeze” them forward, with the front arm no higher than the mouth level. Move both arms in arcs when you “press” them downward.

(2) Yemafengzong (part the wild horse's mane) abbrev: YMFZ

When separating the hands, keep both arms rounded, with the front hand at a level between your head and shoulders. The knee of the front leg should not go beyond the toes.

(3) Lou xi ao bu (brush knee on twisted step) abbrev: LXAB

Keep the arm rounded while brushing around the knee. Push the hand forward past your ear. Neither drag the rear foot nor bend the supporting leg during the forward step. The knee of the front leg in a bow stance should not go beyond the toes.

(4) Yun shou (cloud hand) abbrev: YS

With the waist as pivot, move both hands in vertical circles in front, at a level below your eyebrows, without sudden rises and falls of the body.

(5) Zuo you chuan suo (work at shuttles on both sides) abbrev: ZYCS

Keep both arms rounded, with one hand propping up and the other pushing forward in unison, and the latter at a level between your shoulders and waist. Keep your shoulders and elbows dropped, your waist relaxed and your buttocks tucked in.

(6) Yan Shou Gong Chui (hide hand under elbow) abbrev: YSGC

With an internal rotation of the arm, thrust the fist straight forward with a jerk from the ribs, at a level between your chest and waist, with force reaching the face of the fist.

(7) Dao Juan Hong (step back and whirl arms) abbrev: DJH

Take a light back step, with the body kept steady without moving up and down or leaning to right and left, and with the pushing hand at a level between your eyebrows and shoulders.

(8) Ban, Lan, Chui (deflect downward, parry and punch) abbrev: BLC

Keep the elbow bent in deflections and parries, with the hand moving in apparent curves instead of rigid straight lines. Body turns should be properly coordinated with arm movements.

(9) Buxing (stances):

Gongbu (bow stance), 仆步 (crouch stance) and xubu (empty stance).

2.2 Technical Requirements for Major Movements in Optional Taijijian

(1) Cijian (thrust with sword) abbrev: CJ

Thrust the sword straight forward, with the arm in alignment and force reaching the tip of the sword.

(2) Guajian (upward parry with sword) abbrev: GJ

Erect the sword and move it in upward-backward or downward-backward vertical circles close to your body, with force reaching the front part of the blade.

(3) Liaojian (uppercut with sword) abbrev: LJ

Erect the sword and move it in an upward curve in front, with force reaching the front part of the blade.

(4) Dianjian (point sword downward) abbrev: DJ

Erect the sword and raise the wrist to point the sword downward, with force reaching the tip of the sword.

(5) Pijian (chop with sword) abbrev: PJ

Erect the sword and move it downward in a chopping motion, with force reaching the blade.

(6) Jiejian (intercept with sword) abbrev: JJ

Block with the sword in an upward oblique strike or a downward swing, with force reaching the front part of the blade.

(7) Mojian (move sword horizontally) abbrev: MJ

With the sword held horizontal, draw it back in a clockwise or anticlockwise curve, at a level between your chest and abdomen, with force reaching the blade of the sword.

(8) Jiaojian (development with sword) abbrev: JJ

With the sword held horizontal and elbow slightly bent, rotate the tip of the sword clockwise or anticlockwise in small vertical circles, with force reaching the front part of the blade.

(9) Buxing (stances):

Gongbu (bow stance), pubu (crouch stance) and xubu (empty stance).

Section 3 Optional Nanquan Events

3.1 Technical Requirements for Major Movements in Optional Nanquan

(1) Qilongbu (dragon-riding stance) abbrev: QLB

Bend one leg into a squat and raise the heel of the other leg, with its knee close to the floor and lower leg stretched outward and held parallel to the floor, and the two legs about two and half lengths of foot apart.

(2) Diebu (butterfly stance)

For a single butterfly stance, bend one leg into a squat and kneel on the other knee, with the calf and inside of the lower leg touching the floor. For a double butterfly stance, kneel on both knees close together, with the corresponding parts of both legs touching the floor.

(3) Qilinbu (unicorn-riding stance) abbrev: QLB

Move two steps forward to cross the legs quickly, planting both feet firmly on the floor, yet without stamping.

(4) Huzhao (tiger's claw) abbrev: HZ

Separate the fingers and bend them at the second and third joints. Except the thumb, bend the fingers backward at the knuckle to expose the palm.

(5) Guagaiquan (downward strike with fists one after another) abbrev: GGQ

Strike downward quickly, with force shifted from the face to the back of the fist. The downward blow should be delivered in a curve with the arm slightly bent at elbow and force reaching the face of the fist.

(6) Paoquan (uppercut) abbrev: PQ

The blow should be delivered in an upward curve in a swing, with force reaching the thumb side of the fist.

(7) Gunqiao (rolling forearm) abbrev: GQ

Stretch out the forearm forward and downward with an internal rotation, force reaching the inside of the forearm.

(8) Hengdingtui (side nail kick) abbrev: HDT

With toes hooked up, unbend the leg for a side kick across the body, with force reaching the outside of the sole.

(9) Buxing (stances):

Gongbu (bow stance), pubu (crouch stance) and xubu (empty stance).

3.2 Technical Requirements for Major Movements in Optional Nandao

(1) Chantou (twine broadsword around the head) abbrev: CT

With the tip pointing down, circle the broadsword anticlockwise from around the left shoulder to the right shoulder, with the back of the blade close to your back, and your head kept upright.

(2) Guonao (wrap broadsword around the head) abbrev: GN

With the tip pointing down, circle the broadsword clockwise from around the right shoulder to the left shoulder, with the back of the blade close to your back, and your head kept upright.

(3) Pidao (chop with broadsword) abbrev: PD

Erect the broadsword and move it downward in a chopping motion, with force reaching the sharp edge of the blade and your arm aligned with the broadsword.

(4) Modao (move broadsword horizontally) abbrev: MD

With the sharp edge facing left (right), draw back the broadsword in a forward-leftward(-rightward) curve, at a level between your chest and abdomen, with force reaching the sharp edge of the blade.

(5) Gedao (block with broadsword) abbrev: GD

With the tip pointing up (down), move the broadsword to left (right) in a blocking motion, with force reaching the blade of the broadsword

(6) Jiedao (intercept with broadsword) abbrev: JD

Block with the sharp edge of the broadsword in an upward or downward motion across the body, with force reaching the front part of the blade.

(7) Saodao (sweep with broadsword) abbrev: SD

With the sharp edge of the blade facing left (right), move the broadsword in a horizontal chopping motion, first to the front and then to the left (right) at ankle level, with force reaching the sharp edge.

(8) Jian Wan Hua Dao (Move broadsword in figure 8 with scissors wrist) abbrev: JWHD

Rotate the wrist to move the tip of the broadsword in figure 8, close to both sides of your body, with a clear distinction in the movement between the blunt and sharp edges of the blade.

(9) Stances:

Gongbu (bow stance), xubu (empty stance) and qilongbu (dragon-riding stance)

3.3 Technical Requirements for Major Movements in Optional Nangun

(1) Pigun (chop with cudgel) abbrev: PG

Holding the cudgel in both hands, bring it down in a powerful cutting motion, with force reaching the front part of the cudgel.

(2) Benggun (tilt cudgel) abbrev: BG

Holding the cudgel in both hands, draw it back with the front hand, arm bent at elbow, while the rear hand pushes forward to jerk the cudgel upward or to right and left, force reaching the tip of the cudgel.

(3) Jiaogun (envelopment with cudgel) abbrev: JG

Move the cudgel tip or butt in vertical circles clockwise or anticlockwise, at a level between your shoulders and knees, with force reaching the tip or butt.

(4) Gunyagun (roll together with cudgel) abbrev: GYG

Holding the cudgel in both hands, draw it back and press it above your thighs with an external rotation of the front arm, palm side up, with force reaching the front part of the cudgel.

(5) Gegun (block with cudgel) abbrev: GG

With the cudgel held erect in front, move it to left and right with a blocking motion, with force reaching the whole cudgel.

(6) Jigun (strike with cudgel) abbrev: JG

Holding the cudgel in both hands, move its tip or butt to left and right in horizontal strikes, with force reaching the end of the cudgel.

(7) Dinggun (Push up cudgel) abbrev: DG

Holding the cudgel in both hands in front, butt facing down, push up the cudgel to the front, with force reaching its tip.

(8) Paogun (throw cudgel) abbrev: PG

With the cudgel held in both hands, throw it up with force reaching its tip.

(9) Buxing (stances) :

Gongbu (bow stance), xubu (empty stance) and qilongbu (dragon-riding stance).

CHAPTER 4 MISCELLANY

Section 1 Protocol of Wushu Taolu Competition

1.1 Fist-Palm Salute

In a standing position with feet together, place the right fist against the upright left palm, with the former's knuckles at the root of the latter's fingers, in front of and 20-30cm away from the chest.

1.2 Salute with Broadsword

In a standing position with feet together and the broadsword held in the left hand, bend the

elbow to place the broadsword across the chest with the sharp edge facing up, the first joint of the left thumb in contact with the center of the right palm and the two hands 20-30 cm away from the chest.

1.3 Salute with Sword

In a standing position with feet together and the sword held in the left hand, bend the elbow to bring up the blade across the chest and close to the outside of the forearm, with the ulnar side of the right palm at the root of the left index finger and the two hands 20-30 cm away from the chest.

1.4 Salute with Spear or Cudgel

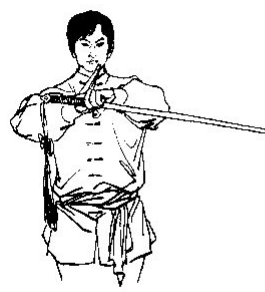
In a standing position with feet together and both arms bent at elbow in front of the chest, hold the spear or cudgel erect in the right hand at one-third of the length from the butt or end, while the left palm is placed on the second joint of the right thumb, with the two hands 20-30 cm away from the chest.



Fist-Palm
Salute



Salute With
Broadsword



Salute with Sword



Salute with Spear
or Cudgel

Notes:

1. For routines with double apparatus, the latter should be held in one hand for a salute with broadsword, sword, spear or cudgel. If this is impractical, hold the apparatus in both hands and look at the head judge, by way of a salute with eyes.
2. When an official wants to inspect an apparatus, the competitor should hand it upright to him, with the tip pointing downward in case of a short apparatus, and upward in case of a long one.

Section 2 Costumes for Wushu Taolu Competition

2.1 Competition costume for changquan events



2.2 Competition costume for taiji events



2.3 Competition costume for nanquan events



2.4 Requirements in general

2.4.1 Patterns and specifications for ***changquan, taijiquan, taijijian, daoshu, jianshu, qiangshu, gunshu, and dual events***:

2.4.1.1 A jacket with a Chinese-style upright collar and short or long sleeves (not shorter than one's elbow); and for taijiquan and taijijian, a long-sleeved jacket of a length not exceeding the wearer's thumb tip with arms hanging down;

2.4.1.2 Bloomerlike sleeves gathered at the cuffs;

2.4.1.3 Chinese-style knickers with Western-style waist and fitting crotches;

2.4.1.4 Of any material in any color, which shall be uniform;

2.4.1.5 Trims 3 cm in breadth for the whole garment, maybe of different material and in a different single color; and

2.4.1.6 A soft belt (except for taijiquan and taijijian), maybe of different material and in a different single color.

2.4.2. For ***nanquan events***

2.4.2.1 A collarless jacket with short sleeves for women and without sleeves for men;

2.4.2.2 Chinese-style knickers;

2.4.2.3 Of any material in any single color, which shall be uniform;

2.4.2.4 Trims 1 cm in breadth for the whole garment, maybe of different material and in a different single color; and

2.4.2.5 A soft belt, maybe of different material and in different single color.

2.4.3 Costume can be of any material in any colour. Trims, colour combinations, pictures' and patterns' applying, silk threads embroideries are allowed, whereas fur and cobweb insets, embroidering in advertising and other words (except for hieroglyphs) are not.

Costume must not hamper one's movements or hinder judges from evaluating the competitor's performance. Aesthetically the costume should be in conformity with wushu spirit. The final decision on acceptability of any dress related issue shall be the responsibility of the competition Director.

Footwear used by athletes should be made of leather or fabric upper-part and India rubber (caoutchouc) sole that should be flat. Sport slippers of "Feiyue" type, and other training footwear are not allowable.

Section 3 Forms for Common Use in Wushu Taolu Competition

3.1 Entry Form of Wushu Taolu Competition (Table 8)

Entry Form of Wushu Taolu Competition

Association: _____ Men's/Women's Team
 Team Leader: Name _____ Surname _____ Male/Female
 Coach: Name _____ Surname _____ Male/Female
 Doctor: Name _____ Surname _____ Male/Female

No.	Name	Date of Birth	Competition Events											
			Changquan Events					Nanquan Events			Taijiquan Events		Dual Events	
			Chang- quan	Dao- shu	Jian- shu	Gun- shu	Qiang- shu	Nan- quan	Nan- dao	Nan- gun	Taiji- quan	Taiji- jian	Items	Name of Partner
1														
2														
3														
4														
5														
6														
7														
8														
Group Events									Remarks					

Printed by the Technical Committee of the European Wushu Federation

Notes:

1. Please mark "O" in the column of the event. For dual events, please mark out the partner's name.
2. The entry form should be printed into two copies, one to be submitted to the host organization and one to the organizer.
3. Specifications: A4 paper and 10 point font
4. The events may vary with the Regulations of different competitions.

Official Seal of Association

Signature of President/Secretary General

Date: ____ (year)/ ____ (month)/ ____ (day)

3.2 Application and Assessment Form for Degree of Difficulty of Optional Taolu (Table 9)

Application and Assessment Form for Degree of Difficulty of Optional Taolu

Association: _____

Name: _____ Surname: _____

Male/Female

Height: _____ cm

Degree of difficulty for movements, connections and Innovations													Event: _____				
1 ST SEGMENT																	
2 ND SEGMENT																	
3 RD SEGMENT																	
4 TH SEGMENT																	
TOTAL VALUE					For move- ments				For connec- tions				For Innova- tions				
Signature of Coach										Contact Info							

Note: The value of difficulty for movements, connections and innovations in a routine should be calculated before it is entered in the form -- movement by movement in squares from left to right. Within each segment, the top square is to be filled with the code of degree of difficulty, the middle square with the corresponding value, and the bottom square with the score given by the judge on duty when no computer scoring system is available.

3.3 Application & Assessment Form for Compulsory Movements in Optional Taolu (Table 10)

Application & Assessment Form for Compulsory Movements of Optional Taolu

Association: _____

Name: _____ Surname: _____

Male/Female

Height: _____ cm

Application for Compulsory Movements										Event: _____			
1 ST SEGMENT	Compulsory Movements												
	Assessment												
2 ND SEGMENT	Compulsory Movements												
	Assessment												
3 RD SEGMENT	Compulsory Movements												
	Assessment												
4 TH SEGMENT	Compulsory Movements												
	Assessment												
Total Deduction for Choreography													
Signature of Coach					Contact Info								

Note: Enter the compulsory movements in sequence, in squares from left to right within each segment.