



国际武术联合会
International Wushu Federation

Wushu Taolu
Competition Rules
&
Judging Methods
(Excerpt)

2019



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I. Wushu Taolu Competition Rules (Excerpt)

Chapter 1 Judges

Article 1 Composition of Judges Groups

1. Judges Groups
 - 1.1. Chief Referee x 1; Assistant Chief Referee(s) x 1-2.
 - 1.2. For each Field of Play with Events with Degree of Difficulty (13 people in total):
 - Head Judge x 1
 - A Group (Quality of Movements) Judges x 3
 - B Group (Overall Performance) Judges x 5
 - C Group (Degree of Difficulty) Judges x 3
 - Routine Inspector x 1.
 - 1.3. For each Field of Play with Duilian (Choreographed Sparring), Events without Degree of Difficulty and Jiti (Group Routine) (10 people in total)
 - Head Judge x 1
 - A Group (Quality of Movements) Judges x 3
 - B Group (Overall Performance) Judges x 5
 - Routine Inspector x 1.
 - 1.4. Chief Scheduler–Recorder x 1.
 - 1.5. Chief Registrar x 1.
2. Competition Officials
 - 2.1. Scheduler-Recorders x 3-5.
 - 2.2. Roll Call Officials x 3-6.
 - 2.3. Time Keeper* x 1-2.
 - 2.4. Score Keeper* x 2-3.
 - 2.5. Announcer x 1-2.
 - 2.6. Sound Technician x 1-2.
 - 2.7. Jury of Appeals Camera Operator x 2-4.
 - 2.8. Electronic Scoring System Operators x 2-4.

When not utilizing an electronic scoring system, Time Keepers and Score Keepers must be utilized.



Article 2 Duties of Officials

1. Chief Referee
 - 1.1. Leads the work of all competition officials in a supervisory capacity and ensures that all rules and regulations are implemented correctly.
 - 1.2. Explains the rules and regulations but may not alter them.
 - 1.3. May replace judges during the course of competition, if necessary; Has the right to take disciplinary actions against judges who have committed serious errors.
 - 1.4. May issue warnings to competitors and/or coaches who are causing trouble at the competition site and, should the competitor(s) and/or coach(es) refuse to conform, may propose to the IWUF Technical Committee to take appropriate action, which may include cancellation of competition results.
 - 1.5. Reviews and announces competition results and compiles a summary of the judging group's work.
2. Assistant Chief Referee
 - 2.1. Assists the Chief Referee with his or her related tasks.
 - 2.2. May act on behalf of the Chief Referee in case of their absence.
3. Head Judge
 - 3.1. Is responsible for leading the judges' refresher course and overseeing judges' performance.
 - 3.2. May deduct points should a routine duration be under or over time and/or for choreography errors; May award bonus points for innovative Degree of Difficulty Techniques.
 - 3.3. Advises the Chief Referee to take disciplinary action against a judge who has committed serious errors.
4. Scoring Judge
 - 4.1. Participates in the judges' refresher courses and diligently completes all preparation work.
 - 4.2. Implements the rules, and judges independently and free from conflicts of interest in conformity with the rules, while keeping a detailed record.
 - 4.3. A Group Judges are responsible for evaluating the Quality of Movements of a competitor's performance routine.
 - 4.4. B Group Judges are responsible for evaluating the Overall Performance of a competitor's performance routine.
 - 4.5. C Group Judges are responsible for evaluating the registered Degree of Difficulty techniques of a competitor's performance routine.
5. Routine Inspector
 - 5.1. Possesses mastery of the routine rules, regulations, and all of the compulsory routines.



- 5.2. Evaluates and inspects the execution and choreography of an athlete's routine to determine whether or not it conforms to the requirements.
- 6. Chief Scheduler–Recorder
 - 6.1. Is responsible for all recording work and ensures all competition data and records are accurate.
 - 6.2. Reviews and confirms registration data and prepares the competition program accordingly.
 - 6.3. Organizes the Drawing of Lots Ceremonies.
 - 6.4. Prepares all competition forms and competition start lists, reviews each event's results, and prepares ranking lists.
 - 6.5. Oversees and ensures the preparation work of the electronic scoring system operators, as well as the on-site system tests.
 - 6.6. Prepares the results in line with the requirements.
- 7. Chief Registrar
 - 7.1. Organizes and prepares roll-call, ensuring competition sessions start on time.
 - 7.2. Organizes the Awards Ceremony and leads the roll-call for attending athletes.
- 8. Scheduler-Recorder
 - 8.1. Assists with all recording work and ensures all competition data and records are accurate.
 - 8.2. Performs all tasks as assigned by the Chief Scheduler–Recorder.
- 9. Roll-Call Official
 - 9.1. Assists with competitor check-in based on the information provided by the Chief Registrar.
 - 9.2. Performs all tasks as assigned by the Chief Registrar.
- 10. Time Keeper
 - 10.1. Records each athlete's complete routine performance duration reporting to the Head Judge.
- 11. Score Keeper
 - 11.1. Records each judge's scoring results and calculates the competitor's final score.
- 12. Announcer
 - 12.1. Announces via public address system pertinent competition information and updates as necessary. Performs all announcements in a timely manner.
- 13. Sound Technician
 - 13.1. Maintains audio and video devices to ensure correct operation for all audio needs.
 - 13.2. Collects and prepares music of the athletes (teams) and plays the appropriate music for the athletes (teams).
- 14. Jury of Appeals Camera Operator
 - 14.1. Records each competition event in full without interruption.
 - 14.2. Manages and archives all footage.



Chapter 2 Jury of Appeals

Article 3 Composition of the Jury of Appeals

1. The Jury of Appeals comprises of one (1) Chairman, one (1) Vice-Chairman, and one, three, or five (1, 3, or 5) members.

Article 4 Duties and Rights of the Jury of Appeals

1. The duties and rights of the Jury of Appeals are as follows:
 - 1.1. Receives team appeals and makes decisions in a timely manner.
 - 1.2. Members of Jury of Appeals may not participate in or vote on issues related to their own association or federation.
 - 1.3. In case of a tie vote, the chairman of the Jury of Appeals has the right to make the final decision.
 - 1.4. All Jury of Appeals' decisions and rulings are final.

Chapter 3 General Regulations

Article 5 Competition Types

1. Classification Based on Format
 - 1.1. Individual Events.
 - 1.2. Team Events.
 - 1.3. Individual and Team Events.
2. Classification Based on Age Groups
 - 2.1. Senior Events.
 - 2.2. Junior Events.
 - 2.3. Children Events.

Article 6 Competition Events

1. Optional Routine Events
 - 1.1. Optional bare-hand routine events: Changquan, Nanquan, Taijiquan.
 - 1.2. Optional weapon routine events: Jianshu, Daoshu, Nandao, Taijijian, Qiangshu, Gunshu, Nangun.
2. Compulsory Routine Events
 - 2.1. Compulsory bare hand routine events.
 - 2.2. Compulsory weapon routine events.



3. Duilian (Choreographed Sparring) Events
 - 3.1. Bare-hand duilian, weapon duilian, and bare hand vs. weapon duilian.
4. Jiti (Group Routine) Events

Article 7 Age Categories

1. Age Category Descriptions
 - 1.1. Adult Age Group: 18 years of age (including 18) and above.
 - 1.2. Junior Age Group: Between 15 years of age and 17 years of age (including 17).
 - 1.3. Youth Age Group: Between 12 years of age and 14 years of age (including 14).
 - 1.4. Children's Age Group: 11 years of age (including 11) and below.

Article 8 Determining Event Start Order

1. The athlete start order for each event is determined by a drawing of lots carried out by the recording group and supervised by the Jury of Appeals and the Chief Referee.
2. In events with qualification rounds, the start order for the finals will follow the qualification placing results from low to high. In the case of a tie, lots will be drawn.

Article 9 Roll-Call

1. Competitors shall arrive at the designated area for the first roll-call, which will occur 30 minutes prior to the start of the event. The second roll-call will occur 20 minutes prior to the start of the event, and the third roll-call will occur 10 minutes prior to the start of the event.

Article 10 Competition Etiquette

1. The athlete shall issue a palm-and-fist salute to the head judge when they are called to and/or announced at the field of play, when they have completed their routine, and when their final scores are displayed.

Article 11 Time Keeping

1. Timing will commence from the first movement an athlete makes after they have assumed a static position. Once an athlete has assumed an upright position and brings his or her feet next to each other upon completion of his or her routine, the timing will stop.

Article 12 Displaying of Scores

1. Each athlete's results shall be openly displayed.

Article 13 Forfeit

1. Should an athlete fail to attend a roll-call, it will be considered as a forfeit.



Article 14 Appeals Procedure

1. Content & Scope
 - 1.1. Appeals may only be lodged with regards to C Group (Degree of Difficulty) appraisal, routine choreography deductions, or routine time limit issues.
 - 1.2. Appeals may only be lodged by team coaches or team leaders on behalf of their own team's athletes.
2. Requirements
 - 2.1. Each Team has the right to appeal at most two (2) times within a single competition, and the content of each appeal may only address one item.
 - 2.2. Should a participating team object to the judges' appraisal of one of its team's members, the respective team leader or team coach may lodge an appeal by submitting it in written form to the Jury of Appeals within 15 minutes of the conclusion of the athlete's routine, together with an appeal fee of US\$200.
3. Procedure
 - 3.1. The Jury of Appeals shall immediately review and make an arbitration conclusion based on the content of the appeal, and the judgment of the Jury of Appeals shall be final.
 - 3.2. More than half of the members of the Jury of Appeals must participate in the consideration of an appeal, and more than half of the votes must be cast in favor of a decision in order for it to be valid. If the basis of the appeal is ruled legitimate the result will be altered, and the appeal fee will be refunded; if the basis for the appeal is ruled as illegitimate, the original result will be upheld, and the appeal fee will not be refunded.
 - 3.3. A full investigation report will be submitted in a timely manner to the organizing committee for record purposes, and a written notice will be issued to the team that has lodged the appeal.
 - 3.4. Each team must accept the ruling of the Jury of Appeals as final. If a team is dissatisfied with the ruling and continues to argue unreasonably, such behavior will be dealt with seriously and according to the relevant provisions of the IWUF.

Article 15 Application for Recognition of Innovative Degree of Difficulty Techniques

1. Principles of Innovation
 - 1.1. All Innovative Degree of Difficulty Techniques must conform to the intrinsic characteristics of wushu and its technical principles of motion. They should not currently exist in the "Degree of Difficulty Techniques of Optional Routines Content, Grading, Value or Coding" of Grade B or difficulty above. Innovative jumping or tumbling must include Degree of Difficulty connections.
2. Application Procedure



- 2.1. Application is limited to one innovative Degree of Difficulty Technique (including connections) per routine for each competition. The applying team should submit the application in written form along with a video recording of the athlete in question performing the specific . The application must be received by the International Wushu Federation Technical Committee fifty (50) days prior to the start of the competition by mail or email.
3. Taolu Innovative Degree of Difficulty Technique Assessment Committee
 - 3.1. The IWUF Technical Committee will appoint 5 to 7 technical experts to form the "Taolu Innovative Technique Assessment Committee" that will be responsible for assessments.
4. Assessment Procedure
 - 4.1. The Taolu Innovative Degree of Difficulty Technique Assessment Committee will be responsible for evaluating the innovative based on the above set of principles through a minimum of a two-thirds majority vote. If the is approved, the committee will confirm the name, grade, value, code, and criteria for deduction. The committee will then notify the applying team in a timely manner.

Article 16 Doping Control

1. Doping control tests will be conducted in line with the requirements and procedures of the International Olympic Committee and the International Wushu Federation.

Article 17 Competition Ranking

1. Individual Single Event and Duilian (Choreographed Sparring) Ranking
 - 1.1. According the results of each event, the highest scoring athlete will be placed first, the second highest score will be placed second, on so on.
2. Individual All-Around Ranking
 - 2.1. According to the combined results of an athlete's single individual events the highest-scoring athlete will be placed first, the second-highest score will be placed second on so on.
3. Jiti (Group Routine) Ranking
 - 3.1. According the results of each event, the highest-scoring group will be placed first, the second-highest score will be placed second, on so on.
4. Team Event Ranking
 - 4.1. The placing will follow the method stipulated in the regulations of the event in question.
5. Tied Scores
 - 5.1. For Events with Degree of Difficulty, tied scores will be handled as follows and in the following order:
 - The athlete who achieved the higher Degree of Difficulty score will be ranked higher.



- The athlete who successfully completed the higher-grade Degree of Difficulty (including both the Degree of Difficulty technique and the Degree of Difficulty connection) will be ranked higher.
- The athlete who successfully completed higher grade Degree of Difficulty techniques (including both the Degree of Difficulty technique and the Degree of Difficulty connection) more times will be ranked higher.
- The athlete with the higher score for Overall Performance (B Group) will be ranked higher.
- The athlete with the higher lowest-discarded Overall Performance score will be ranked higher.
- Should there still be a tie after following the above guidelines, then the final ranking will remain a tie.
- In competitions which feature preliminary and final rounds, should there be tied scores following the final rounds, the athlete with the higher preliminary-round ranking will be ranked higher.

5.2. For Events without Degree of Difficulty, Duilian (Choreographed Sparring) and Jiti (Group Routine) Events, tied scores will be handled as follows and in the following order:

- The athlete with the higher Overall Performance (B Group) score will be ranked higher;
- The athlete who has the higher lowest-discarded Overall Performance score will be ranked higher.
- Should there still be a tie after following the above guidelines, then the final ranking will remain a tie.
- In competitions which feature preliminary and final rounds, should there be tied scores, following the final rounds, the athlete with the higher preliminary-round ranking will be ranked higher.

5.3. For Individual All-Around divisions, tied scores will be handled as follows and in the following order:

- The athlete who placed first in more divisions will be ranked higher.
- The athlete who placed second more in divisions will be ranked higher.
- Should a tie still exist after following the above guidelines, then the result will remain a tie.

5.4. For team events, tied scores will be handled as follows and in the following order:

- The team with more individual event first place finishes will be ranked higher.
- The team that has attained more individual event second places will be ranked higher, and so on.



- Should a tie still exist after following the above guidelines, then the result will remain a tie.

Article 18 Routine Time Limits

1. Changquan, Nanquan, Jianshu, Daoshu, Qiangshu, Gunshu, Nandao and Nangun Routines
 - 1.1. Senior Divisions
 - No less than 1 minute 20 seconds in total duration.
 - 1.2. Junior Divisions (including children)
 - No less than 1 minute 10 seconds in total duration.
2. Optional Taijiquan, Optional Taijijian and Compulsory Taijijian Routines
 - Between 3 and 4 minutes in total duration.
3. Compulsory Taijiquan Routines
 - Between 5 and 6 minutes in total duration.
4. Duilian (choreographed sparring) Routines:
 - No less than 50 seconds in total duration.
5. Jiti (Group Routines):
 - Between 3 and 4 minutes in total duration.

Article 19 Competition Attire

1. Competition Officials
 - 1.1. Officials must wear the specified uniforms with their IWUF judge's badge attached.
2. Athletes
 - 2.1. During competition athletes must wear competition attire with their competitor number (competitor bib) attached to it.

Article 20 Competition Equipment and Weaponry

1. Equipment
 - 1.1. All equipment should conform to the IWUF technical standards and requirements.
2. Weaponry
 - 2.1. During competition, only IWUF-approved weaponry may be used, and should adhere to the following specifications:



- 2.1.1. Dào (broadsword) and Jiàn (straight sword): When holding the sword vertically (with the tip pointing upwards) in the left hand, the tip of the sword should be no lower than the upper tip of the ear. The broadsword flag, when hanging naturally, should not be shorter than 30 cm in length.
- 2.1.2. Nándào (southern broadsword): When holding the sword vertically (with the tip pointing upwards) in the left hand, the tip of the sword should be no lower than the jaw.
- 2.1.3. Gùn (cudgel) and Nángùn (southern cudgel): The total length of the cudgel should not be shorter than the full height of the competitor.
- 2.1.4. Qiāng (spear): The total length of the spear should not be shorter than the length from the floor to the tip of the athlete's middle finger of his arm extended vertically above their head while standing vertically, with their feet together and legs straight. The spear tassel should not be shorter than 20 cm in length and should not be too sparse.

Article 21 Competition Music

- 1. In accordance with the regulations, for events that require accompanying music, these routines must be performed with music. Each athlete should provide his or her own music.

Article 22 Competition Area

- 1. Competition will take place on IWUF-approved competition mats.
- 2. Competition Area Regulations for Specific Routines
 - 2.1. The contest area for individual events and duilian (choreographed sparring) routines is 14 meters in length by 8 meters in width. The contest area is surrounded by a safety area of at least 2 meters in width.
 - 2.2. The contest area for Jiti (Group Routine), excluding World Taijiquan Championships Jiti (Group Routine) Events, is 16 meters in length by 14 meters in width. The contest area is surrounded by a safety area of at least 1 meter in width.
- 3. Other Competition Area Regulations
 - 3.1. All contest areas shall be demarcated on all 4 sides by a white line 5cm thick.
 - 3.2. The vertical empty space above the competition area should have a height of at least 8 meters.
 - 3.3. There should be at least 6 meters of distance between the 2 competition areas.
 - 3.4. The competition area may be elevated to a height between 0.6m and 1m.
 - 3.5. Lighting in the competition venue should meet the minimum illumination requirements for high definition filming and broadcast. In general, throughout each field of play, a minimum of 1000 lux is required. The lighting over a field of play must be consistent without darker spots and may not have lights placed directly over the center of the competition mat shining directly down, as this might affect an athlete's vision when executing certain techniques.



Chapter 4 Scoring Methods & Standards

Article 23 Events with Degree of Difficulty Scoring Methods & Standards

1. Scoring Methods

- 1.1. The full starting score for each of the competition events is 10.000 points (not including bonus points for innovative techniques). This comprises of Quality of Movements value of 5.00 points, Overall Performance value of 3.000 points and Degree of Difficulty value of 2.00 points (which comprises of Degree of Difficulty techniques value of 1.40 points and Degree of Difficulty connections value of 0.60 points).
- 1.2. The A Group judges deduct points for technique and other errors committed by an athlete during his or her performance.
- 1.3. The B Group judges award an Overall Performance score based on the assessment of an athlete's performance of his or her entire routine.
- 1.4. The C Group judges assess the Degree of Difficulty techniques executed by the competitor during the performance.
- 1.5. The Routine Inspector checks the athlete's routine choreography, structure, and layout for consistency and conformance with the requirements.

2. Scoring Criteria

2.1. Quality of Movements

- Performance of techniques that do not conform to the requirements will have a deduction value of 0.10 per occurrence. Deduction values for other errors are between 0.10 and 0.30 per occurrence.

2.2. Overall Performance

- Evaluation of power, coordination, rhythm, choreography, style, and accompanying music (if applicable), is classified into 3 main classes and 9 levels, with 3.00 – 2.51 as "Superior"; 2.50 – 1.91 as "Average"; and 1.900 – 1.01 as "Inferior."

2.3. Degree of Difficulty

2.3.1. Degree of Difficulty Techniques

- 2.3.1.1. For each successful execution of a Degree of Difficulty technique, points will be awarded as follows:

- A Grade Degree of Difficulty technique: 0.20 points.
- B Grade Degree of Difficulty technique: 0.30 points.
- C Grade Degree of Difficulty technique: 0.40 points.
- Should the cumulative total value for a routine's Degree of Difficulty techniques exceed 1.40 points, only a maximum 1.40 points will be awarded.



2.3.1.2. Each Degree of Difficulty technique will be evaluated only once. Only the last registered Degree of Difficulty technique (either individually or in combination) executed in a routine may have its value decreased.

2.3.1.3. Degree of Difficulty techniques executed that do not meet the requirements will not be awarded points.

2.3.2. Degree of Difficulty Connections

2.3.2.1. For each successful execution of a Degree of Difficulty connection, the following points will be awarded:

- A Grade Degree of Difficulty connection: 0.10 points.
- B Grade Degree of Difficulty connection: 0.15 points.
- C Grade Degree of Difficulty connection: 0.20 points.
- D Grade Degree of Difficulty connection: 0.25 points.
- Should the cumulative total value for a routine's Degree of Difficulty connections exceed 0.60 points, only a maximum 0.60 points will be awarded.

2.3.2.2. Each Degree of Difficulty connection's value will only be evaluated once. Only the last registered Degree of Difficulty connection (in a combination) executed in a routine may have its value decreased.

2.3.2.3. Degree of Difficulty connections executed, which do not meet the requirements, will not be awarded points.

2.3.3. Innovative Degree of Difficulty Techniques

2.3.3.1. For each successful execution of an Innovative Degree of Difficulty technique (including its connection), the following additional points will be awarded:

- B Grade Innovative Degree of Difficulty Technique (including its connection): 0.10 points.
- C Grade Innovative Degree of Difficulty Technique (including its connection): 0.15 points.
- C+ Grade Innovative Degree of Difficulty Technique (including its connection): 0.20 points.

2.3.3.2. Innovative Degree of Difficulty techniques executed unsuccessfully, will not be awarded additional points.

2.3.3.3. Compulsory Routine (with Degree of Difficulty) events, the Degree of Difficulty value will be in line with each routine's specifications.

2.4. Choreography

- Choreographic errors that are in contrast with the specifications and requirements will have a deduction value of 0.10-0.20 per occurrence.



Article 24 Events without Degree of Difficulty including Duilian (Choreographed Sparring) Routines and Jiti (Group Routine) Scoring Methods & Standards

1. Scoring Method

- 1.1. The full starting score for each of the competition events is 10.000 points. This comprises of Quality of Movements value of 5.00 points and an Overall Performance value of 5.000 points.
- 1.2. The A Group judges deduct points for technique and other errors committed by athletes during their performance.
- 1.3. The B Group judges award an Overall Performance score based on the assessment of athletes' performance of their entire routine.
- 1.4. The Routine Inspector checks the athletes' routine choreography, structure, and layout for consistency and conformance with the requirements.

2. Scoring Criteria

2.1. Quality of Movements

- Technique executions that do not conform to the requirements will have a deduction value of 0.10 per occurrence.
- Deduction values for other errors are between 0.10 and 0.30 per occurrence.

2.2. Overall Performance

- Evaluation of power, coordination, rhythm, choreography, style, and accompanying music (if applicable), is classified into 3 main classes and 9 levels, with 5.00–4.21 as "Superior"; 4.20–3.01 as "Average"; and 3.000–1.51 as "Inferior."

** When utilizing an electronic scoring system, judges will input scores with values between 1.01 and 3.00 and the system will automatically add 2.00 to each judge's score.*

3. Choreography

- Choreographic errors that are in contrast with the specifications and requirements will have a deduction value of 0.10-0.20 per occurrence.

Article 25 Displayed Score Decimal System

1. Scores given by B Group judges are displayed with two (2) digits after the decimal point, the final score of the Overall Performance is displayed with three (3) digits with any digits beyond that discarded without rounding.

Article 26 Calculation of Actual Scores

1. Calculation of actual Score for Events with Degree of Difficulty



- 1.1. A competitor's awarded score in Events with Degree of Difficulty is the sum total of the actual scores the athlete has obtained for Quality of Movements, Overall Performance, and Degree of Difficulty.
 - 1.1.1. Calculation of Actual Score for Quality of Movements
 - 1.1.1.1. Should, during an athlete's routine performance, a minimum of 2 out of the 3 A Group judges identify and deduct for movement technique execution and/or other errors that contrast with the specifications and requirements, the deduction is confirmed and the respective amount is deducted. The accumulated total of such deductions shall be the actual deduction value from the full Quality of Movements value, and the remaining value will be the athlete's Actual Score for Quality of Movements.
 - 1.1.2. Calculation of Actual Score for Overall Performance
 - 1.1.2.1. The 5 B Group judges award an Overall Performance score based on the assessment of the athlete's entire routine performance. The averaged value of the three median judges' scores (discarding the highest and the lowest scores) will be the athlete's actual score for Overall Performance.
 - 1.1.3. Calculation of Actual Score for Degree of Difficulty
 - 1.1.3.1. During an athlete's routine performance, a minimum of 2 out of the 3 C Group judges confirm the successful execution of the athlete's registered Degree of Difficulty techniques and/or Degree of Difficulty connections, then the Degree of Difficulty points will be awarded in line with the criteria and requirements. The athlete's final Degree of Difficulty score will comprise of the sum total of these confirmed Degree of Difficulty techniques and connections.
2. Calculation of Actual Score for Events without Degree of Difficulty, Duilian (Choreographed Sparring) and Jiti (Group Routine)
 - 2.1. The athletes' or group's final score comprises of the sum of their Quality of Movements actual score and Overall Performance actual score.
 - 2.1.1. Calculation of Actual Score for Quality of Movements
 - 2.1.1.1. Should, during an athletes' routine performance, a minimum of 2 out of the 3 A Group judges identify and deduct for movement technique execution and/or other errors that contrast with the specifications and requirements, the deduction is confirmed and the respective amount is deducted. The accumulated total of such deductions shall be the actual deduction value from the full Quality of Movements value, and the remaining value will be the athlete's actual score for Quality of Movements.
 - 2.1.2. Calculation of Actual Score for Overall Performance



- 2.1.2.1. The 5 B Group judges award an Overall Performance score based on the assessment of the athlete's entire routine performance. The averaged value of the three median judges' scores (discarding the highest and the lowest scores) will be the athlete's actual score for Overall Performance.

Article 27 Head Judge's Deductions and Awarding of Bonus Points & Routine Restart

1. Head Judge's Deductions

1.1. Deductions for Routine Duration Under Time or Over Time

- 1.1.1. Changquan, Nanquan, Jianshu, Daoshu, Gunshu, Qiangshu, Nandao, Nangun, Duilian (Choreographed Sparring):

- 0.10 will be deducted for routines which are under time or over time by an amount of up to 2 seconds (including 2 seconds);
- 0.20 will be deducted for routines which are under time or over time by an amount of more than 2 seconds to 4 seconds (including 4 seconds), and so on.

1.1.2. For Taijiquan, Taijijian and Jiti (Group Routine) Routines:

- 0.10 will be deducted for routines which are under time or over time by an amount of up to 5 seconds (including 5 seconds);
- 0.20 will be deducted for routines which are under time over time by an amount of more than 5 seconds to 10 seconds (including 10 seconds), and so on.

1.2. Deductions for Errors of Choreography

- Should an athlete's routine not meet the choreography requirements, point deductions may be made in line with the Choreography Deduction standards.

2. Awarding of Bonus Points

2.1. Innovative Degree of Difficulty Techniques

- 2.1.1. For athletes that have successfully executed their registered Innovative Degree of Difficulty Technique, bonus points will be awarded in line with the Innovative Degree of Difficulty Techniques Bonus Points standards.

3. Routine Restart

- 3.1. An event or competitor whose performance is interrupted by unforeseen circumstances (such as electrical supply interruption at the stadium, problems with the electronic scoring system etc.) depending on the actual circumstances may, with the head judge's permission, repeat his or her performance without incurring additional deductions for restarting. The competitor may repeat his or her performance after the final competitor of the event in question.



Article 28 Calculation of Final Score

1. Events with Degree of Difficulty
 - 1.1. An athlete's final score is calculated by deducting any Head Judge's deductions from and/or adding any points achieved for the successful execution of registered Innovative Degree of Difficulty Techniques to the athlete's actual score awarded by the sideline judges. The remaining value is the final score.
2. Events Without Degree of Difficulty, Duilian (Choreographed Sparring) and Jiti (Group Routine)
 - 2.1. The athlete's final score is determined by deducting any head judge's deductions from the athlete's actual score awarded by the sideline judges. The remaining value is the final score.

Chapter 5 Optional Routine Content Requirements

Article 29 Optional Routine Compulsory Content

1. The required compulsory content in optional routines does not comprise of the techniques an athlete has executed in his or her Degree of Difficulty techniques and/or Degree of Difficulty connections.

Article 30 Optional Changquan, Daoshu, Jianshu, Qiangshu, Gungshu Routine Content Requirements

1. Changquan shall contain at minimum the following:
 - 1.1. Three (3) hand shapes/forms comprising of Quán (Fist), Zhǎng (Palm), and Gōu Shǒu (Hook).
 - 1.2. Three (3) techniques employing a fist.
 - 1.3. Two (2) techniques employing a palm.
 - 1.4. One (1) offensive elbow technique.
 - 1.5. Five (5) stances comprising of Gōng Bù (Bow Stance), Mǎ Bù (Horse Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance), Xiē Bù (Cross-Legged Crouching Stance).
 - 1.6. Three (3) leg techniques comprising of leg swinging techniques/methods with the leg straight, flexion to extension, and sweep.
 - 1.7. One (1) extended balance technique.
2. Jianshu shall contain at minimum the following:
 - 2.1. Eight (8) straight sword techniques comprising of Cì Jiàn (Straight Sword Thrust), Guà Jiàn (Straight Sword Hooking Parry), Liǎo Jiàn (Straight Sword Uppercut), Diǎn Jiàn (Straight Sword Pointing), Pī Jiàn (Straight Sword Chop), Bēng Jiàn (Upward Sword Tilt), Jié Jiàn (Straight Sword Intercept), Jiǎn Wǎn Huā (Straight Sword Figure "8").



- 2.1.1. One (1) of these must include one full set of Guà Jiàn (Straight Sword Hooking Parry) on the left and right connected with Chuān Guà Jiàn (Straight Sword Hooking Parry with Pierce) behind the back.
- 2.2. Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).
- 2.3. One (1) extended balance technique.
3. Daoshu shall contain at minimum the following:
 - 3.1. Eight (8) broadsword techniques comprising of Chán Tóu (Broadsword Twining), Guǒ Nǎo (Wrapping with the Broadsword), Pī Dāo (Broadsword Chop), Zhā Dāo (Broadsword Thrust), Zhǎn Dāo (Broadsword Hack), Guà Dāo (Broadsword Hooking Parry), Yún Dāo (Broadsword Cloud Waving), Bèi Huā Dāo (Broadsword Wrist Figure 8 Behind the Back).
 - 3.1.1. One (1) of these must include one full set of Chán Tóu (Broadsword Twining) Guǒ Nǎo (Wrapping with the Broadsword).
 - 3.2. Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).
4. Qiangshu shall contain at minimum the following:
 - 4.1. Eight (8) spear techniques comprising of Lán Qiāng (Outward Blocking with the Spear), Ná Qiāng (Inward Blocking with the Spear), Zhā Qiāng (Spear Thrust), Chuān Qiāng (Spear Piece), Bēng Qiāng (Spear Tilt), Diǎn Qiāng (Spear Pointing), Lì Wǔ Huā Qiāng (Vertical Figure “8” with the Spear), Tiāo Bǎ (Upwards Handle Strike).
 - 4.1.1. One (1) of these must include a set of three continuous connected Lán Qiāng (Outward Blocking with the Spear), Ná Qiāng (Inward Blocking with the Spear), Zhā Qiāng (Spear Thrust) combinations.
 - 4.2. Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).
5. Gunshu shall contain at minimum the following:
 - 5.1. Eight (8) cudgel techniques comprising of – Píng Lún Gùn (Horizontal Cudgel Windmill Wave), Pī Gùn (Cudgel Chop), Yún Gùn (Cudgel Cloud Waving), Bēng Gùn (Cudgel Tilt), Jiǎo Gùn (Cudgel Enveloping), Chuō Gùn (Cudgel Poke), Lì Wǔ Huā Gùn (Vertical Figure 8 with the Cudgel), Shuāng Shǒu Tí Liāo Huā Gùn (Two-handed Vertical Cudgel Upper-cut).
 - 5.1.1. One (1) of these must include a set of three continuous connected revolutions of Shuāng Shǒu Tí Liāo Huā Gùn (Two-handed Vertical Cudgel Upper-cut).
 - 5.2. Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).



Article 31 Optional Nanquan, Nandao, Nangun Routine Content Requirements

1. Nanquan shall contain at minimum the following:
 - 1.1. One (1) hand shape/form of Hǔ Zhǎo (Tiger's Claw).
 - 1.2. Two (2) fist techniques comprising of Guà Gài Quán (Hanging & Covering Fist), Pāo Quán (Tossing Punch).
 - 1.3. One (1) bridge technique (Qiáo Fǎ) of Gǔn Qiáo (Rolling Bridge).
 - 1.4. Six (6) types of stance comprising of Gōng Bù (Bow Stance), Mǎ Bù (Horse Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance), Dié Bù (Butterfly Stance), Qí Lóng Bù (Dragon Riding Stance).
 - 1.5. One (1) footwork technique comprising of Qílín Bù (Kirin Steps).
 - 1.6. One (1) leg technique comprising of Héng Dīng Tuǐ (Horizontal Nail Kick).
2. Nandao shall contain at minimum the following:
 - 2.1. Eight (8) broadsword techniques comprising of Chán Tóu (Broadsword Twining), Guǒ Nǎo (Wrapping with the Broadsword), Pī Dāo (Broadsword Chop), Mǒ Dāo (Broadsword Slicing), Gé Dāo (Broadsword Parry), Jié Dāo (Broadsword Intercept), Sǎo Dāo (Broadsword Sweeping), Jiǎn Wàn Huā Dāo (Broadsword Figure 8);
 - 2.2. Four (4) stances comprising of Gōng Bù (Bow Stance), Mǎ Bù (Horse Stance), Xū Bù (Empty Stance), Qí Lóng Bù (Dragon Riding Stance).
3. Nangun shall contain at minimum the following:
 - 3.1. Eight (8) cudgel techniques comprising of Pī Gùn (Cudgel Chop), Bēng Gùn (Cudgel Tilt), Jiǎo Gùn (Cudgel Enveloping), Gǔn Yā Gùn (Cudgel Rolling Press), Gé Gùn (Cudgel Parry), Jī Gùn (Horizontal Cudgel Strike), Dīng Gùn (Cudgel Handle Planting), Pāo Gùn (Upward Cudgel Strike).
 - 3.2. Four (4) stances comprising of Gōng Bù (Bow Stance), Mǎ Bù (Horse Stance), Xū Bù (Empty Stance), Qí Lóng Bù (Dragon Riding Stance).

Article 32 Optional Taijiquan, Taijijian Routine Content Requirements

1. Taijiquan
 - 1.1. Taijiquan shall contain at minimum the following:
 - 1.1.1. Eight (8) techniques comprising of Lǎn Què Wěi (Grasp the Peacock's Tail), Zuǒ Yòu Yě Mǎ Fēn Zōng (Part the Wild Horse's Mane to the Left and Right), Zuǒ Yòu Lōu Xī Ào Bù (Brush Knee with Bent Step to the Left and Right), Yún Shǒu (Cloud Hands Wave), Chuān Suō (Work the Shuttle), Yǎn Shǒu Gōng Chuí (Strike with Concealed Fist), Zuǒ Yòu Dào Juǎn Gōng (Retreat with Arms Curling to the Left and Right), Bǎn Lán Chuí (Deflect, Parry and Punch).
 - 1.1.2. Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).



- 1.1.3. Two (2) different leg techniques.
2. Taijijian shall contain at minimum the following:
 - 2.1. Eight (8) sword techniques comprising of Cì Jiàn (Straight Sword Thrust), Zuǒ Yòu Guà Jiàn (Straight Sword Hooking Parry to the Left and Right), Liāo Jiàn (Straight Sword Uppercut), Diǎn Jiàn (Straight Sword Pointing), Pī Jiàn (Straight Sword Chop), Jié Jiàn (Straight Sword Intercept), Mǒ Jiàn (Straight Sword Slicing), Jiǎo Jiàn (Straight Sword Enveloping).
 - 2.2. Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).

Article 33 Duilian (Choreographed Sparring) Routine Content Requirements

1. Bare hand Duilian (choreographed sparring) routines shall contain at minimum the following:
 - 1.1. Three (3) types of fist techniques.
 - 1.2. Two (2) types of palm techniques.
 - 1.3. Five (5) types of leg techniques.
 - 1.4. Two (2) types of break-fall methods.
2. Weapon Duilian (choreographed sparring) shall contain at minimum the following:
 - 2.1. Six (6) types of weapon technique.;
 - 2.2. Two (2) types of leg techniques.
 - 2.3. One (1) type of break-fall method.
3. Bare hand vs. Weapon Duilian (choreographed sparring) shall contain at minimum the following:
 - 3.1. Three (3) types of fist techniques.
 - 3.2. Four (4) types of weapon techniques.
 - 3.3. Two (2) types of break-fall methods.

Article 34 Jiti (Group Routine) Content Requirements

1. Jiti (Group routine) content shall contain at minimum the following:
 - 1.1. Five (5) types of hand/fist techniques or weapon techniques.
 - 1.2. Five (5) types of stances.
 - 1.3. Four (4) types of leg techniques.
 - 1.4. Three (3) types of jumping techniques.
2. Jiti (Group Routine) routines group formation shall include:
 - 2.1. At minimum five (5) differing types of altering pattern formations.

Chapter 6 Competition Attire Types & Specifications

Article 35 Changquan, Daoshu, Jianshu, Qiangshu, Gunshu, Duilian (Choreographed Sparring) Competition Attire Types & Specifications

1. Tops
 - 1.1. Chinese style top with a mandarin collar and short sleeves. Long sleeves should comprise of two even lantern type sleeves with tight cuff fasteners.
 - 1.2. Men's tops should feature a fully-openable front fastened with seven toggle-type buttons.
 - 1.3. Women's tops should feature either a half or fully-openable front fastened with either three or seven toggle-type buttons, respectively.
 - 1.4. Tops should have a 1cm trim throughout the entire garment.
2. Pants
 - 2.1. Pants should have loose lantern-type legs and an elastic waistband.
 - 2.2. Pants should be of a suitable size for ease of movement.
3. Accessories
 - 3.1. A soft sash or rigid belt shall be worn around the waist.



Article 36 Nanquan, Nandao, Nangun Competition Attire Types & Specifications

1. Tops
 - 1.1. A collarless top with a fully-openable front that shall be fastened with seven toggle-type buttons.
 - 1.2. Men's tops should be sleeveless.
 - 1.3. Women's tops should have short sleeves.
 - 1.4. Tops should have a 1cm trim throughout the entire garment.
2. Pants



- 2.1. Pants should have loose lantern-type legs with an elastic waistband.
- 2.2. Pants should be of a suitable size for ease of movement.
3. Accessories
- 3.1. A soft sash or rigid belt shall be worn around the waist.



Article 37 Taijiquan, Taijijian Competition Attire Types & Specifications

1. Tops
 - 1.1. Chinese style top with a mandarin collar and long sleeves. Sleeves should comprise of two even lantern type sleeves with tight cuff fasteners.
 - 1.2. Tops should feature a fully-openable front fastened with seven toggle-type buttons.
 - 1.3. The bottom of the jacket should not surpass the competitor's middle fingers when his or her arms are held straight down at the sides of the body.
 - 1.4. Tops should have a 1cm trim throughout the entire garment.
2. Pants
 - 2.1. Pants should have loose lantern-type legs and an elastic waistband.
 - 2.2. Pants should be of a suitable size for ease of movement.



Article 38 Attire for Female Athletes of the Islamic Faith

1. For female competitors who are of the Islamic faith, the IWUF has permitted such competitors to wear Islamic competition attire.
2. Attire Requirements and Regulations
 - 2.1. Such competitors are required to wear all the below stipulated Islamic attire and may not selectively wear some of them separately:
 - 2.1.1. Long sleeve top underneath short-sleeve taolu uniform (for all events in which the competitor is required to wear a short-sleeved top).
 - 2.1.2. Head scarf (for all events).
 - 2.2. Attire worn must conform to the following standards:
 - 2.2.1. The long sleeve top and head scarf must be of the same color
 - 2.2.2. The color should be the same as either the taolu uniform's overall color or that of the color of its permitted trim.
 - 2.3. Should a competitor's clothing fail to conform to the above, the Jury of Appeals on site has the authority to deny their participation in the event.
3. Should any of the Islamic clothing interfere with an athlete's movements or performance and/or come lose and fall to the floor, relevant deductions will be made in line with the *"Judging Method for International Wushu Taolu Competition."*



Article 39 Other

1. The fabric type and color of the competition attire may be selected by the competitor. Competition attire that meets the required specifications may also include embroidery and/or print on it.

Chapter 7 Competition Etiquette & Protocol

Article 40 Salutes

1. Palm & Fist Salute Details

- 1.1. Stand upright with the feet next to each other.
- 1.2. The left hand forms a palm and the right hand forms a fist, which are pressed together and held in front of the chest.
- 1.3. The face of the right fist is pressed into the center of the left palm.
- 1.4. The hands are held at chest height at a distance of 20-30cm from the body.



2. Salute with Broadsword Details

- 2.1. Stand upright with the feet next to each other.
- 2.2. The broadsword is held in the left hand with the elbow bent and the blade horizontally across the chest with the sharp edge facing up.
- 2.3. The first joint of the left thumb is pressed into the center of the right palm. The hands are held 20-30 cm in front of the chest.



3. Salute with Straight Sword Details

- 3.1. Stand upright with the feet next to each other.



- 3.2. The straight sword is held in the left hand with the elbow bent and the blade horizontally across the chest with the flat side in contact with the outer portion (ulna) of the left forearm.
- 3.3. The base knuckle of the left index finger is pressed into the center of the right palm. The hands are held 20-30 cm in front of the chest.



- 4. Salute with Spear or Cudgel Details
 - 4.1. Stand upright with the feet next to each other.
 - 4.2. The right hand grips the handle portion of the spear or cudgel 1/3 of the way up the shaft with the elbow bent and the weapon held vertically in front of the chest.
 - 4.3. The left hand forms an open palm and the first joint of the left thumb is pressed into the center of the right palm. The hands are held 20-30 cm in front of the chest.



- 5. Salute with Double Apparatus
 - 5.1. For routines utilizing double apparatus, these should be held together in one hand as in a salute with broadsword, sword, spear or cudgel above.
 - 5.1.1. If this is impractical, the apparatus may be held in both hands and while looking at the head judge in the eyes as a way of salute.

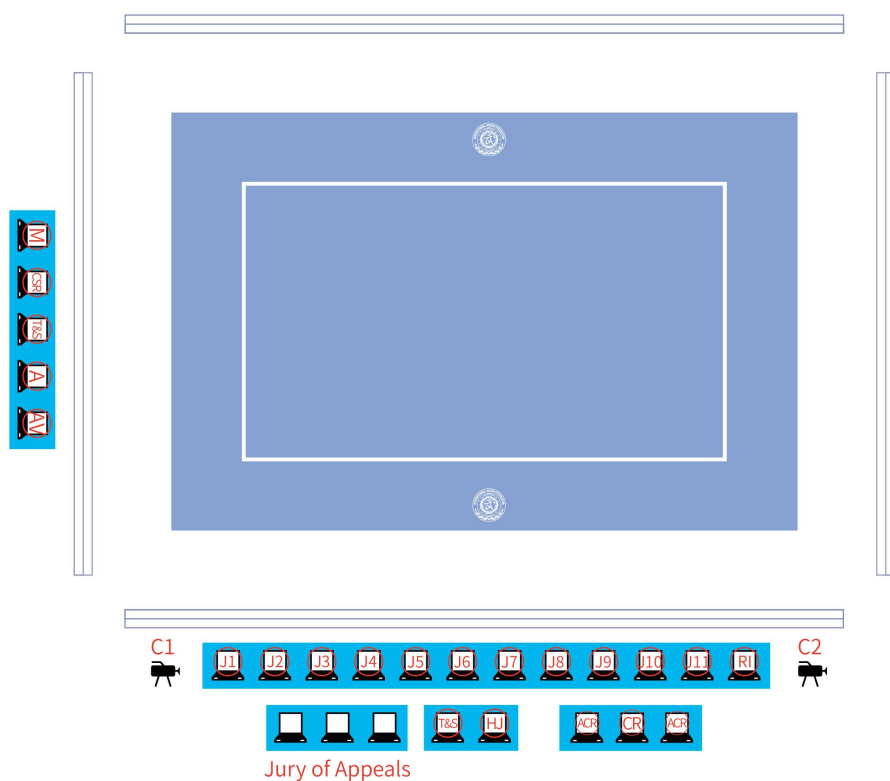


1. Roll-call Official Inspecting an Apparatus
 - 1.1. For short apparatus the competitor should hand it to the official upright vertically with the tip of the weapon pointing downwards.
 - 1.2. For long apparatus the competitor should hand it to the official upright to them vertically with the tip of the weapon pointing upwards.

Article 42 Field of Play Layout



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JOA	Jury of Appeals
C	Jury of Appeals Camera Operator
HJ	Head Judge
J	Scoring Judges
CR	Chief Referee
ACR	Assistant Chief Referee
M	Medical Service
CSR	Chief Scheduler-Recorder
T&S	Timing & Scoring Operator
A	Announcer
AV	Audio-Video Controller

- 1.1. J1-J12 indicate the sideline scoring judges and the Routine Inspector. J1, J5, J9 indicate the seating location for the A Group (Quality of Movements) judges. J2, J4, J6, J8, J10 indicate the seating location for the B Group (Overall Performance) judges. J3, J7, J11 indicate the seating location for the C Group (Degree of Difficulty) judges. J12 indicates the seating location of the Routine Inspector.
- 1.2. HJ indicates the seating location of the Head Judge. T&S indicates the seating location of the electronic scoring system operator.
- 1.3. CR indicates the seating location of the Chief Referee. ACR indicates the seating location of the Assistant Chief Referee(s).



- 1.4. For Duilian (Choreographed Sparring) events, group routine events, and for optional and compulsory routine events, there will be a total of eight (8) sideline scoring judges, and one (1) Routine Inspector (if required). There should be a space of 50cm between each judge. J2, J4, J6 indicate the seating location for the A Group (Quality of Movements) judges. J1, J3, J5, J7, J9 indicate the seating location for the B Group (Overall Performance) judges. J8 indicates the seating location of the Routine Inspector. When not utilizing an electronic scoring system, seated on either side of the Head Judge will be the Score Keeper and the Time Keeper.
2. Judges Stage/Platform
 - 2.1. One Field of Play
 - 2.1.1. The judges seating will be separated into two (2) rows with a distance of 120cm to 150cm between each row.
 - 2.1.2. The back row will be elevated 40cm higher than the front row.
 - 2.1.3. The Jury of Appeals and the Chief Referee will be seated in the same row.
 - 2.2. Two (or more) Fields of Play
 - 2.2.1. The Jury of Appeals will be seated in the middle between the Fields of Play.

II. Wushu Taolu Competition Judging Methods (Excerpt)

Chapter 1 - Roles & Responsibilities

Section 1 Judges and Competition Officials

1. Judges
 - 1.1. Chief Referee
 - 1.1.1. Lead the judging team and oversee all aspects of judging for the competition.
 - 1.1.2. Organize the judges group to review and study the rules prior to the start of the competition. Organize and lead scoring practice sessions and clarify and explain the rules and regulations.
 - 1.1.3. Inspect the competition venue, equipment, judging equipment, competition forms and documents, and the electronic scoring system.
 - 1.1.4. Participate in the Technical Meeting and present a report covering important aspects of the event. Answer technical questions as necessary from the various teams. Overview the drawing lots ceremony.
 - 1.1.5. Assist and direct the announcers, sound technicians and the Jury of Appeals Camera Operators in their work as necessary.



- 1.1.6. The day before the competition begins, organize the judges group, including the electronic scoring system operators, the announcers, the sound technicians, and the jury of appeals camera operators to participate in a mock competition rehearsal.
- 1.1.7. Organize a judge's preparatory meeting 30 minutes prior to the start of each competition session. Hold judges' debriefings following the conclusion of each session.
- 1.1.8. During a competition session, may replace officials if necessary, and have the right to take disciplinary action against judges who have committed serious errors.
- 1.1.9. Review and approve the competition results.
- 1.2. Assistant Chief Referee
 - 1.2.1. Work under the leadership of the Chief Referee.
 - 1.2.2. May act on behalf of the Chief Referee in case of their absence.
- 1.3. Head Judge
 - 1.3.1. Work under the leadership of the Chief Referee.
 - 1.3.2. Lead the judges study group prior to the start of the competition. Participate in the mock competition rehearsal.
 - 1.3.3. Be responsible for reviewing the Degree of Difficulty and compulsory content registration forms.
 - 1.3.4. Organize the judging implementation, and review and, if necessary, handle any the notification of routine nonconformance as notified by the Routine Inspector.
 - 1.3.5. Deduct points for routine time limit violations (under time/over time); and/or for choreographic errors. Award bonus points for successful execution of registered innovative Degree of Difficulty techniques.
 - 1.3.6. Advise the Chief Referee to take disciplinary action against a judge who has committed serious errors.
- 1.4. Scoring Judges
 - 1.4.1. Obey the Head Judge and work diligently. Participate in the judges' study sessions and mock competition rehearsal. Perform all necessary competition preparation work.
 - 1.4.2. Implement the rules and regulations. Judge each competitor's actual performance independently in line with the rules and make detailed notes.
 - 1.4.3. Group A judges are responsible for the evaluation of the Quality of Movements of a competitor's performance routine.
 - 1.4.4. Group B judges are responsible for the evaluation of the Overall Performance of a competitor's performance routine.
 - 1.4.5. Group C judges are responsible for the evaluation of the registered Degree of Difficulty techniques of a competitor's performance routine.
- 1.5. Routine Inspector



- 1.5.1. Obey the Head Judge and work diligently. Fully master the optional routines, duilian (choreographed sparring) events and group events routine content requirement. Fully master all the compulsory routines. Participate in the judges' study sessions and mock competition rehearsal. Perform all necessary competition preparation work.
- 1.5.2. Implement the rules and regulations. Examine the content of each competitor's actual routine performance and keep detailed notes and records.
- 1.5.3. Expeditiously inform the Head Judge if an athlete's routine execution and choreography fails to conform to the requirements.
- 1.6. Chief Scheduler–Recorder
 - 1.6.1. Be responsible for all recording work. Allocate work in line with the event requirements.
 - 1.6.2. Arrange study sessions for the recording group to review competition rules, regulations.
 - 1.6.3. Review all event Degree of Difficulty and compulsory content registration forms. Be responsible for compiling meeting schedules, athlete's training sessions' schedules and competition schedule.
 - 1.6.4. Compile the athlete start lists and all other competition forms.
 - 1.6.5. Inspect and accept all choreography related items and related prizes.
 - 1.6.6. Participate in the technical meeting. Arrange the drawing lots ceremony and the event order.
 - 1.6.7. Arrange for the scheduling and recording group's participation in the mock competition rehearsal.
 - 1.6.8. Arrive at the venue at least 45 minutes prior to the start of the competition session and perform all necessary preparation work.
 - 1.6.9. Deliver the final roll call list to the Chief Referee, the electronic scoring system operators and announcers on time.
 - 1.6.10. Review competition results and ranking.
 - 1.6.11. Organize and print the result booklets.
- 1.7. Chief Registrar
 - 1.7.1. Organize and prepare the roll-call work and assign work in line with the requirements.
 - 1.7.2. Organize the roll-call groups study sessions to review the rules and regulations.
 - 1.7.3. Inspect and accept the items roll-call items.
 - 1.7.4. Work with the organizing committee to confirm the athlete field of play entry and exit routes and confirm the location of the roll-call area.
 - 1.7.5. Arrange for the roll-call group's participation in the mock competition rehearsal.
 - 1.7.6. Arrive at the venue 45 minutes prior to the start of the competition session and perform all necessary preparation work.
 - 1.7.7. Inspect weapons and uniforms of all competitors.
 - 1.7.8. Deliver the final roll call list to the Chief Scheduler-Recorder on time.



2. Competition Officials

2.1. Scheduler-Recorders

- 2.1.1. Organize and prepare work as in line with the Chief Scheduler-Recorder's requirements.
- 2.1.2. Study the rules and regulations. Participate in the mock competition rehearsal.
- 2.1.3. Review the registration forms in line with the regulation requirements, including:
 - Number of participants
 - Athlete's full names
 - Athlete's dates of birth
 - Athlete's Registered Events
 - Compile statistics
- 2.1.4. Compile the meeting agendas, training schedules, and competition schedules. Compile the event booklets.
- 2.1.5. Review the Degree of Difficulty and compulsory content registration forms.
- 2.1.6. Following the drawing of lots ceremonies, print each event's start list and deliver them to each participating team.
- 2.1.7. Prepare the various forms needed for the competition.
- 2.1.8. Prepare the competition notice boards. Post the various announcements on these boards in a timely manner.
- 2.1.9. Print the certificates and distribute them in a timely manner.
- 2.1.10. Prior to the start of each medal awarding ceremony, deliver the athlete name lists to the Chief Registrar, the announcers and the medal awarding group.
- 2.1.11. Prepare, print and distribute the results booklets.

2.2. Roll-Call Officials

- 2.2.1. Organize and prepare work as in line with the Chief Registrar's requirements.
- 2.2.2. Study the rules, regulations and related competition standards. Participate in the mock competition rehearsal.
- 2.2.3. Perform the first roll-call 30 minutes prior to the start of the event concerned. Perform the second roll-call 20 minutes prior to the start of the event concerned. Perform the third roll-call 10 minutes prior to the start of the event concerned. Check and confirm each athlete's details at each roll call session. Ensure that each athlete's weapon(s) and uniform conform to the regulations.
- 2.2.4. 5 minutes prior to the start of the event concerned, lead the athletes to the designated waiting area.
- 2.2.5. Lead the athletes into the field of play and instruct them to perform the palm and fist salute towards the Head Judge and then hand over the roll-call start list to the Head Judge.



- 2.2.6. Prior to the athletes entering the field of play, check their accreditation card and confirm their identity. Inspect the competition attire and weaponry.
- 2.2.7. Lead the athletes to the field of play and lead them out following their performance.
- 2.2.8. Conduct roll-call prior to the commencement of the medal awarding ceremony.
- 2.3. Time Keeper (Utilized when no electronic scoring system is available)
 - 2.3.1. Study the rules, regulations and related competition standards. Participate in the mock competition rehearsal.
 - 2.3.2. Accurately record all athletes' routine time duration. Report each athlete's routine time to the Head Judge in a timely manner.
- 2.4. Score Keeper (Utilized when no electronic scoring system is available)
 - 2.4.1. Study the rules, regulations and related competition standards. Participate in the mock competition rehearsal.
 - 2.4.2. Accurately record each judge's evaluation result and calculate his or her Quality of Movements score, Overall Performance score and Degree of Difficulty score. Report each athlete's score to the Head Judge in a timely manner.
- 2.5. Announcers
 - 2.5.1. Have a good grasp and understanding of the competition regulations, event rules, wushu characteristics, and other important aspects related to the event.
 - 2.5.2. Be familiar with the athletes, judges, and Jury of Appeals members' information.
 - 2.5.3. Participate in the mock competition rehearsal.
 - 2.5.4. Arrive at the venue 1 hour prior to the start of the competition session. Introduce aspects of that particular competition as well as about competitive wushu in general, the particular event characteristics, and other points of interest to the audience.
 - 2.5.5. Announce the start of the competition. Introduce the Jury of Appeals members as well as the judges that are serving during a session.
 - 2.5.6. Announce each athlete's final score.
 - 2.5.7. Announce notices from the organizing committee. In case of emergency, announce the steps to be taken by all in a timely manner.
 - 2.5.8. Direct the medal awarding ceremony.
- 2.6. Sound Technicians
 - 2.6.1. Prepare ceremonial music and other promotional audio/visual materials.
 - 2.6.2. Play respective routine music for the athletes during their training sessions. Store the respective music in the correct location on the PC.
 - 2.6.3. Participate in the mock competition rehearsal.
 - 2.6.4. Arrive at the venue 1 hour prior to the start of the competition session and play the respective audio/visual materials.



- 2.6.5. Play the required general music during the event as well as during the medal awarding ceremony.
- 2.6.6. Play each athlete's respective music during his or her performance.
- 2.7. Jury of Appeals Camera Operators
 - 2.7.1. Inspect all the video recording cameras and related equipment to ensure they are functioning correctly.
 - 2.7.2. Participate in the mock competition rehearsal.
 - 2.7.3. Clearly record each competitor's performance in full without interruption.
 - 2.7.4. Playback the video in line with the requirements during the competition.
 - 2.7.5. May only leave the competition venue following a session with the approval of the chairman of the jury of appeals.
 - 2.7.6. Supply the full competition recording to the technical committee for archival purposes.

Section 2 Members of the Jury of Appeals

- 1. Chairman
 - 1.1. Preside over the work of the Jury of Appeals
 - 1.2. Inspect the Jury of Appeals' equipment.
 - 1.3. Participate in the technical meeting and report the main aspects related to the appeals process.
 - 1.4. Will not accept any appeals lodged from fifteen minutes following the conclusion of the display of the results of the routine in question.
 - 1.5. Will issue and receive the appeal forms and the US\$200 appeal fee, and issue receipts for such.
 - 1.6. Manage the appeal investigation process through the relevant video review and oversee the jury's deliberation and voting process. Promptly report the jury's verdict to the relevant team as well as to the organizing committee for record purposes.
 - 1.7. Should an appeal be found through the appeals process to be justified, the athlete's final score will be adjusted, and the appeal fee will be refunded to the team.
- 2. Members
 - 2.1. Conduct work in line with what has been assigned by the chairman.
 - 2.2. Investigate and deliberate an appeal in line with its specific content.

Section 3 Other Personnel

- 1. Electronic Scoring System Operators
 - 1.1. Open and close the online registration system in line with the event regulations. Keep all submitted information confidential.



- 1.2 Accept all information and registrations submitted online including participants' information, registered event information, Degree of Difficulty registration as well as compulsory content registration. Compile full competition statistic packages.
- 1.3 Enter all registered Degree of Difficulty and compulsory content into the electronic scoring system.
- 1.4 Supply all relevant competition forms.
- 1.5 Participate in the technical meeting. Conduct the drawing of lots and assist the chief scheduler-recorder to confirm each event's start list.
- 1.6 Provide service to the judges during the judge's refresher sessions. Participate in the mock competition rehearsal.
- 1.7 Arrive at the venue 1 hour prior to the start of the competition session. Ensure that the electronic scoring system is operating correctly throughout the entire duration of each competition session.
- 1.8 Supply each events results form.
2. Medal Awarding Ceremony Hostesses
 - 2.1 Participate in the mock medal awarding ceremony rehearsal.
 - 2.2 Arrive at the venue 60 minutes prior to the start of the medal awarding ceremony.

Chapter 2 - Evaluation Method and Standard

Section 1 - Evaluation of Quality of Movements (Judging Group A)

1. Technique Deduction Content & Specification Standards
 - 1.1. Changquan, Jianshu, Daoshu, Qiangshu & Gunshu
 - 1.1.1. Changquan, Jianshu, Daoshu, Qiangshu & Gunshu technique categories, deduction content and deduction codes. (Table 2-1-1)

Table 2-1-1 Changquan, Jianshu, Daoshu, Qiangshu & Gunshu technique categories, deduction content & deduction codes

Category	Technique Name/ Description	Deduction Content	Code
Hand Forms/Shapes	Quán (Fist)	<ul style="list-style-type: none"> ◆ Face of fist uneven ◆ The thumb is not pressing on the second segment of the middle finger 	01
	Zhǎng (Palm)	<ul style="list-style-type: none"> ◆ Four fingers not straight and held together ◆ Thumb is not bent and held in tightly 	02
	Gōu Shǒu (Hook)	<ul style="list-style-type: none"> ◆ The five fingers are not pinched together ◆ Wrist not hooked completely 	03
	Jiàn Zhǐ (Sword Fingers)	<ul style="list-style-type: none"> ◆ Index finger and middle finger not kept straight and together ◆ Thumb not pressing on the ring finger and little finger 	04
	Bān Jiǎo Cháo Tiān Zhí Lì (Grasp the foot and bring it to head level with the leg held vertically while remaining)	<ul style="list-style-type: none"> ◆ Supporting Leg Bent ◆ Raised Leg Bent 	10



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Balance Techniques	standing)		
	Cè Tī Bào Jiǎo Zhí Lì (Side kick up to catch the foot at head level with the leg held vertically while remaining standing)		
	Hòu Tī Bào Jiǎo Zhí Lì (Back kick and hold the leg vertically while remaining standing)	◆ Torso leaning forward more than 45 degrees	11
	Yǎng Shēn Píng Héng (Backward Leaning Balance)	◆ The raised leg is held below horizontal level	12
	Shí Zì Píng Héng (Forward Leaning Balance with Arms Outspread)	◆ The torso is below horizontal level ◆ Supporting leg bent	13
	Kòu Tuǐ Píng Héng (Rear Cross-legged Balance)	◆ Thigh of supporting leg is not at horizontal level	14
	Pán Tuǐ Píng Héng (Front Cross Legged Balance)		
Leg Techniques	Cè Shēn Píng Héng (Sideways Leaning Balance)	◆ Supporting leg bent ◆ Raised leg bent	15
	Tàn Hǎi Píng Héng (Exploring the Ocean Balance)		
	Wàng Yuè Píng Héng (Gazing at the Moon Balance)	◆ Torso held higher than 45 degrees above horizontal level ◆ Waist not twisted toward the rear in the direction of the supporting leg ◆ Surface of the foot of the raised bent leg not extended flat	16
	Qián Sǎo Tuǐ (Front Sweep)	◆ The thigh of supporting leg is above horizontal level ◆ The sole of sweeping foot leaves the ground after making contact for the sweeping action ◆ Sweeping leg obviously bent 45° or more	20
	Hòu Sǎo Tuǐ (Back Sweep)	◆ The sole of sweeping foot leaves the ground after making contact for the sweeping action ◆ Sweeping leg obviously bent 45° or more	21
	Diē Shù Chā (Falling Front Split)	◆ The sole of the front foot turns inward and touches the ground ◆ Rear leg obviously bent 45° or more	22
	Tán Tuǐ (Snap/Spring Kick)	◆ The kicking leg does not transition from obviously bent (45° or more) to completely straight	23
Leg Techniques	Dēng Tuǐ (Heel Push Kick)		
	Chuài Tuǐ (Side Kick)	◆ Knee/s bent at the apex of the kick ◆ Heel of supporting leg off the floor	24
	Zhèng Tī Tuǐ (Front Stretch Kick)		
Leg Techniques	Cè Tī Tuǐ (Side Stretch Kick)		



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	<p>Lǐ Hé Pāi Jiǎo (Inward Slap Kick)</p> <p>Bǎi Lián Pāi Jiǎo (Lotus Slap Kick)</p> <p>Dān Pāi Jiǎo (Front Slap Kick)</p>	<p>◆ Toes of slapped foot below shoulder height</p> <p>◆ Slap missed and/or inaudible</p>	25
	<p>Tí Xī Dú Lì (Single Knee Raised Position)</p>	<p>◆ Raised knee below waist level</p> <p>◆ Raised foot's toes not pointed and hooking inwards</p>	26
Jumping Techniques	<p>Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)</p> <p>Téng Kōng Xié Fēi Jiǎo (Jumping Slant Kick)</p> <p>Téng Kōng Shuāng Fēi Jiǎo (Jumping Double Front Slap Kick)</p> <p>Xuàn Fēng Jiǎo (Tornado Kick)</p> <p>Téng Kōng Bǎi Lián (Jumping Lotus Kick)</p>	<p>◆ Toes of slapped foot below shoulder height</p> <p>◆ Slap missed and/or inaudible</p>	30
	<p>Téng Kōng Zhèng Tí Tuǐ (Jumping Front Straight Kick)</p>	<p>◆ Hanging leg bent at the apex of the kick</p>	31
	<p>Cè Kōng Fān (Aerial Cartwheel)</p> <p>Cè Kōng Fān Zhuǎn Tǐ 360° (Aerial Cartwheel Twist 360°)</p>	<p>◆ Leg(s) obviously bent 45° or more while in the air</p>	32
	<p>Xuàn zǐ (Butterfly Kick)</p> <p>Xuàn zǐ Zhuǎn Tǐ (Butterfly Twist)</p>	<p>◆ Angle of the torso is 45° or above during the twist</p> <p>◆ Leg/s obviously bent 45° or more while in the air</p>	33
	<p>Téng Kōng Jiàn Tàn (Jumping Snap/Spring Kick)</p> <p>Téng Kōng Dēng Tuǐ (Jumping Heel Push Kick)</p>	<p>◆ Snap/Spring (pushing) leg does not transition from obviously bent (45° or more) to completely straight</p> <p>◆ Snap/Spring (pushing) leg below horizontal level</p>	34
	<p>Gōng Bù (Bow Stance)</p>	<p>◆ The knee of the front leg is not above the instep</p> <p>◆ The thigh of the bending (front) leg is not parallel to the ground</p> <p>◆ Any portion of the sole of the rear leg obviously off the floor</p> <p>◆ The rear foot is not hooked inwards with the toes pointing obliquely forwards.</p>	50
	<p>Mǎ Bù (Horse Stance)</p>	<p>◆ Thighs not horizontal</p> <p>◆ The distance between the inner portions of the two feet is narrower than performer's shoulder width</p> <p>◆ Knee/s buckling inwards</p> <p>◆ The heel/s raised off the ground</p> <p>◆ Toes of foot/feet pointing outward 45° degrees or more</p>	51
	Stances & Footwork		



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	Xū Bù (Empty Stance)	<ul style="list-style-type: none"> Thigh of squatting leg is not parallel to the ground The heel of supporting foot is raised off the ground 	52
	Pū Bù (Crouching Stance)	<ul style="list-style-type: none"> The back of the thigh of the squatting leg is not in contact with the calf The extended leg is not completely straight Extended legs foot is not turned inwards with the sole completely flat on the ground 	53
	Xiē Bù (Cross-Legged Crouching Stance)	<ul style="list-style-type: none"> The two legs are not crossed The buttocks are not in contact with the calf of the sitting leg 	54
	Zuò Pán (Cross-Legged Sitting)	<ul style="list-style-type: none"> Neither one of the buttocks are in contact with the floor Either one of the feet is in contact with the floor 	58
Weapon Techniques	Guà Jiàn (Straight sword Hooking Parry) Liǎo Jiàn (Straight sword Uppercut)	<ul style="list-style-type: none"> Straight sword and forearm are aligned No obvious vertical circle formed 	60
	Wò Jiàn (Gripping the Straight sword)	<ul style="list-style-type: none"> Any finger wraps around the top of the hand guard and touches the edge of the blade 	61
	Chán Tóu (Broadsword Twinning) Guǒ Nǎo (Wrapping with the Broadsword)	<ul style="list-style-type: none"> The back of the broadsword blade is not kept close to the body when wrapping or twining 	62
	Lán Qiāng (Outward Blocking) Ná Qiāng (Inward Blocking with the Spear) Zhā Qiāng (Spear Thrust)	<ul style="list-style-type: none"> Spear head not travelling in a clearly defined arc Spear end protruding from grip (extending past rear grip) The thrusting arm and the spear shaft do not form a straight line horizontally 	63
	Píng Lūn Gùn (Horizontal Cudgel Windmill Waving with one hand)	<ul style="list-style-type: none"> No obvious horizontal circle formed 	64
	Lì Wǔ Huā Qiāng (Vertical Figure "8" with the Spear) Lì Wǔ Huā Gùn (Vertical Figure "8" with the Cudgel) Shuāng Shǒu Tí Liǎo Huā Gùn (Vertical Uppercutting Cudgel with Both Hands)	<ul style="list-style-type: none"> The spear/cudgel does not rotate in an obvious vertical plane 	65
	Qì Xiè Pāo Jiē (Weapon Throwing & Catching Techniques)	<ul style="list-style-type: none"> Weapon caught in a hugging manner. Failure to catch the straight sword/broadsword by the handle; the cudgel/spear shaft with a single hand. 	66

1.1.2. Changquan, Jianshu, Daoshu, Qiangshu & Gunshu deduction standards

- Within a single technique, should there be 1 or more errors, 0.1 will be deducted once.



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- Within a single group of movements, should there be 2 or more occurrences of the same weapon technique errors, 0.1 will only be deducted once.
- For balance techniques held for less than 2 seconds, 0.1 will be deducted once.
- No obvious vertical circle formed/No obvious horizontal circle formed refers to the tip of the sword/cudgel/spear tip rotating at an angle of 45° or more off of the vertical/horizontal plane.

1.2. Nanquan, Nandao & Nangun

1.2.1. Nanquan, Nandao & Nangun technique categories, deduction content and deduction codes. (Table 2-1-2)

Table 2-1-2 Nanquan, Nandao & Nangun technique categories, deduction content & deduction codes.

Category	Technique Name/ Description	Deduction Content	Code
Hand Forms/Shapes	Quán (Fist)	<ul style="list-style-type: none"> ◆ Face of fist uneven ◆ The thumb is not pressing on the second segment of the middle finger 	01
	Hǔ Zhǎo (Tiger's Claw)	<ul style="list-style-type: none"> ◆ Five fingers not separated with the first and second joints of each finger not hooked and flexed ◆ Center of the palm not pressed out 	02
	Hè Zuǐ (Crane's Beak)	<ul style="list-style-type: none"> ◆ Five Fingers not pinched together ◆ Wrist flexed (bent) when striking 	03
	Dān Zhǐ Zhǎng (Single Finger Palm)	<ul style="list-style-type: none"> ◆ Index finger not Straight ◆ The other 4 fingers not tightly bent/hooked 	04
Leg Techniques	Qián Sǎo Tuǐ (Front Sweep)	<ul style="list-style-type: none"> ◆ The thigh of supporting leg is above horizontal level ◆ The sole of sweeping foot leaves the ground after making contact for the sweeping action ◆ Sweeping leg obviously bent 45° or more 	20
	Héng Cǎi Tuǐ (Horizontal Stamping Kick)		
	Dēng Tuǐ (Heel Push Kick)	<ul style="list-style-type: none"> ◆ The kicking leg does not transition from obviously bent (45° or more) to completely straight 	23
	Hǔ Wěi Tuǐ (Tiger Tail Kick)		
	Zhuǎn Shēn Hòu Bǎi Tuǐ (Turning Back Crescent Kick)	<ul style="list-style-type: none"> ◆ Kicking leg bent ◆ Toes of the kicking leg do not exceed waist height 	25
	Tí Xī Dú Lì (Single Knee Raised Position)	<ul style="list-style-type: none"> ◆ Raised knee below waist level ◆ Raised foot's toes not pointed and hooking inwards 	26
	Héng Dīng Tuǐ (Horizontal Nail Kick)	<ul style="list-style-type: none"> ◆ The front (kicking) leg does not transition from bent (less than 45°) to completely straight ◆ The front (kicking) leg does not travel horizontally across to the opposite side of the body ◆ The toes of the kicking foot are not pulled back 	27



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Jumping Techniques	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) Xuàn Fēng Jiǎo (Tornado Kick) Téng Kōng Bǎi Lián (Jumping Lotus Kick)	<ul style="list-style-type: none"> ◆ Toes of the slapped foot or kicked leg are below shoulder level ◆ Slap missed and/or inaudible 	30
	Cè Kōng Fān (Aerial Cartwheel)	<ul style="list-style-type: none"> ◆ Leg/s obviously bent 45° or more while in the air 	32
Tumbling Techniques	Téng Kōng Pán Tuǐ 360° Cè Pū (Flying Cross Legged Kick 360° to Falling on Side)	<ul style="list-style-type: none"> ◆ Toes of the kicking leg do not exceed head level 	40
	Téng Kōng Shuāng Cè Chuài (Jumping Double Side Kick)	<ul style="list-style-type: none"> ◆ The legs are not held close together when kicked out and/or are obviously bent when kicked out 	42
Stances & Footwork	Gōng Bù (Bow Stance)	<ul style="list-style-type: none"> ◆ The thigh of the bending (front) leg is not held at a range from horizontal level to 45° degrees (excluding 45° degrees) above horizontal level ◆ The rear foot is not hooked inwards with the toes pointing obliquely forwards ◆ Any portion of the sole of the rear leg obviously off the floor 	50
	Mǎ Bù (Horse Stance)	<ul style="list-style-type: none"> ◆ The thigh/s not held at a range from horizontal level to 45° degrees (excluding 45° degrees) above horizontal level ◆ The distance between the inner portions of the two feet is narrower than performers shoulder width ◆ Knee/s buckling inwards ◆ Heel/s raised off the ground 	51
	Xū Bù (Empty Stance)	<ul style="list-style-type: none"> ◆ The thigh of the supporting leg is not held at a range from horizontal level to 45° degrees (excluding 45° degrees) above horizontal level ◆ Knee and toes of supporting leg misaligned 	52
	Pū Bù (Crouching Stance)	<ul style="list-style-type: none"> ◆ The back of the thigh of the squatting leg is not in contact with the calf ◆ The extended leg is not completely straight ◆ Extended leg's foot is not turned inwards with the sole completely flat on the ground. 	53
	Dié Bù (Butterfly Stance)	<ul style="list-style-type: none"> ◆ The inner part of the shank/calf of the splayed leg/s is not fully in contact with the ground ◆ The inner part of the ankle/heel of the splayed leg/s is not fully in contact with the ground 	55
	Guì Bù (Single Kneeling Stance)	<ul style="list-style-type: none"> ◆ The knee of the lower kneeling leg touches the ground ◆ The buttock does not sit fully on the shank/calf of the lower kneeling leg 	56
	Qí Lóng Bù (Dragon Riding Stance)	<ul style="list-style-type: none"> ◆ The thigh of the front leg is not held at a range from horizontal level to 45° degrees (excluding 45° degrees) above horizontal level ◆ The knee of the back leg makes contact with the ground 	57



Weapon Techniques	Chán Tóu (Broadsword Twining) Guǒ Nǎo (Wrapping with the Broadsword)	♦ The back of the broadsword blade is not kept close to the body when wrapping or twining	62
	Dǐng Gùn (Cudgel Handle Planting)	♦ The end of the cudgel handle is not planted firmly on the ground ♦ The tip of the cudgel is below the athlete's head level	67

1.2.2. Nanquan, Nandao & Nangun deduction standards.

- Within a single technique, should there be 1 or more errors, 0.1 will only be deducted once.
- Within a single group of movements, should there be 2 or more occurrences of the same weapon technique errors, 0.1 will only be deducted once.
- It is permitted to not slap the kicking foot during Téng Kōng Wáy Bǎi Tuǐ (Jumping Lotus Kick).

1.3. Taijiquan & Taijijian

1.3.1. Taijiquan & Taijijian technique categories, deduction content and deduction codes. (Table 2-1-3)

Table 2-1-3 Taijiquan & Taijijian technique categories, deduction content & deduction codes.

Category	Technique Name/Description	Deduction Content	Code
Hand Forms/Shapes, Techniques & Body Posture	Quán (Fist)	♦ Face of fist uneven ♦ The thumb is not pressing on the second segment of the middle finger	01
	Zhǎng (Palm)	♦ Four fingers not separated (excluding special techniques) ♦ The fingers are straightened ♦ Tigers mouth not rounded (excluding special techniques) ♦ The center of the palm not drawn in and rounded (excluding special techniques)	02
	Jiàn Zhǐ (Sword Fingers)	♦ Index finger and middle finger not kept straight and together ♦ Thumb not pressing on the ring finger and little finger	04
	Hand Technique	♦ Elbow lifted ♦ Arm straight ♦ Armpit closed	05
	Body Posture	♦ Head and body not aligned ♦ Shoulders hunched, rounded lower back, buttocks sticking out ♦ Shoulders shrugged ♦ Waist twisted ♦ Buttocks protruding	06
	Dīshì Qián Dēng Cǎi Jiǎo Píng Héng (Forward Sole Kick with Low Step Balance)	♦ The heel of the supporting leg is raised ♦ Kicking leg bent at knee ♦ The foot of the kicking leg is not turned outwards	17



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Balance Techniques	Qián Jǔ Tuǐ Dī Shì Píng Héng (Low Balance with Leg Stretched Forward)	◆ Forward stretched leg bends and/or drops below horizontal level at any point during transition from standing to squatting	18
	Hòu Chā Tuǐ Dī Shì Píng Héng (Low Balance with Leg Crossed Behind)	◆ The foot of the leg crossed behind the supporting leg makes contact with the ground	19
Leg Techniques	Diē Chā (Hurdler's Split Position)	◆ Front foot turns in and touches the carpet ◆ Angle between the two legs is 45° degrees or less	22
	Fēn Jiǎo (Parting Kick)	◆ The raised leg is bent ◆ The raised leg is below horizontal level	23
	Dēng Jiǎo (Heel Kick)		
	Bǎi Lián Pāi Jiǎo (Lotus Slap Kick)	◆ Kicking Leg Bent When Slapped ◆ Slap missed and/or inaudible	25
	Dǎn Pāi Jiǎo (Front Slap Kick)		
Jumping Techniques	Tí Xī Dú Lì (Single Knee Raised Position)	◆ Raised knee lower than waist level	26
	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)		
	Xuàn Fēng Jiǎo (Tornado Kick)	◆ Toes of the slapped foot are below shoulder level ◆ Slap missed and/or inaudible	30
	Téng Kōng Bǎi Lián (Jumping Lotus Kick)		
Stances & Footwork	Téng Kōng Zhèng Tí Tuǐ (Jumping Front Straight Kick)	◆ Hanging leg bent at the apex of the kick	31
	Gōng Bù (Bow Stance)	◆ Knee of front leg is not above the instep or in front of the toes ◆ The thigh of the bending (front) leg is not held at a range from horizontal level to 45° degrees (excluding 45° degrees) above horizontal level ◆ Any portion of the sole of the rear leg obviously off the floor ◆ The rear foot is not hooked inwards with the toes pointing obliquely forwards ◆ Knee of rear leg collapsed inwards passed the medial portion of the rear foot	50
	Mǎ Bù (Horse Stance)	◆ The thigh/s are not held at a range from horizontal level to 45° degrees (excluding 45° degrees) above horizontal level ◆ Knee/s collapsed inwards passed the medial portion of the foot/feet	51
	Xū Bù (Empty Stance)	◆ Heel of front leg touches the floor ◆ Heel of supporting leg off the floor ◆ Knee and toes of supporting leg misaligned	52



	Pū Bù (Crouching Stance)	<ul style="list-style-type: none"> ◆ Squatting leg is not in full squat with the back of the thigh in contact with the calf ◆ The extended leg is not completely straight ◆ Extended leg's foot is not hooked inwards with the sole completely flat on the ground 	53
	Shàng Bù (Advancing Step)	<ul style="list-style-type: none"> ◆ Knee and toes of supporting leg misaligned ◆ Foot is dragged when stepping (excluding special techniques) ◆ Center of gravity rising and falling when stepping ◆ Foot is raised too high off the ground when stepping 	59
	Tuì Bù (Retreating Step)		
	Jìn Bù (Forward Step)		
	Gēn Bù (Follow-up Step)		
Weapon Techniques	Cè Xíng Bù (Sideways Step)		
	Guà Jiàn (Straight Sword Hooking Parry)	<ul style="list-style-type: none"> ◆ Straight sword and forearm are aligned ◆ No obvious vertical circle formed 	60
	Liǎo Jiàn (Straight Sword Uppercut)		
	Wò Jiàn (Gripping the Straight sword)	<ul style="list-style-type: none"> ◆ Any finger wraps around the top of the hand guard and touches the edge of the blade 	61
	Jiǎo Jiàn (Straight Sword Enveloping)	<ul style="list-style-type: none"> ◆ Tip of the straight sword not travelling in a clearly-defined circle 	68

1.3.2. Taijiquan & Taijijian deduction standards.

- Within a single technique, should there be 1 or more errors, 0.1 will only be deducted once.
- Within a single group of movements, should there be 2 or more occurrences of the same weapon technique errors, 0.1 will only be deducted once.
- Within a single group of movements, should there be 2 or more occurrences of the same footwork error, 0.1 will only be deducted once.
- Within a single group of movements, should there be 2 or more occurrences of the same stance errors, 0.1 will only be deducted once. "Single group of movements" refers to same position, hand technique, leg technique, footwork or weapon technique executed once, twice or more times in a sequence.
- Within a single routine, deductions for Quán (Fist), Zhǎng (Palm), Jiàn Zhǐ (Sword Fingers), Hand Technique, and Body Posture may be deducted at most three (3) times for each one respectively.



- Deductions will be made for the above each time they occur; however, the electronic scoring system (or score keeper for non-electronic scoring systems) will enforce a deduction limit of 0.3 for each technique.
- “Knee and toes of supporting leg misaligned” refers to the knee-tip of the supporting leg being drawn in and surpassing the vertical line of the medial portion of the supporting foot when stepping.

1.4. Duilian (Choreographed Sparring) Routines

1.4.1. Duilian (Choreographed Sparring) Routines Technique Categories, deduction content & codes (Table 2-1-4)

Table 2-1-4 Duilian (Choreographed Sparring) Routines Technique Categories, deduction content & codes

Category	Deduction Content	Code	Category	Deduction Content	Code
Method	Attack Wide of or off of target area	90	Co-Operation	Misses in attack or defense	93
	Motionless state held for more than 3 seconds	91		Waiting for partner's attack technique	94
	Duration without attack and defense exceeds 3 seconds	92		Mishit on Partner/s	95

1.4.2. Duilian (Choreographed Sparring) Routines Deduction Standards

- For each technical error 0.10 will be deducted.
- Technical errors will be deducted as they occur in a cumulative manner.

1.5. Jiti (Group Routine) Events

1.5.1. Jiti (Group Routine) Events Technique Categories, deduction content & codes (Table 2-1-5)

Table 2-1-5 Jiti (Group Routine) Events Technique Categories, deduction content & codes

Category	Deduction Content	Code	Category	Deduction Content	Code
Method	Footwork/Stance, Leg Technique not meeting the requirements	90	Co-Operation	Misses in attack or defense during sparring content	93
	Jumping technique, Tumbling Technique not meeting the requirements	91		Waiting for partner's attack technique during sparring content	94
	Weapon Technique not meeting the requirements	92		Mishit on Partner/s during sparring content	95
				Single technique not executed uniformly	96
				Group formation not uniform	97

1.5.2. Jiti (Group Routine) Events Deduction Standards

- For each technical error 0.10 will be deducted.
- Technical errors will be deducted as they occur in a cumulative manner.

2. Other Errors Deduction content, standards & codes

2.1. Other Errors deduction content, standards & codes (Table 2-1-6)



Table 2-1-6 Other Errors Deduction Content, Standards & Codes

Category	Deduction Content & Criteria	Code
Loss of Balance	♦ Torso sways (deduct 0.10)	70
	♦ Foot shuffles or skips (deduct 0.10)	
	♦ Additional Support (deduct 0.20)	71
	♦ Fall (deduct 0.30)	72
Weapons & Apparel	♦ Weapon unintentionally makes contact with the floor (deduct 0.10)	73
	♦ Loss of grip (deduct 0.10)	
	♦ Weapon strikes the body (deduct 0.10)	
	♦ Weapon deforms (deduct 0.10)	
	♦ Weapon Broken (deduct 0.20)	74
	♦ Weapon dropped on the floor (deduct 0.30)	75
Other	♦ Broad Sword Ribbon; Straight sword Tassel; Spear Tassel; Garment Item; Headwear dropped on the floor (deduct 0.10)	76
	♦ Broad Sword Ribbon; Straight sword Tassel; Soft Weapon entangles hand or body (deduct 0.10)	
	♦ Balance technique not maintained for at least 2 seconds (deduct 0.10)	77
Other	♦ Any part of competitors body touches floor outside carpet boundary line. (deduct 0.10)	78
	♦ Forgetting (Movement Forgotten) (deduct 0.10)	79

2.2. Other Errors Deduction Standards

- **Sway:** A sway is defined an athlete's upper body is displaced (sways) in 2 different directions. For example, the athlete loses his center of balance and leans his or her upper body to maintain his balance, either left or right, forward and backwards, or in a circular motion ending upright, it is regarded as a sway.
- **Shuffle:** This refers to a situation when standing or landing on both feet or on a single foot or on one foot and one leg. Should any supporting foot move or be displaced laterally it is considered as a shuffle.
- **Skip:** This refers to a situation when standing or landing on both feet or on a single foot. Should any supporting foot leave the carpet in a skip or hop it is considered a skip.
- **Additional Support:** Should an athlete during his/her performance, either when moving or in a set posture, lose balance and make use of a hand, elbow, knee, non-supporting leg (during a single leg posture) or the weapon as an additional support it is considered as an additional support. (Note: should the weapon hit the floor during the course of a movement without any force applied to it as additional support it should be considered as a weapon hitting the body or floor and be deducted for accordingly).
- **Fall:** Should an athlete during his/her performance, either when moving or in a set posture, lose balance and make use of both hands, the head, the upper arm (above the elbow), shoulder, torso, buttocks; or should any two or more parts of the body



simultaneously make contact with the floor, or one part of the body and the weapon (the weapon is considered an extension of the arm), it is considered as a fall. (Note: In Choreographed Sparring events, intentional falls to the ground are neither considered as nor deducted for as falls).

- **Weapon-Touching-Body:** Should an athlete during a technique with a weapon strike, tap or touch any part of his/her body, it will be considered as weapon-touching-body and be deducted accordingly.
- **Weapon Deformed:** This refers to when the weapon has been deformed to degree in excess of 45° from its original intended shape.
- **Out-of-bounds:** Should an athlete during his/her performance, touch the floor outside of the boundary line of the competition arena with any part of his/her body, it is considered as out-of-bounds. Should the weapon touch the floor outside of the boundary line of the competition arena; or if any part of the performer's body is extended beyond the boundary line of the competition arena but does not make contact with the floor it is not considered as out-of-bounds.
- **Balance Technique Static/Motionless Timing:** Calculation of time begins when the movement first stops in a static or motionless state. This applies to Changquan, Jianshu, Daoshu, Qiangshu & Gunshu events only.
- **Forgetting:** Should an athlete during his/her performance have a lapse of memory and be interrupted and pause unconventionally or have chaotic movements, it is considered as forgetting.
- Should during a single technique, more than one <other error> occur, they will be deducted in a cumulative manner.
- Other Errors will be deducted as they occur in a cumulative manner.

Section 2 - Evaluation of Overall Performance (Judging Group B)

1. Events with Degree of Difficulty Evaluation of Overall Performance.

1.1. Overall Performance grading, categories and values scoring criteria (Table 2-2-1)

Table 2-2-1 Overall Performance grading, categories and values scoring criteria for Events with Degree of Difficulty

Level	Degree	Score Range	Scoring Standard
Superior	①	3.00-2.91	Techniques are correct; exact method; sufficient strength; smooth and effective issuing of force; accurate focus of force; coordination between eyes, hands, bodywork and footwork; distinct rhythm; correct stylistic expression; good harmony between movement and accompanying music (where applicable).
	②	2.90-2.71	
	③	2.70-2.51	
Average	④	2.50-2.31	Techniques are in general correct; generally exact method; generally sufficient strength; smooth and effective issuing of force in general; generally accurate focus of force; general coordination between eyes,
	⑤	2.30-2.11	



	⑥	2.10-1.91	hands, bodywork and footwork; distinct rhythm in general; correct stylistic expression in general; average harmony between movement and accompanying music (where applicable).
Inferior	⑦	1.90-1.61	Techniques are incorrect; inexact method; insufficient strength; rough and ineffective issuing of force; inaccurate focus of force; lack of coordination between eyes, hands, bodywork and footwork; indistinct rhythm; incorrect and indistinct stylistic expression; poor harmony between movement and accompanying music (where applicable).
	⑧	1.60-1.31	
	⑨	1.30-1.01	

2. Events without Degree of Difficulty Evaluation of Overall Performance.

2.1. Overall Performance grading, categories and values scoring criteria of Events without Degree of Difficulty, Duilian (Choreographed Sparring) Routines, and Jiti (Group Routine) Events (Table 2-2-2)

Table 2-2-2 Overall Performance grading, categories and values scoring criteria optional and compulsory events without Degree of Difficulty, Duilian (Choreographed Sparring) Routines, and Jiti (Group Routine) Events

Level	Degree	Score Range	Scoring Standard
Superior	①	5.00-4.81	Techniques are correct; exact method; sufficient strength; smooth and effective issuing of force; accurate focus of force; coordination between eyes, hands, bodywork and footwork; distinct rhythm; correct stylistic expression; good harmony between movement and accompanying music (where applicable).
	②	4.80-4.51	
	③	4.50-4.21	
Average	④	4.20-3.81	Techniques are in general correct; generally exact method; generally sufficient strength; smooth and effective issuing of force in general; generally accurate focus of force; general coordination between eyes, hands, bodywork and footwork; distinct rhythm in general; correct stylistic expression in general; average harmony between movement and accompanying music (where applicable).
	⑤	3.80-3.41	
	⑥	3.40-3.01	
Inferior	⑦	3.00-2.51	Techniques are incorrect; inexact method; insufficient strength; rough and ineffective issuing of force; inaccurate focus of force; lack of coordination between eyes, hands, bodywork and footwork; indistinct rhythm; incorrect and indistinct stylistic expression; poor harmony between movement and accompanying music (where applicable).
	⑧	2.50-2.01	
	⑨	2.00-1.51	

* When utilizing an electronic scoring system, judges will input scores with values between 1.01 and 3.00 and the system will automatically add 2.00 to each judge's score.

Section 3 - Evaluation of Degree of Difficulty (Judging Group C)

1. Degree of Difficulty Coding System

1.1. Balance & Leg Techniques – Technique State/Leg Position – 3 Digit Codes (Table 2-3-1)

Table 2-3-1 Balance, Leg Techniques – Technique State/Leg Position – 3 Digit Codes

Category	First Digit	State	Second Digit	Leg Method	Third Digit	Fourth Digit
Balance Technique	1	Upright	1	Shift	1	A
Leg Technique	2	Backward	2	Kick	2	B
		Forward	3	Control	3	C
		Squat	4	Sweep	4	
		Sideways	5			
		Twisted	6			



1.2. Jumping & Tumbling Techniques Degree of Difficulty Coding Classification

Table 2-3-2 Jumping, Tumbling Techniques – Technique State/Leg Position – 3 Digit Codes

Category	First Digit	State	Second Digit	Leg Direction	Third Digit	Fourth Digit
Jumping Technique	3	Upright/ Straight	1	None	1	A
Tumbling Technique	4	Vertical Rotation	2	Forward-Upward	2	B
		Sagittal Rotation	3	Inward/Left	3	C
		Frontal Rotation	4	Outward/Right	4	
		Complex Rotation	5	Forwards	5	
		Rotation	6	Backwards	6	
				Downwards	7	

1.3. Degree of Difficulty Connections & Throw and Catch Techniques Coding System

Table 2-3-3 Degree of Difficulty Connections & Throw and Catch Techniques Codes

Pū Bù (Crouching Stance)	+0	Zuò Pán (Cross Legged Sitting)	+6
Mǎ Bù (Horse Stance)	+1	Gōng Bù (Bow Stance)	+7
Dié Bù (Butterfly Stance)	+2	Single Foot- landing	+8
Tí Xī Dú Lì (Single Raised-Knee Stance)	+3	Throw + Catch	+9
Diē Shù Chā (Falling Front Split)	+4	Jiǎn Shì (Scissor Position)	+10
Diē Chā (Hurdler's Split Position)	+5	Xiē Shì (Scorpion Stance)	+11

2. Degree of Difficulty Technique Content, Grades and Value Specifications

2.1. Degree of Difficulty Content, Grades and Value Specifications

2.1.1. Changquan, Jianshu, Daoshu, Qiangshu, Gunshu Degree of Difficulty Content, Grades, Values and Codes (Table 2-3-4)

Table 2-3-4 Changquan, Jianshu, Daoshu, Qiangshu, Gunshu Degree of Difficulty Content, Grades, Values and codes.

Category	Degree of Difficulty Content, Grade, Value & Code					
	A Grade (0.20)	Code	B Grade (0.30)	Code	C Grade (0.40)	Code
	Bān Tuǐ Chǎo Tiān Zhí Lì (Grasp the foot and bring it to head level with the leg held vertically while remaining standing)	111A	Shí Zì Píng Héng (Forward Leaning Balance with Arms Outspread)	133B	Hòu Tī Bào Jiǎo Zhí Lì (Back kick and hold the leg vertically while remaining standing)	112C



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Balance Techniques	Cè Tī Bào Jiǎo Zhí Lì (Side kick up to catch the foot at head level with the leg held vertically while remaining standing)	112A				
	Yǎng Shēn Píng Héng (Backward Leaning Balance)	123A				
	Tàn Hǎi Píng Héng (Exploring the Ocean Balance)	153A				
	Wàng Yuè Píng Héng (Gazing at the Moon Balance)	163A				
Leg Techniques	Qián Sǎo Tuǐ 540° (Front Sweep 540°)	244A	Qián Sǎo Tuǐ 900° (Front Sweep 900°)	244B		
Jumping Techniques	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)	312A	Téng Kōng Zhèng Tī Tuǐ (Jumping Front Straight Kick)	312B		
	Téng Kōng Xié Fēi Jiǎo (Jumping Slant Kick)					
	Téng Kōng Shuāng Fēi Jiǎo (Jumping Double Front Slap Kick)					
	Xuàn Fēng Jiǎo 360° (Tornado Kick 360°)	323A	Xuàn Fēng Jiǎo 540° (Tornado Kick 540°)	323B	Xuàn Fēng Jiǎo 720° (Tornado Kick 720°)	323C
	Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°)	324A	Téng Kōng Bǎi Lián 540° (Jumping Lotus Kick 540°)	324B	Téng Kōng Bǎi Lián 720° (Jumping Lotus Kick 720°)	324C
	Xuànzi (Butterfly Kick)	333A	Xuàn Zǐ Zhuǎn Tǐ 360° (Butterfly Twist 360°)	353B	Xuàn Zǐ Zhuǎn Tǐ 720° (Butterfly Twist 720°)	353C
	Cè Kōng Fān (Aerial Cartwheel)	335A	Cè Kōng Fān Zhuǎn Tǐ 360° (Aerial Cartwheel Twist 360°)	355B		

2.1.2. Nanquan, Nandao & Nangun Degree of Difficulty Content, Grades, Values and Codes (Table 2-3-5)

Table 2-3-5 Nanquan, Nandao & Nangun Degree of Difficulty Content, Grades, Values and codes

Category	Degree of Difficulty Content, Grade, Value & Code					
	A Grade (0.20)	Code	B Grade (0.30)	Code	C Grade (0.40)	Code
Leg Techniques	Qián Sǎo Tuǐ 540° (Front Sweep 540°)	244A	Qián Sǎo Tuǐ 900° (Front Sweep 900°)	244B		



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Jumping Techniques	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)	312A				
	Xuàn Fēng Jiǎo 360° (Tornado Kick 360°)	323A	Xuàn Fēng Jiǎo 540° (Tornado Kick 540°)	323B	Xuàn Fēng Jiǎo 720° (Tornado Kick 720°)	323C
	Téng Kōng Wài Bǎi Tuǐ 360° (Jumping Lotus Kick 360°)	324A	Téng Kōng Wài Bǎi Tuǐ 540° (Jumping Lotus Kick 540°)	324B	Téng Kōng Wài Bǎi Tuǐ 720° (Jumping Lotus Kick 720°)	324C
	Cè Kōng Fān (Aerial Cartwheel)	335A				
	Yuán Dì Hòu Kōng Fān (No-Step Back Flip)	346A	Dān Tiào Hòu Kōng Fān (Single Step Back Flip)	346B		
Tumbling Techniques	Téng Kōng Shuāng Cè Chuài (Jumping Double Side Kick)	415A				
	Téng Kōng Pán Tuǐ 360° Cè Pū (Flying Cross Legged 360° Kick to Falling on Side)	423A				
	Lǐ Yú Dǎ Tǐng (Carp Kip-Up)	447A				

Table 2-3-6 Taijiquan & Taijijian Degree of Difficulty Content, Grades, Values and codes.

Category	Degree of Difficulty Content, Grade, Value & Code					
	A Grade (0.20)	Code	B Grade (0.30)	Code	C Grade (0.40)	Code
Balance Techniques	Dīshì Qián Dēng Cǎi Jiǎo Píng Héng (Forward Sole Kick with Low Step Balance)	142A				
	Qián Jǔ Tuǐ Dī Shì Píng Héng (Low Balance with Leg Stretched Forward)	143A	Hòu Chā Tuǐ Dī Shì Píng Héng (Low Balance with Leg Crossed Behind)	143B		
Leg Techniques	Fēn Jiǎo (Parting Kick) / Dēng Jiǎo (Heel Kick)	212A				
Jumping Techniques	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)	312A	Téng Kōng Zhèng Tí Tuǐ (Jumping Front Straight Kick)	312B		
	Xuàn Fēng Jiǎo 180° (Tornado Kick 180°)	323A	Xuàn Fēng Jiǎo 360° (Tornado Kick 360°)	323B	Xuàn Fēng Jiǎo 540° (Tornado Kick 540°)	323C
			Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°)	324B	Téng Kōng Bǎi Lián 540° (Jumping Lotus Kick 540°)	324C
					Téng Kōng Bǎi Lián 450° (Jumping Lotus Kick 450°) – (Female Athletes Only)	324C



2.2. Degree of Difficulty Connections Content, Grades and Value Specifications.

2.2.1. Changquan, Jianshu, Daoshu, Qiangshu & Gunshu Degree of Difficulty Connections Content, Grades, Values and Codes (Table 2-3-7)

Table 2-3-7 Changquan, Jianshu, Daoshu, Qiangshu & Gunshu Degree of Difficulty Connections Content, Grades, Values and Codes

Content, Grades, Values and Codes							
A Grade (0.10)	Code	B Grade (0.15)	Code	C Grade (0.20)	Code	D Grade (0.25)	Code
Qián Sǎo Tuǐ 540° (Front Sweep 540°) + Zuò Pán (Cross-Legged Sitting)	244A+6	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) + (within 1 step) Cè Kōng Fān (Aerial Cartwheel)	312A+335A	Xuàn Fēng Jiǎo 540° (Tornado Kick 540°) + Tí Xī Dú Lì (Single Raised-Knee Stance)	323B +3	Xuàn Fēng Jiǎo 720° (Tornado Kick 720°) + Diē Shù Chā (Falling Front Split)	323C+4
Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) + Zuò Pán (Cross-Legged Sitting)	312A+6	Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Tí Xī Dú Lì (Single Raised-Knee Stance)	323A+3	Xuàn Fēng Jiǎo 720° (Tornado Kick 720°) + Mǎ Bù (Horse Stance)	323C +1	Téng Kōng Bǎi Lián 720° (Jumping Lotus Kick 720°) + Mǎ Bù (Horse Stance)	324C+1
Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Mǎ Bù (Horse Stance)	323A+1	Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + (within 4 steps) Xuàn Zǐ Zhuǎn Tǐ 720° (Butterfly Twist 720°)	323A+353C	Téng Kōng Bǎi Lián 540° (Jumping Lotus Kick 540°) + Pū Bù (Crouching Stance)	324B+0	Xuàn Zǐ Zhuǎn Tǐ 720° (Butterfly Twist 720°) + Diē Shù Chā (Falling Front Split)	353C+4
Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Diē Shù Chā (Falling Front Split)	323A+4	Xuàn Fēng Jiǎo 540° (Tornado Kick 540°) + Mǎ Bù (Horse Stance)	323B +1	Téng Kōng Bǎi Lián 540° (Jumping Lotus Kick 540°) + Tí Xī Dú Lì (Single Raised-Knee Stance)	324B +3		
Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Zuò Pán (Cross-Legged Sitting)	323A +6	Xuàn Fēng Jiǎo 540° (Tornado Kick 540°) + Diē Shù Chā (Falling Front Split)	323B+4	Xuàn Zǐ Zhuǎn Tǐ 360° (Butterfly Twist 360°) + (within 4 steps) Xuàn Fēng Jiǎo 720° (Tornado Kick 720°)	353B+323C		



Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Mǎ Bù (Horse Stance)	324A +1	Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Tí Xī Dú Lǐ (Single Raised-Knee Stance)	324A+3				
Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Diē Shù Chā (Falling Front Split)	324A+4	Téng Kōng Bǎi Lián 540° (Jumping Lotus Kick 540°) + Mǎ Bù (Horse Stance)	324B +1				
Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Zuò Pán (Cross-Legged Sitting)	324A+6	Xuànzǐ (Butterfly Kick) + Qián Sǎo Tuǐ 540° (Front Sweep 540°)	333A+244A				
Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Gōng Bù (Bow Stance)	324A+7	Pāo (Throw) + Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Jiē (landing)	323A+9				
Xuànzǐ (Butterfly Kick) + Zuò Pán (Cross-Legged Sitting)	333A +6	Pāo (Throw) + Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Jiē (landing)	324A+9				
Cè Kōng Fān (Aerial Cartwheel) + Diē Shù Chā (Falling Front Split)	335A+4						
Xuàn Zǐ Zhuǎn Tí 360° (Butterfly Twist 360°) + Diē Shù Chā (Falling Front Split)	353B +4						
Pāo (Throw) + Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) + Jiē	312A+9						
Pāo (Throw) + Qiǎng Bèi (Forward Dive Roll) + Jiē	445A+9						



2.2.2. Nanquan, Nandao & Nangun Degree of Difficulty Connections Content, Grades, Values and Codes (Table 2-3-8)

Table 2-3-8 Nanquan, Nandao & Nangun Degree of Difficulty Connections Content, Grades, Values and Codes

Content, Grades, Values and Codes							
A Grade (0.10)	Code	B Grade (0.15)	Code	C Grade (0.20)	Code	D Grade (0.25)	Code
Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) + Tí Xī Dú Lì (Single Raised-Knee Stance)	312A +3	Xuàn Fēng Jiǎo 540° (Tornado Kick 540°) + Mǎ Bù (Horse Stance)	323B +1	Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Tí Xī Dú Lì (Single Raised-Knee Stance)	323A+3	Xuàn Fēng Jiǎo 720° (Tornado Kick 720°) + Mǎ Bù (Horse Stance)	323C+1
Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Mǎ Bù (Horse Stance)	323A +1	Xuàn Fēng Jiǎo 540° (Tornado Kick 540°) + Dié Bù (Butterfly Stance)	323B+2	Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + (within 2 steps) Dǎn Tiào Hòu Kōng Fān (Single Step Back Flip)	323A+ 346B	Téng Kōng Wài Bǎi Tuǐ 720° (Jumping Lotus Kick 720°) + Mǎ Bù (Horse Stance)	324C+1
Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Dié Bù (Butterfly Stance)	323A+2	Téng Kōng Wài Bǎi Tuǐ 540° (Jumping Lotus Kick 540°) + Mǎ Bù (Horse Stance)	324B +1	Téng Kōng Wài Bǎi Tuǐ 360° (Jumping Lotus Kick 360°) + Tí Xī Dú Lì (Single Raised-Knee Stance)	324A+3		
Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + (within 2 steps) Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)	323A+312A	Dǎn Tiào Hòu Kōng Fān (Single Step Back Flip) + Dié Bù (Butterfly Stance)	346B+2	Téng Kōng Wài Bǎi Tuǐ 540° (Jumping Lotus Kick 540°) + Pū Bù (Crouching Stance)	324B+0		
Téng Kōng Wài Bǎi Tuǐ 360° (Jumping Lotus Kick 360°) + Mǎ Bù (Horse Stance)	324A +1	Lǐ Yú Dǎ Tǐng (Carp Kip-Up) + Dié Bù (Butterfly Stance)	447A+2	Dǎn Tiào Hòu Kōng Fān (Single Step Back Flip) + Xiē Shì (Scorpion Stance)	346B+11		
Cè Kōng Fān (Aerial Cartwheel) + Jiǎn Shì (Scissor Position)	335A+10						
Yuán Dì Hòu Kōng Fān (No-Step Back Flip) + Dié Bù (Butterfly Stance)	346A+2						



2.2.3 Taijiquan & Taijijian Degree of Difficulty Connections Content, Grades, Values and Codes (Table 2-3-9)

Table 2-3-9 Taijiquan & Taijijian Degree of Difficulty Connections Content, Grades, Values and Codes

Content, Grades, Values and Codes							
A Grade (0.10)	Code	B Grade (0.15)	Code	C Grade (0.20)	Code	D Grade (0.25)	Code
Dìshì Qián Dēng Cǎi Jiǎo Píng Héng (Forward Sole Kick with Low Step Balance) + Zhuǎn Tǐ 180° (180° Body Twist) into Tí Xī Dú Lì (Single Raised-Knee Stance)	142A+3	Hòu Chā Tuǐ Dī Shì Píng Héng (Low Balance with Leg Crossed Behind) + Bǎi Lián Jiǎo (Lotus Kick) into Zhuǎn Tǐ 180° (180° Body Twist) into Tí Xī Dú Lì (Single Raised-Knee Stance)	143B+3	Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Tí Xī Dú Lì (Single Raised-Knee Stance)	323B+3	Xuàn Fēng Jiǎo 540° (Tornado Kick 540°) + Tí Xī Dú Lì (Single Raised-Knee Stance)	323C+3
Qián Jǔ Tuǐ Dī Shì Píng Héng (Low Balance with Leg Stretched Forward) + Zhuǎn Tǐ 180° (180° Body Twist) into Tí Xī Dú Lì (Single Raised-Knee Stance)	143A+3	Hòu Chā Tuǐ Dī Shì Píng Héng (Low Balance with Leg Crossed Behind) + Dēng Jiǎo (Heel Kick)/ Fēn Jiǎo (Parting Kick)	143B+212A	Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Tí Xī Dú Lì (Single Raised-Knee Stance)	324B+3	Téng Kōng Bǎi Lián 540° (Jumping Lotus Kick 540°) + Tí Xī Dú Lì (Single Raised-Knee Stance)	324C+3
Qián Jǔ Tuǐ Dī Shì Píng Héng (Low Balance with Leg Stretched Forward) + Dēng Jiǎo (Heel Kick)/ Fēn Jiǎo (Parting Kick)	143A+212A	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) + Téng Kōng Bǎi Lián 540° (Jumping Lotus Kick 540°)	312A+324C	Téng Kōng Bǎi Lián 540° (Jumping Lotus Kick 540°) + Diē Chā (Hurdler's Split Position)	324C+5		
Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) + Tí Xī Dú Lì (Single Raised-Knee Stance)	312A+3	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) + Téng Kōng Bǎi Lián 450° (Jumping Lotus Kick 450°) – (Female Athletes Only)	312A+324C	Téng Kōng Bǎi Lián 450° (Jumping Lotus Kick 450°) + Diē Chā (Hurdler's Split Position) - (Female Athletes Only)	324C+5		
Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) + Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°)	312A+324B	Téng Kōng Zhèng Tī Tuǐ (Jumping Front Straight Kick) + Qì Tiào Jiǎo Luò Dì (Landing on takeoff foot)	312B+8				
Xuàn Fēng Jiǎo 180° (Tornado Kick 180°) + Tí Xī Dú Lì (Single Raised-Knee Stance)	323A+3	Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Diē Chā (Hurdler's Split Position)	324B+5				
Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Qì Tiào Jiǎo Luò Dì (Landing on takeoff foot)	323B+8						
Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Qì Tiào Jiǎo Luò Dì (Landing on takeoff foot)	324B+8						



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3. Degree of Difficulty Execution Non-Conformity Criteria and Specifications

3.1. Changquan, Jianshu, Daoshu, Qiangshu, & Gunshu

3.1.1. Changquan, Jianshu, Daoshu, Qiangshu, & Gunshu Non-Conformity Specifications (Table 2-3-10)

Table 2-3-10 Changquan, Jianshu, Daoshu, Qiangshu, & Gunshu Degree of Difficulty categories, content & execution non-conformity standards

Degree of Difficulty	Category	Content	Non-Conformity Criteria
Degree of Difficulty Techniques	Balance Techniques	Bǎn Tuǐ Cháo Tiān Zhí Lì (Grasp the foot and bring it to head level with the leg held vertically while remaining standing)	◆ Raised leg not completely vertical
		Cè Tī Bào Jiǎo Zhí Lì (Side kick up to catch the foot at head level with the leg held vertically while remaining standing)	
		Shí Zì Píng Héng (Forward Leaning Balance with Arms Outspread)	
		Hòu Tī Bào Jiǎo Zhí Lì (Back kick and hold the leg vertically while remaining standing)	◆ Raised leg not completely vertical ◆ The hands are not grabbing the foot directly behind the shoulder
		Yǎng Shēn Píng Héng (Backward Leaning Balance)	◆ Torso held at 45° degrees or more above horizontal level
		Tàn Hǎi Píng Héng (Exploring the Ocean Balance)	◆ Angle formed between the two legs is smaller than 135° degrees.
		Wàng Yuè Píng Héng (Gazing at the Moon Balance)	◆ The rear (raised) leg's thigh is held at 45° degrees or less above horizontal level.
	Leg Techniques	Qián Sǎo Tuǐ 540° (Front Sweep 540°)	◆ Insufficient degree of sweeping rotation
		Qián Sǎo Tuǐ 900° (Front Sweep 900°)	
	Jumping Techniques	Téng Kōng Zhèng Tī Tuǐ (Jumping Front Straight Kick)	◆ Exceeding 4 run-up steps ◆ Not executed in the air ◆ The toes of the kicking leg do not make contact with the forehead
		Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)	◆ Exceeding 4 run-up steps ◆ Not executed in the air ◆ Foot slapped lower than horizontal level
		Téng Kōng Xié Fēi Jiǎo (Jumping Slant Kick)	
		Téng Kōng Shuāng Fēi Jiǎo (Jumping Double Front Slap Kick),	
		Xuàn Fēng Jiǎo (Tornado Kick) 360°, 540°, 720°	◆ Exceeding 4 run-up steps ◆ Not Executed in the air ◆ Insufficient degree of rotation ◆ Foot slapped lower than horizontal level
		Téng Kōng Bǎi Lián (Jumping Lotus Kick) 360°, 540°, 720°	



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Degree of Difficulty Connections		Xuànzǐ (Butterfly Kick)	<ul style="list-style-type: none"> ◆ Exceeding 4 run-up steps ◆ Not Executed in the air
		Cè Kōng Fān (Aerial Cartwheel)	
	Dynamic + Dynamic Connection	Xuàn Zǐ Zhuǎn Tǐ (Butterfly Twist) 360°, 720°	<ul style="list-style-type: none"> ◆ Exceeding 4 run-up steps ◆ Not Executed in the air ◆ Insufficient degree of rotation
		Cè Kōng Fān Zhuǎn Tǐ 360° (Aerial Cartwheel Twist 360°)	
		Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) + Cè Kōng Fān (Aerial Cartwheel)	<ul style="list-style-type: none"> ◆ Exceeding 1 run-up step between the 2 jumping techniques
	Dynamic + Static Connection	Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Xuàn Zǐ Zhuǎn Tǐ 720° (Butterfly Twist 720°)	<ul style="list-style-type: none"> ◆ Exceeding 4 run-up step between the 2 jumping techniques
		Xuàn Zǐ Zhuǎn Tǐ 360° (Butterfly Twist 360°) + Xuàn Fēng Jiǎo 720° (Tornado Kick 720°)	
		Xuànzǐ (Butterfly Kick) + Qián Sǎo Tuǐ 540° (Front Sweep 540°)	<ul style="list-style-type: none"> ◆ Obvious pause between the 2 techniques
		Xuàn Fēng Jiǎo (Tornado Kick) 360°, 540°, 720°/ Téng Kōng Bǎi Lián (Jumping Lotus Kick) 360°, 540°, 720° + Mǎ Bù (Horse Stance)	<ul style="list-style-type: none"> ◆ The feet land alternately (not simultaneously) ◆ Foot shuffles or skips ◆ Use of additional support ◆ Fall
		Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Gōng Bù (Bow Stance); Téng Kōng Bǎi Lián 540° (Jumping Lotus Kick 540°) + Pū Bù (Crouching Stance)	
		Xuàn Fēng Jiǎo (Tornado Kick) 360°, 540°, 720°/ Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°)/ Xuàn Zǐ Zhuǎn Tǐ (Butterfly Twist) 360°, 720°/ Cè Kōng Fān (Aerial Cartwheel) + Diē Shù Chā (Falling Front Split)	<ul style="list-style-type: none"> ◆ The feet land alternately (not simultaneously) ◆ Sliding into the splits ◆ Use of additional support ◆ Fall
		Xuàn Fēng Jiǎo (Tornado Kick) 360°, 540°/ Téng Kōng Bǎi Lián (Jumping Lotus Kick) 360°, 540° + Tí Xī Dú Lì (Single Raised-Knee Stance)	<ul style="list-style-type: none"> ◆ The kicking and slapped foot is not the single leg which is landed on ◆ When landing the foot shuffles or skips ◆ The foot of the raised knee touches the ground
		Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)/ Xuàn Fēng Jiǎo 360° (Tornado Kick 360°)/ Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°)/ Xuànzǐ (Butterfly Kick) + Zuò Pán (Cross-Legged Sitting)	<ul style="list-style-type: none"> ◆ Obvious pause before forming Zuò Pán (Cross-Legged Sitting) ◆ The thighs are not crossed clearly ◆ Use of additional support ◆ Fall



		Qián Sǎo Tuǐ 540° (Front Sweep 540°)/ Xuànzǐ (Butterfly Kick) + Zuò Pán (Cross-Legged Sitting)	<ul style="list-style-type: none"> ◆ Obvious pause between the 2 techniques ◆ The thighs are not crossed clearly ◆ Use of additional support ◆ Fall
	Between Difficulty Techniques	Pāo (Throw) + Qiǎng Bèi (Forward Dive Roll)/ Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)/ Xuàn Fēng Jiǎo 360° (Tornado Kick 360°)/ Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Jiē	<ul style="list-style-type: none"> ◆ When performing Qiǎng Bèi (Forward Dive Roll), the hip/buttock, knee or single hand is not off the ground when catching the weapon ◆ The catch is unsuccessful, or the weapon is caught by the broadsword ribbon/straight sword tassel

3.1.2. Changquan, Jianshu, Daoshu, Qiangshu, & Gunshu Degree of Difficulty Execution Related Standards

3.1.2.1. Standard Requirements for Degree of Rotation

- For jumping techniques with rotation landing on two feet; or landing into Gōng Bù (Bow Stance), Mǎ Bù (Horse Stance), Pū Bù (Crouching Stance), Diē Shù Chā (Falling Front Split); the calculation of degree of rotation is based on the angle formed by the line between both feet at the time of takeoff and at the time of landing.
- For jumping techniques with rotation that land on a single foot, the calculation of degree of rotation is based on the angle formed by the extended toe-to-heel line at the time of takeoff and that at the time of landing.
- For leg sweeping techniques, the calculation of degree of rotation is based on the degree of rotation performed by the sweeping leg's foot from the start of the rotation to its completion.

3.1.2.2. Standard Requirements for Run-up Steps

- For the combinations 323A+353C; 353B+323C the first step taken after both feet land from the initial jumping technique will be counted.
- For the combination 312A+335A, the first step taken after landing on a single foot from the initial jumping technique will be counted.
- Prior to the execution of a jumping technique, each time a foot is planted on the ground while running in a single direction (including in an arc), it will be counted as a run-up step.

3.1.2.3. Standard Requirements for Degree of Difficulty Connections

- 323B must be connected with Diē Shù Chā (Falling Front Split) or Tí Xī Dú Lì (Single Raised-Knee Stance).
- 323C must be connected with Mǎ Bù (Horse Stance) or Diē Shù Chā (Falling Front Split).
- 324B must be connected with Mǎ Bù (Horse Stance), Pū Bù (Crouching Stance) or Tí Xī Dú Lì (Single Raised-Knee Stance).
- 324C must be connected with Mǎ Bù (Horse Stance).
- 353C must be connected with Diē Shù Chā (Falling Front Split).

3.1.2.4. Evaluation Standards

- Should a Degree of Difficulty technique be unsuccessfully executed, then its preceding or following Degree of Difficulty connection may not be confirmed.
- Should an executed Degree of Difficulty connection differ from what was registered, then both the Degree of Difficulty technique and its connections may not be confirmed.
- For difficulty movements of connections landing on a single foot, the foot landed on should be the same foot that is kicked and slapped.
- The balance techniques and connection between dynamic and static techniques must be must be executed in a motionless state.
- The Degree of Difficulty for a balance will not be confirmed as successful if the technique was completed with the use of a weapon for additional support.



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- Only 1 throw-and-catch Degree of Difficulty technique may be selected per weapon routine.

3.2. Nanquan , Nandao & Nangun

3.2.1. Nanquan, Nandao & Nangun Non-Conformity Specifications (Table 2-3-11)

Table 2-3-11 Nanquan, Nandao & Nangun Non-Conformity Specifications

Degree of Difficulty	Category	Content	Non-Conformity Criteria
Degree of Difficulty Techniques	Leg Techniques	Qián Sǎo Tuǐ 540° (Front Sweep 540°) Qián Sǎo Tuǐ 900° (Front Sweep 900°)	♦ Insufficient degree of sweeping rotation
	Jumping Techniques	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)	♦ Exceeding 2 run-up steps ♦ Not Executed in the air ♦ Slapped foot lower than horizontal level
		Xuàn Fēng Jiǎo (Tornado Kick) 360°, 540°, 720° Téng Kōng Wài Bǎi Tuǐ (Jumping Lotus Kick) 360°, 540°, 720°	♦ Exceeding 4 run-up steps ♦ Not Executed in the air ♦ Insufficient degree of rotation ♦ Slapped foot (Lotus Kick Leg) lower than horizontal level
		Cè Kōng Fān (Aerial Cartwheel)	♦ Exceeding 2 run-up steps ♦ Not Executed in the air
		Yuán Dì Hòu Kōng Fān (No-Step Back Flip)	♦ Foot shuffles prior to jump ♦ Use of hand for additional support when landing
		Dān Tiào Hòu Kōng Fān (Single Step Back Flip)	♦ Exceeding 2 run-up steps ♦ Use of hand for additional support when landing
	Tumbling Techniques	Téng Kōng Shuāng Cè Chuài (Jumping Double Side Kick)	♦ Exceeding 4 run-up steps ♦ Legs below horizontal level when kicked out
		Téng Kōng Pán Tuǐ 360° Cè Pū (Flying Cross Legged Kick 360° to Falling on Side)	♦ Exceeding 4 run-up steps ♦ Insufficient degree of rotation
		Lǐ Yú Dǎ Tǐng (Carp Kip-Up)	♦ Hand or hands used on the floor for support or assistance
Degree of Difficulty Connections	Dynamic + Dynamic Connection	Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) + Dān Tiào Hòu Kōng Fān (Single Step Back Flip)	♦ Exceeding 2 run-up steps in between 2 jumps.
	Dynamic + Static Connection	Xuàn Fēng Jiǎo (Tornado Kick) 360°, 540°, 720° /Téng Kōng Wài Bǎi Tuǐ (Jumping Lotus Kick) 360°, 540°, 720° + Mǎ Bù (Horse Stance) Téng Kōng Wài Bǎi Tuǐ 540° (Jumping Lotus Kick 540°) + Pū Bù (Crouching Stance)	♦ The feet land alternately (not simultaneously) ♦ Foot shuffles or skips ♦ Use of additional support ♦ Fall



		Xuàn Fēng Jiǎo (Tornado Kick) 360°, 540° / Yuán Dì Hòu Kōng Fān (No-Step Back Flip) / Dǎn Tiào Hòu Kōng Fān (Single Step Back Flip) / Lǐ Yú Dǎ Tíng (Carp Kip-Up) + Dié Bù (Butterfly Stance)	♦ The feet land alternately (not simultaneously) ♦ Forming the butterfly stance only after landing ♦ Foot shuffles or skips ♦ Use of additional support ♦ Fall
		Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) / Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) / Téng Kōng Wài Bǎi Tuǐ 360° (Jumping Lotus Kick 360°) + Tí Xī Dú Lì (Single Raised-Knee Stance)	♦ The kicking/slapped foot is not the single leg which is landed on ♦ Foot shuffles or skips ♦ The foot of the raised knee touches the ground
		Cè Kōng Fān (Aerial Cartwheel) + Jiǎn Shì (Scissor Position)	♦ The feet land alternately (not simultaneously) ♦ Additional Support ♦ Fall
		Dǎn Tiào Hòu Kōng Fān (Single-Step Back Flip) + Xiē Shì (Scorpion Stance)	♦ Hand and foot landing alternately (not simultaneously) ♦ Rear raised Leg touches the floor ♦ Use of additional support ♦ Fall

3.2.2. Nanquan, Nandao & Nangun Degree of Difficulty Execution Related Standards

3.2.2.1. Standard Requirements for Degree of Rotation

- For jumping techniques with rotation landing on two feet; or landing into a stance; the calculation of degree of rotation is based on the angle formed by the line between both feet at the time of takeoff and at the time of landing.
- For jumping techniques with rotation that land on a single foot, the calculation of degree of rotation is based on the angle formed by the extended toe-to-heel line at the time of takeoff and that at the time of landing.
- For leg sweeping techniques, the calculation of degree of rotation is based on the degree of rotation performed by the sweeping leg's foot from the start of the rotation to its completion.

3.2.2.2. Standard Requirements for Run-up Steps

- For the combinations 323A+312A; 323A+346B the first step taken after the foot lands from the initial jumping technique will be counted.
- Prior to the execution of a jumping technique, each time a foot is planted on the ground while running in a single direction (including in an arc), it will be counted as a run-up step.

3.2.2.3. Standard Requirements for Dynamic + Static Degree of Difficulty Connections

- The Degree of Difficulty connections must be Mǎ Bù (Horse Stance), Dié Bù (Butterfly Stance), Pū Bù (Crouching Stance), Tí Xī Dú Lì (Single Raised-Knee Stance), Jiǎn Shì (Scissor Position), Xiē Shì (Scorpion Stance).

3.2.2.4. Evaluation Standards

- Should a Degree of Difficulty technique be unsuccessfully executed, its preceding or following Degree of Difficulty connection may not be confirmed.
- Should an executed Degree of Difficulty connection differ from what was registered, then both the Degree of Difficulty technique and its connections may not be confirmed.



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- For difficulty movements of connections landing on a single foot, the foot landed on should be the same foot that is kicked and slapped.
- The connection between dynamic and static techniques must be executed in a motionless state.
- The Degree of Difficulty techniques 324A, 324B, and 324C do not require the foot to be slapped.

3.3. Taijiquan & Taijijian

3.3.1. Taijiquan & Taijijian Non-Conformity Specifications (Table 2-3-12)

Table 2-3-12 Taijiquan & Taijijian Non-Conformity Specifications

Degree of Difficulty	Category	Content	Non-Conformity Criteria
Degree of Difficulty Techniques	Balance Techniques	Dīshì Qián Dēng Cǎi Jiǎo Píng Héng (Forward Sole Kick with Low Step Balance)	<ul style="list-style-type: none"> ◆ Thigh of supporting leg above horizontal level ◆ Foot of the extended kicking leg touches the carpet
		Qián Jǔ Tuǐ Dī Shì Píng Héng (Low Balance with Leg Stretched Forward)	<ul style="list-style-type: none"> ◆ The thigh of supporting leg is above horizontal level
		Hòu Chā Tuǐ Dī Shì Píng Héng (Low Balance with Leg Crossed Behind)	<ul style="list-style-type: none"> ◆ Hand is on the supporting leg
	Leg Techniques	Fēn Jiǎo (Parting Kick)	<ul style="list-style-type: none"> ◆ Heel of the kicking leg is below shoulder level
		Dēng Jiǎo (Heel Kick)	
	Jumping Techniques	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)	<ul style="list-style-type: none"> ◆ Exceeding 1 run-up step ◆ Not Executed in the air ◆ Slapped foot lower than horizontal level
		Téng Kōng Zhèng Tī Tuǐ (Jumping Front Straight Kick)	<ul style="list-style-type: none"> ◆ Exceeding 1 run-up steps ◆ Not Executed in the air ◆ Toes of the kicking foot do not make the contact with the forehead
		Xuàn Fēng Jiǎo (Tornado Kick) 180°, 360°, 540° Téng Kōng Bǎi Lián (Jumping Lotus Kick) 360°, 450°, 540°	<ul style="list-style-type: none"> ◆ Exceeding 1 run-up step ◆ Not Executed in the air ◆ Insufficient degree of rotation ◆ Slapped foot lower than horizontal level
	Dynamic + Dynamic Connection	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick)+ Téng Kōng Bǎi Lián (Jumping Lotus Kick) 360°, 450°, 540°	<ul style="list-style-type: none"> ◆ Run-up step executed prior to takeoff
	Dynamic + Static Connection	Téng Kōng Zhèng Tī Tuǐ (Jumping Front Straight Kick) / Xuàn Fēng Jiǎo 360° (Tornado Kick 360°) / Téng Kōng Bǎi Lián 360° (Jumping Lotus Kick 360°) + Qì Tiào Jiǎo Luò Dì (Landing on takeoff foot)	<ul style="list-style-type: none"> ◆ The kicking/slapped foot is not the single leg which is landed on ◆ Foot shuffles or skips



Degree of Difficulty Connections	Dynamic + Static Connection	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) / Xuàn Fēng Jiǎo (Tornado Kick) 180°, 360°, 540° / Téng Kōng Bǎi Lián (Jumping Lotus Kick) 360°, 540°+ Tí Xī Dú Lì (Single Raised-Knee Stance)	♦ The kicking and slapped foot is not the single leg which is landed on ♦ Foot shuffles or skips ♦ The foot of the raised knee touches the ground
		Téng Kōng Bǎi Lián (Jumping Lotus Kick) 360°, 450°, 540° + Diē Chā (Hurdler's Split Position)	♦ Foot shuffles ♦ The feet land alternately (not simultaneously) ♦ Use of additional support ♦ Fall
		Dīshì Qián Dēng Cǎi Jiǎo Píng Héng (Forward Sole Kick with Low Step Balance)/ Qián Jǔ Tuǐ Dī Shì Píng Héng (Low Balance with Leg Stretched Forward) + Tí Xī Dú Lì (Single Raised-Knee Stance) Hòu Chā Tuǐ Dī Shì Píng Héng (Low Balance with Leg Crossed Behind) + Tí Xī Dú Lì (Single Raised-Knee Stance)	♦ During the transition, the torso sways ♦ Insufficient degree of rotation ♦ The knee dips below horizontal level during the connection transition ♦ The foot of the raised knee touches the ground ♦ Foot shuffles or skips during the single knee raised
	Static + Dynamic Connection	Qián Jǔ Tuǐ Dī Shì Píng Héng (Low Balance with Leg Stretched Forward) + Dēng Jiǎo (Heel Kick) / Fēn Jiǎo (Parting Kick) Hòu Chā Tuǐ Dī Shì Píng Héng (Low Balance with Leg Crossed Behind) + Dēng Jiǎo (Heel Kick)/ Fēn Jiǎo (Parting Kick)	♦ During the transition the torso sways ♦ Supporting foot shuffles or skips ♦ Foot of the raised leg makes contact with the floor

3.3.2. Taijiquan & Taijijian Degree of Difficulty Execution Related Standards

3.3.2.1. Standard Requirements for Degree of Rotation

- For Degree of Difficulty jumping techniques with rotation followed by the difficulty connection **Diē Chā** (Hurdler's Split Position), the calculation of degree of rotation is based on the angle formed by the extended toe-to-heel line of the jumping foot (the foot that is on the same side of the body as the direction in which it is rotating) at the time of takeoff and the angle formed by the extended line of the extended leg at the time of landing. The extended leg when landing must be the opposite leg to the one slapped during the previous jumping technique.
- For jumping techniques with rotation that land on a single foot, the calculation of degree of rotation is based on the angle formed by the extended toe-to-heel line at the time of takeoff and that at the time of landing.
- For Static + Static Connections, to calculate the degree of rotation, the calculation is based on the angle formed by the extended toe-to-heel line of the supporting foot before the rotation and the angle formed following the rotation.

3.3.2.2. Standard Requirements for Run-Up Steps



- For the combinations 312A+324B, 312A+324C, the second jumping technique must be executed directly after landing with both feet from the initial jumping technique.
- No steps may be taken during the execution a static + static connection.
- 3.3.2.3. Standard Requirements for Degree of Difficulty Connections
 - For the combination 312A+324B (or 324C), the landing Degree of Difficulty connection must be Diē Chā (Hurdler's Split Position) with the left leg extended.
 - The Degree of Difficulty connection Diē Chā (Hurdler's Split Position) may at most be selected once per routine.
- 3.3.2.4. Evaluation Standards
 - Should a Degree of Difficulty technique be unsuccessfully executed, its preceding or following Degree of Difficulty connection may not be confirmed.
 - Should an executed Degree of Difficulty connection differ from what was registered, then both the Degree of Difficulty technique and its connections may not be confirmed.
 - For difficulty movements of connections landing on a single foot, the foot landed on should be the same foot that is kicked and slapped.
 - The balance techniques and connection between dynamic and static techniques must be must be executed in a motionless state.

Section 4 Evaluation of Choreography

1. Choreography Deduction Categories, deduction content & codes

Table 2-2-3 Choreography Deduction Categories, deduction content & codes

Category	Deduction Content & Criteria	Code
Content	For each missing compulsory/mandatory technique in optional routines ; For each missing/additional technique in compulsory routines ; For each instance of altering part of a technique. 0.20 will be deducted	80
	Compulsory Routines: Missing or additional step	81
	Nanquan Type Compulsory Routines: For each missing or additional vocalization ,。. 0.20 will be deducted	82
Structure & Composition	Obvious unmethodical pause: A static state (excluding balance techniques) which is held for longer than 3 seconds; During a Taijiquan or Taijijian there is an unmethodical pause prior to the execution of Degree of Difficulty technique, etc.	83
	Compulsory Routines: For Changquan type and Nanquan Type events (including weapon routines), movements done in averted directions exceeding 45 degrees. For Taijiquan and Taijijian events, movements done in averted directions exceeding 90 degrees.	84
Music	Events Requiring Musical Accompaniment: No music or music which includes vocals/lyrics 。 0.50 will be deducted.	85

Note: Altering compulsory technique also refers to a technique or position that is executed in an unclear or messy manner, is missing required parts, and is therefore not recognized as a standardized technique from a compulsory or optional routine.



Appendix: Grading Operation

Section 1 Basic Requirements

Scoring judges should be proficient in the classification and coding of the techniques and movements of each event, including memorizing the difficulty confirmation method and the deduction criteria, and meet the basic requirements of timely response, accurate judgment, and correct operation.

Scoring judges should pay attention to the rhythm of the athlete's on-site performance, and grasp the difficulty of the dynamic (the movement in its entirety), static (observing the posture of the performing athlete), transitions between dynamic and static (static-dynamic-static) and other stages. When watching for errors of any kind. All the three groups of scoring judges should, in accordance with the duties of their respective positions, make sure to judge accurately and objectively.

Section 2 Grading Operation with Electronic Scoring System

1. A Group Judges (Quality of Movement)

A Group judges score according to the quality of the movements completed by the athlete(s) during their performance. Should any error of the movement be found, the deduction code(s) must be quickly confirmed, and the deduction code should be accurately recorded on the score-recording form of Quality of Movement. When the athlete completes the full set of movements, A Group judges should input the deduction code(s) in the correct order, pressing the "Enter key" to confirm.

Should an athlete commit multiple errors at the same time in one movement, the order of the deduction shall be carried out according to the following methods:

- Deduction of the errors in movement firstly, followed by the other error points.
- Deduction of the errors in movement of the lower limbs firstly, and then upper limbs.
- Deduction of the errors in the athlete's body movement firstly, and then those in the weapon's movement.

2. B Group Judges (Overall Performance)

B Group judges score athletes' Overall Performance of the routine according to the "three classes and nine levels scores standards." The final Overall Performance scores are recorded in the B Group scoring-recording form. When the athlete finishes his/her performance, judges must input the scores on the keyboard, pressing the "Enter key" to confirm.

3. C Group Judges (Degree of Difficulty/Degree of Difficulty Techniques)

C Group Judges score according to a performing athlete's registered Degree of Difficulty techniques and connections in the routine. C Group Judges should observe the Degree of Difficulty techniques and Degree of Difficulty connections synchronously in sequence. Should the registered Degree of Difficulty techniques and Degree of Difficulty connections be consistent with those performed by the athletes and conform to the judging criteria exactly, then judges should press the "Confirmation key; otherwise, judges should press the "Non-confirmation key." After completing all the Degree of Difficulty techniques evaluations for the performing athlete(s), C Group judges press the "Enter key" to confirm and the evaluation ends.

4. Routine Inspector

The Routine Inspector should check and inspect all the registered optional techniques or compulsory routines one-by-one in sequence against those of the athlete's actual performance. If they match, the Routine Inspector should press the "Confirmation key"; if not, he/she should press



the “Non- confirmation key.” After completing the check and inspection of the athlete's entire routine, the Routine Inspector should press the “Enter key” to confirm and the inspection ends.

5. Head Judge

The Head Judge replays the athlete’s performance video according to the instructions of the Routine Inspector, and makes an immediate evaluation. If it is confirmed that the athlete has committed choreography error(s) in his/her routine, the corresponding deduction code(s) of the error(s) shall be recorded in the routine inspection record table; meanwhile, the deduction code(s) will also be input into the electronic scoring system. After these steps are completed, the Head Judge shall press the “Enter key” on the keyboard to complete the judging procedure. Should there be any deductions for errors or awarded points for Innovative Degree of Difficulty Technique, the Head Judge shall press the “Enter key” to confirm after ensuring the evaluations are correct.

6. Final Score Calculation and Display

The electronic scoring system automatically calculates the final score of the athlete according to the judging conclusions, and the final score is publicly displayed on the LED screens.

Section 3 Grading Operation/Grading Operation Without Electronic Scoring System

1. A Group Judges (Quality of Movement)

A Group judges score according to the quality of the movements completed by the athlete(s) during their performance. Should any error of the movement be found, the deduction code(s) must be quickly confirmed, and the deduction code should be accurately recorded on the score-recording form of Quality of Movement. When the whole routine is finished, A Group Judges shall write down all the recorded deduction code(s) in sequence on the scoreboard to be displayed publicly upon permission from Chief Referee. The Scheduler-Recorder collects all results from each A Group Judge, and counts the same deduction code(s) determined by at least two A Group Judges, calculates the deducted points for Quality of Movement, and then converts that into the athlete's final score for Quality of Movement according to the judging rules.

2. B Group Judges (Overall Performance)

B Group Judges score athletes’ Overall Performance of the routine according to the “three classes and nine levels scores standards.” The judging methods for the Overall Performance of each on-site athlete may be determined by the sequential comparison of B Group Judges, after which scores shall be written down in the score-recording form for Overall Performance and the scoreboard, which shall be displayed publicly upon receiving permission from the Chief Referee. The Scheduler-Recorder collects all results from each B Group Judge, and calculates the score for Overall Performance.

3. C Group Judges (Degree of Difficulty/Degree of Difficulty Techniques)

C Group Judges score according to a performing athletes registered Degree of Difficulty techniques and connections in the routine. C Group Judges should observe the Degree of Difficulty techniques and Degree of Difficulty connections synchronously in sequence. If the Degree of Difficulty techniques and connections are confirmed by the C Group Judges according to the judging criteria, judges should make a "V"; if the techniques and connections are not confirmed, judges should mark an "X". When the entire routine is finished, the judges shall write down all the confirmation results for the Degree of Difficulty techniques and connections on the scoreboard, which shall be displayed publicly upon receiving permission from the Chief Referee. The Scheduler-Recorder shall collect the judging results (confirmed by at least two people at the same time) from each C Group Judge and calculate the final C Group score for each athlete after they have performed.



4. Routine Inspector

The Routine Inspector should check and inspect all the registered optional techniques or compulsory routines one-by-one in sequence against those of the athlete's actual performance. If techniques or movements are executed correctly, the inspector should mark a "V" to confirm; if any techniques or movements are missed or do not conform to the arrangement requirements, the inspector should mark an "X". When the athlete completes his/her entire routine, the recorded results shall be passed to the Chief Referee for final confirmation.

5. Head Judge

The Head Judge shall confirm and display the deduction code(s) of routine choreography, deductions for under time/over time of routine execution, and add any bonus score for Innovative Movement of Difficulty on the scoreboard. The Scheduler-Recorder shall count all the deductions and calculate the final score(s) separately.

6. Confirmation and Display of the Final Score

The Scheduler-Recorder calculates each athlete's final score according to the rules and records it on the scoreboard.



国际武术联合会

INTERNATIONAL WUSHU FEDERATION

Wushu Taolu

Competition Rules

&

Judging Methods

(Excerpt)

Additional Rules (Trial)

2019



Wushu Taolu Competition Rules & Judging Methods (Excerpt) 2019 Additional Rules (Trial)

Note: This document is compiled as the additional competition rules and judging methods for Taijijishan in IWUF <Wushu Taolu Competition Rules & Judging Methods (Excerpt) 2019>.

Adding below part in “ I. Wushu Taolu Competition Rules” :

Chapter 3 General Regulations

Article 18 Routine Time Limits

1. Optional Taijiquan, Optional Taijijian, Optional Taijishan and Compulsory Taijijian Routines
 - Between 3 and 4 minutes in total duration.

Article 20 Competition Equipment and Weaponry

2.2.5 **Fan length:** The length of the fan is about the root of the fan, the fan head is facing up, and the fan head is not lower on the athlete's elbow.

Fan edge: The curved edge at the top of the fan face cannot be higher than 1.5 cm above the top of the fan big bone.

Article 21 Competition Music

In accordance with the regulations, for events that require accompanying music, these routines must be performed with music. Each athlete should provide his or her own music.

Chapter 5 Optional Routine Content Requirements

Article 32 Optional Taijiquan, Taijijian and Taijishan Routine Content Requirements



1. Taijiquan: Taijiquan shall contain at minimum the following: Eight (8) techniques comprising of Lǎn Què Wěi (Grasp the Peacock's Tail), Zuǒ Yòu Yě Mǎ Fēn Zōng (Part the Wild Horse's Mane to the Left and Right), Zuǒ Yòu Lōu Xī Ào Bù (Brush Knee with Bent Step to the Left and Right), Yún Shǒu (Cloud Hands Wave), Chuān Suō (Work the Shuttle), Yǎn Shǒu Gōng Chuí (Strike with Concealed Fist), Zuǒ Yòu Dào Juǎn Gōng (Retreat with Arms Curling to the Left and Right), Bān Lán Chuí (Deflect, Parry and Punch).

Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).

Two (2) different leg techniques.

2. Taijijian: Taijijian shall contain at minimum the following: Eight (8) sword techniques comprising of Cì Jiàn (Straight Sword Thrust), Zuǒ Yòu Guà Jiàn (Straight Sword Hooking Parry to the Left and Right), Liǎo Jiàn (Straight Sword Uppercut), Diǎn Jiàn (Straight Sword Pointing), Pī Jiàn (Straight Sword Chop), Jié Jiàn (Straight Sword Intercept), Mǒ Jiàn (Straight Sword Slicing), Jiǎo Jiàn (Straight Sword Enveloping).

Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).

3. Taijishan: Taijishan shall contain at minimum the following: Eight (8) fan techniques including Cì Shàn (Fan Thrust), Guà Shàn (Fan Hooking Parry), Liǎo Shàn (Fan Uppercut), Diǎn Shàn (Fan Pointing), Pī Shàn (Fan Chop), Kāi Shàn (Fan Opening), Hé Shàn (Fan Closing), Pāo Jiē Shàn (Fan Toss/Throw & Catch);

Three (3) stances comprising of Gōng Bù (Bow Stance), Pū Bù (Crouching Stance), Xū Bù (Empty Stance).

*** Adding below part in “ II. Wushu Taolu Competition Judging Methods”:**

Chapter 2 - Evaluation Method and Standard

Section 1 - Evaluation of Quality of Movements (Judging Group A)

1. Technique Deduction Content & Specification Standards

1.3 Taijiquan, Taijijian & Taijishan



1.3.1 Taijiquan, Taijijian & Taijishan technique categories, deduction content and deduction codes. (Table 2-1-3)

Table 2-1-3 Taijiquan, Taijijian & Taijishan technique categories, deduction content & deduction codes.

Category	Technique Name/ Description	Deduction Content	Code
Hand Forms/Shapes, Techniques & Body Posture	Quán (Fist)	<ul style="list-style-type: none"> ◆ Face of fist uneven ◆ The thumb is not pressing on the second segment of the middle finger 	01
	Zhǎng (Palm)	<ul style="list-style-type: none"> ◆ Four fingers not separated (excluding special techniques) ◆ The fingers are straightened ◆ Tigers mouth not rounded (excluding special techniques) ◆ The center of the palm not drawn in and rounded (excluding special techniques) 	02
	Jiàn Zhǐ (Sword Fingers)	<ul style="list-style-type: none"> ◆ Index finger and middle finger not kept straight and together ◆ Thumb not pressing on the ring finger and little finger 	04
	Hand Technique	<ul style="list-style-type: none"> ◆ Elbow lifted ◆ Arm straight ◆ Armpit closed 	05
	Body Posture	<ul style="list-style-type: none"> ◆ Head and body not aligned ◆ Shoulders hunched, rounded lower back, buttocks sticking out ◆ Shoulders shrugged ◆ Waist twisted and Buttocks protruding 	06
Balance Techniques	Dīshì Qián Dēng Cǎi Jiǎo Píng Héng (Forward Sole Kick with Low Step Balance)	<ul style="list-style-type: none"> ◆ The heel of the supporting leg is raised ◆ Kicking leg bent at knee ◆ The foot of the kicking leg is not turned outwards 	17
	Qián Jǔ Tuǐ Dī Shì Píng Héng (Low Balance with Leg Stretched Forward)	<ul style="list-style-type: none"> ◆ Forward stretched leg bends and/or drops below horizontal level at any point during transition from standing to squatting 	18



	Hòu Chā Tuǐ Dī Shì Píng Héng (Low Balance with Leg Crossed Behind)	♦ The foot of the leg crossed behind the supporting leg makes contact with the ground	19
Leg Techniques	Diē Chā (Hurdler's Split Position)	♦ Front foot turns in and touches the carpet ♦ Angle between the two legs is 45° degrees or less	22
	Fēn Jiǎo (Parting Kick) Dēng Jiǎo (Heel Kick)	♦ The raised leg is bent ♦ The raised leg is below horizontal level	23
	Bǎi Lián Pāi Jiǎo (Lotus Slap Kick) Dān Pāi Jiǎo (Front Slap Kick)	♦ Kicking Leg Bent When Slapped ♦ Slap missed and/or inaudible	25
	Tí Xī Dú Lì (Single Knee Raised Position)	♦ Raised knee lower than waist level	26
	Téng Kōng Fēi Jiǎo (Jumping Front Slap Kick) Xuàn Fēng Jiǎo (Tornado Kick) Téng Kōng Bǎi Lián (Jumping Lotus Kick)	♦ Toes of the slapped foot are below shoulder level ♦ Slap missed and/or inaudible	30
Jumping Techniques	Téng Kōng Zhèng Tī Tuǐ (Jumping Front Straight Kick)	♦ Hanging leg bent at the apex of the kick	31



Stances & Footwork	Gōng Bù (Bow Stance)	<ul style="list-style-type: none">◆ Knee of front leg is not above the instep or in front of the toes◆ The thigh of the bending (front) leg is not held at a range from horizontal level to 45° degrees (excluding 45° degrees) above horizontal level◆ Any portion of the sole of the rear leg obviously off the floor◆ The rear foot is not hooked inwards with the toes pointing obliquely forwards◆ Knee of rear leg collapsed inwards passed the medial portion of the rear foot	50
	Mǎ Bù (Horse Stance)	<ul style="list-style-type: none">◆ The thigh/s are not held at a range from horizontal level to 45° degrees (excluding 45° degrees) above horizontal level◆ Knee/s collapsed inwards passed the medial portion of the foot/feet	51
	Xū Bù (Empty Stance)	<ul style="list-style-type: none">◆ Heel of front leg touches the floor◆ Heel of supporting leg off the floor◆ Knee and toes of supporting leg misaligned	52
	Pū Bù (Crouching Stance)	<ul style="list-style-type: none">◆ Squatting leg is not in full squat with the back of the thigh in contact with the calf◆ The extended leg is not completely straight◆ Extended leg's foot is not hooked inwards with the sole completely flat on the ground	53



	<p>Shàng Bù (Advancing Step)</p> <p>Tuì Bù (Retreating Step)</p> <p>Jìn Bù (Forward Step)</p> <p>Gēn Bù (Follow-up Step)</p> <p>Cè Xíng Bù (Sideways Step)</p>	<ul style="list-style-type: none"> ◆ Knee and toes of supporting leg misaligned ◆ Foot is dragged when stepping (excluding special techniques) ◆ Center of gravity rising and falling when stepping ◆ Foot is raised too high off the ground when stepping 	59
Weapon Techniques	<p>Guà Jiàn (Straight Sword Hooking Parry)</p> <p>Liāo Jiàn (Straight Sword Uppercut)</p> <p>Guà Shàn (Fan Hooking Parry)</p> <p>Liāo Shàn (Fan Uppercut)</p>	<ul style="list-style-type: none"> ◆ Straight wrist and forearm are aligned ◆ No obvious vertical circle formed 	60
	<p>Wò Jiàn (Gripping the Straight sword)</p> <p>Kāi Shàn (Fan Opening)</p> <p>Hé Shàn (Fan Closing)</p>	<ul style="list-style-type: none"> ◆ Any finger wraps around the top of the hand guard and touches the edge of the blade ◆ When opening the fan, the fan surface is not fully opened (less than 180 °), and the fan bone is not aligned when the fan surface is opened. ◆ The two big bones are not closed when the fan is closed. 	61
	<p>Cì Shàn (Fan Thrust),</p> <p>Pī Shàn (Fan Chop)</p>	<ul style="list-style-type: none"> ◆ Arm and fan are not aligned 	63



	Pāo Jiē Shàn (Fan Toss/Throw & Catch)	◆ Failure to catch the fan by the bottom/handle with a single hand	66
	Jiǎo Jiàn (Straight Sword Enveloping)	◆ No obvious vertical circle formed	68
	Diǎn Shàn (Fan Pointing)	◆ No obvious wrist lift	69

* Adding below part in II Wushu Taolu Competition Judging Methods

Chapter 2 - Evaluation Method and Standard

2. Other Errors Deduction content, standards & codes

2.1 Other Errors deduction content, standards & codes (Table 2-1-6)

Table 2-1-6 Other Errors Deduction Content, Standards & Codes

Category	Deduction Content & Criteria	Code
Loss of Balance	◆ Torso sways (deduct 0.10)	70
	◆ Foot shuffles or skips (deduct 0.10)	
	◆ Additional Support (deduct 0.20)	71
	◆ Fall (deduct 0.30)	72
Weapons & Apparel	◆ Weapon unintentionally makes contact with the floor (deduct 0.10) ◆ Loss of grip (deduct 0.10) ◆ Weapon strikes the body (deduct 0.10) ◆ Weapon deforms (deduct 0.10) ◆ Taijishan surface is detached from fan bone (deduct 0.10).	73
	◆ Weapon Broken: Taijishan big bone and/or small bone fractures, Taijishan nail falls off (deduct 0.20)	74
	◆ Weapon dropped on the floor (deduct 0.30)	75
	◆ Broad Sword Ribbon; Straight sword Tassel; Spear Tassel; Garment Item; Headwear dropped on the floor (deduct 0.10) ◆ Broad Sword Ribbon; Straight sword Tassel; Soft Weapon entangles hand or body (deduct 0.10)	76
Other	◆ Balance technique not maintained for at least 2 seconds (deduct 0.10)	77
	◆ Any part of competitors body touches floor outside carpet boundary line. (deduct 0.10)	78
	◆ Forgetting (Movement Forgotten) (deduct 0.10)	79



2.2 Other Errors Deduction Standards

- **Sway:** A sway is defined an athlete's upper body is displaced (sways) in 2 different directions. For example, the athlete loses his center of balance and leans his or her upper body to maintain his balance, either left or right, forward and backwards, or in a circular motion ending upright, it is regarded as a sway.
- **Shuffle:** This refers to a situation when standing or landing on both feet or on a single foot or on one foot and one leg. Should any supporting foot move or be displaced laterally it is considered as a shuffle.
- **Skip:** This refers to a situation when standing or landing on both feet or on a single foot. Should any supporting foot leave the carpet in a skip or hop it is considered a skip.
- **Additional Support:** Should an athlete during his/her performance, either when moving or in a set posture, lose balance and make use of a hand, elbow, knee, nonsupporting leg (during a single leg posture) or the weapon as an additional support it is considered as an additional support. (Note: should the weapon hit the floor during the course of a movement without any force applied to it as additional support it should be considered as a weapon hitting the body or floor and be deducted for accordingly).
- **Fall:** Should an athlete during his/her performance, either when moving or in a set posture, lose balance and make use of both hands, the head, the upper arm (above the elbow), shoulder, torso, buttocks; or should any two or more parts of the body simultaneously make contact with the floor, or one part of the body and the weapon

(the weapon is considered an extension of the arm), it is considered as a fall.
(Note: In Choreographed Sparring events, intentional falls to the ground are neither considered as nor deducted for as falls).
- **Weapon-Touching-Body:** Should an athlete during a technique with a weapon strike, tap or touch any part of his/her body, it will be considered as weapon-touching-body and be deducted accordingly.



- **Weapon Deformed:** This refers to when the weapon has been deformed to degree in excess of 45° from its original intended shape.
- **Out-of-bounds:** Should an athlete during his/her performance, touch the floor outside of the boundary line of the competition arena with any part of his/her body, it is considered as out-of-bounds. Should the weapon touch the floor outside of the boundary line of the competition arena; or if any part of the performer's body is extended beyond the boundary line of the competition arena but does not make contact with the floor it is not considered as out-of-bounds.
- **Balance Technique Static/Motionless Timing:** Calculation of time begins when the movement first stops in a static or motionless state. This applies to Changquan, Jianshu, Daoshu, Qiangshu & Gunshu events only.
- **Forgetting:** Should an athlete during his/her performance have a lapse of memory and be interrupted and pause unconventionally or have chaotic movements, it is considered as forgetting.
- Should during a single technique, more than one <other error> occur, they will be deducted in a cumulative manner.
- Other Errors will be deducted as they occur in a cumulative manner.

Chapter 3 Taijishan main movements' Technique Specifications

1. Taijishan Technique

- 1.1 **Kāi Shàn** (Fan opening) Fan opens completely. Two big fan bones have to be aligned in a line (180 °).
- 1.2 **Hé Shàn** (Fan Closing) Fan closes and two big fan bones are overlapped.
- 1.3 **Cì Shàn** (Fan Thrust) The closed fan thrusts straight forward, the arm and the fan are aligned in a line and the focus of force on the tip of fan.
- 1.4 **Guà Shàn** (Fan Hooking Parry) The fan is closed with wrist rising vertically and keep close to the body , the tip of the Fan travels from the front head down or to the rear with focus of force on the upper portion of the fan.



- 1.5 **Liǎo Shàn** (Fan Uppercut) The fan travels from low upwards ahead to the from in an uppercutting arc with the focus of force on the upper portion of fan.
- 1.6 **Diǎn Shàn** (Fan Pointing) The closed fan and fan head points forward and downward with the focus of force on the front of fan head.
- 1.7 **Pī Shàn** (Fan Chop) The closed fan chops downwards with the focus of force on the fan body.
- 1.8 **Pāo Jiē Shàn** (Fan Toss/Throw & Catch) The opened fan throws away the body. The fan rotates (turns over) no less than 360° in the air before holding the fan root; when the fan is thrown away the body, the fan rotates (turns) no less than 180° in the air before holding the fan's head.

2. Taijishan stances

- 2.1 **Gōng Bù** (Bow Stance) -Same as Tajiquan and Taijijian.
- 2.2 **Pū Bù** (Crouching Stance) -Same as Tajiquan and Taijijian.
- 2.3 **Xū Bù** (Empty Stance) -Same as Tajiquan and Taijijian.



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