



# **European Wushu Federation**

**Rules for European Wushu Competition**

## **Taolu**

2014

# European Wushu Federation

## RULES FOR EUROPEAN WUSHU COMPETITION (TAOLU)

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## **CHAPTER 1**

### **ORGANIZATIONAL STRUCTURE**

#### **Article 1 Competition Committee**

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

#### **Article 2 Jury of Appeal**

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

#### **2.2 Duties&Responsibilities:**

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

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

#### **Article 3 Officials**

##### **3.1 Contest Judges**

3.1.1 One (1) chief judge and one (1) or two (2) assistant chief judges;

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

##### **3.2. Support staff**

1. 3.2.1 3-5 assistant scheduler-recorders;
2. 3.2.2 3-6 registrars;
3. 3.2.3 1-2 announcers;
4. 3.2.4 1-2 sound technicians; and
5. 3.2.5 2-4 video cameramen working for the Jury of Appeal.



## **Article 4 Duties of Contest Officials**

One chief scheduler-recorder. One chief registrar.

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

### **4.1 The chief judge shall**

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

Their carried out and everything is ready for competition;

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

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

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

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

### **4.2 The assistant chief judges shall**

4.2.1 Assist the chief judge;

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

### **4.3 The head judge shall**

4.3.1 Organize his jury to study and implement the Rules;

4.3.2 Award bonus points for innovative difficult movements;

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

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

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

#### **4.4 The judges shall**

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

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

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

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

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

#### **4.5 The chief scheduler-recorder shall**

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

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

4.5.3 Compile the Results.

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

### **Article 5 Duties of Support Staff**

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

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

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

#### **5.4 The sound technicians shall**

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

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

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

**5.5 The video cameramen** working for the Jury of Appeal shall

5.5.1 Film all the competition events;

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

5.5.3 Keep all the videotapes according to the Competition Committee.

## **CHAPTER 2**

### **GENERAL RULES FOR COMPETITION**

All competitors shall be members of the national wushu organisation recognized in their respective country. If they are not citizens of this country, they must be holders of legal residence permit for at least 2 years before competition.

#### **Article 6 Types of Competition**

##### **6.1 Types of Competition**

6.1.1 Individual competition;

6.1.2 Team competition; and

6.1.3 Individual/team competition.

##### **6.2 Competition classification by age**

6.2.1 Senior competition;

6.2.2 Junior competition; and

6.2.3 Children's competition.

#### **Article 7 Competition Events**

7.1 Changquan (long-range boxing; CQ)

7.2 Nanquan (southern-style boxing; NQ)

7.3 Taijiquan (taiji boxing; TJQ)

7.4 Jianshu (swordplay; JS)

7.5 Daoshu (broadswordplay; DS)

7.6 Qiangshu (spearplay; QS)

7.7 Gunshu (cudgelplay; GS)

7.8 Taijijian (taiji swordplay; TJJ)

7.9 Nandao (southern-style broadswordplay; ND)

7.10 Nangun (southern-style cudgelplay; NG)

7.11 Duilian (dual events; DL), subdivided into duilian without weapons; duilian with weapons; and duilian with bare hands against weapons.

7.12 Jiti (group events; JT)

## **Article 8 Age-groups in Competition**

8.1 Senior: full age of 18 and above

8.2 Junior: from 12 to 18

8.3 Children: under 12

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

## **Article 9 Appeals**

### **9.1 Scope of appeals**

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

### **9.2 Procedures & requirements for appeals**

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

The Jury of Appeal shall examine the case through videotapes. If the judgment made by the jury proves to be correct, the appealing team shall abide by it. If any trouble-making is caused by disobedience, the Jury of Appeal may, according to the serverity of the case, propose to the EWUF Technical Committee to take strict measures, including cancellation of the competition results and disqualification of the person/team concerned. If the judgment made by the jury proves to be wrong, the Jury of Appeal shall propose to the EWUF Technical Committee to take measures, in accordance with regulations concerned, against the wrong judgment. The appeal fee shall be returned.

## **Article 10 Determination of the Starting Order of Competition**

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

## **Article 11 Registry**

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

## **Article 12 Protocol**

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

## **Article 13 Timekeeping**

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

## **Article 14 Display of Scores**

The competitors' scores shall be displayed to the public.

## **Article 15 Default**

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

## **Article 16 Anti-doping Test**

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

## **Article 17 Placing**

### **17.1 Placing in individual(including duilian)competition**

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

## **17.2 Placing in individual all-around competition**

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

## **17.3 Placing in group events**

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

## **17.4 Team placing**

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

## **17.5 Tied Scores**

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

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

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

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

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

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

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

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

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

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

## **Article 18 Application for Recognition of Innovative Movements**

## **18.1 Principles of Innovation**

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

## **18.2 Procedure of Application**

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

18.2.2 The applicant team should fill out an Application Form for Innovative Movements in Optional Routines and supply a technical chart and a videotape of the movements done by the competitor himself. These materials should be sent to the IWSF Technical Committee at least sixty (60) days (according to the postmark) before the commencement of the Competition. **18.3 The assessment organization**

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

## **18.4 Procedure of Assessment**

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

## **Article 19 Other Competition Regulations**

### **19.1 Registration of degrees of difficulty**

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

### **19.2 Duration of routines**

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

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

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

### **19.3 Musical accompaniment**

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

### **19.4 Costume**

All judges shall wear uniforms and badges showing their grades. All competitors shall wear competition costumes only and limited to costume itself and EWUF certified competition shoes (see bylaws).

### **19.5 Competition Area**

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

19.5.2 The ceiling shall be at least 12 m over the carpet.

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

19.5.4 Vertical illumination of competition area should be at least 1500 LUX, horizontal illumination should be at least 800 LUX.

### **19.6 Competition weapons**

19.6.1 All weapons must be EWUF certified

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

### **19.7 Competition equipment**



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

## **CHAPTER 3 SCORING METHODS & CRITERIA**

### **Article 20 Scoring Methods & Criteria for Optional EVENTS**

#### **20.1 Scoring methods**

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

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

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

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

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

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

#### **20.2 Scoring criteria**

##### **20.2.1 Scoring criteria for quality of movements**

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

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

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

## **20.2.2 Scoring criteria for overall performance**

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

### **20.2.2.1 Evaluation for grading**

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

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

### **20.2.2.2 Scoring criteria for choreography**

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

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

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

## **20.2.3 Criteria for evaluating degree of difficulty**

### **20.2.3.1 Degree of difficulty (1.40 points)**

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

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

If the competitor’s movements fail to meet the requirements for degree of difficulty provided in the Regulations, no bonus for such will be given.

(Refer to Table 4-4 Confirmation of Movements Not in Conformity with Requirements for

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

### **20.2.3.2 Degree of Difficulty for Connecting Movements (0.60 point)**

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

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

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

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

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

### **20.2.3.3 Bonus for innovative movements**

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

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

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

### **21.1 Events without specific requirements for degree of difficulty include:**

21.1.1 Compulsory routines in various events;

21.1.2 Dual events;

21.1.3 Group events; and

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

## **21.2 Scoring methods**

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

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

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

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

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

## **21.3 Scoring Criteria**

### **21.3.1 Scoring criteria for the quality of movements**

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

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

### **21.3.2 Scoring criteria for Overall performance**

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

### **21.3.2.1 Scoring criteria for the grading of technical execution**

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

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

### **21.3.2.2 Scoring criteria for choreography**

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

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

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

## **Article 22 Decimal System of Scores**

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

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

## **Article 23 Determination of Actual Scores**

### **23.1 Optional Events**

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

#### **23.1.1 Determination of the actual score for quality of movements**

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

#### **23.1.2 Determination of the actual score for overall performance**

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

### **23.1.3 Determination of the actual score for degree of difficulty**

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

### **23.2 Events without specific requirements for degree of difficulty**

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

#### **23.2.1 Determination of the actual score for quality of movements**

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

#### **23.2.2 Determination of the actual score for overall performance**

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

## **Article 24 Determination of Final Scores**

### **24.1 Optional events**

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

### **24.2 Events without specific requirements for degree of difficulty**

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

## **Article 25 Scoring Methods Without the Computer Scoring System**

If no computer scoring system is available, scoring shall be done in writing. 25.1 Add 1–2 recorders

25.2 Add 1 timekeeper

25.3 Add 1 announcer

25.4 Refer to the Bylaws for details

## **Article 26 Bonus and Deduction by the Head Judge**

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

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

#### 26.2.1 Repetitive movements

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

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

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

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

## CHAPTER 4 REGULATIONS FOR OPTIONAL ROUTINES

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

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

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

27.3 **Daoshu** shall contain at least three main stances, namely, bow stance, crouch stance and empty stance; eight main apparatus-wielding methods, namely, around-the-head twining, around-the-head wrapping, chop, thrust, hack, upward parry, cloud

broadsword and back figure 8 (necessarily including a complete set of around-the-head twining and wrapping movements completed at a stretch).

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

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

### **Article 28 Requirements for Optional Taijiquan and Taijijian**

28.1 **Taijiquan** shall contain at least two leg techniques; three main stances, namely, bow stance, crouch stance and empty stance; and eight main forms, namely, grasp the sparrow's tail, part the wild horse's mane, brush the knee, cloud hand, fair lady works at loom, cover hand and strike with arm, step back and curl arms, and deflect downward, parry and punch. 28.2 **Taijijian** shall contain at least main three stances, namely, bow stance, crouch stance and empty stance; and eight main apparatus-wielding methods, namely, thrust, upward parry, uppercut, point, chop, intercept, slice and envelopment.

### **Article 29 Requirements for Optional Nanquan, Nandao and Nangun**

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

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

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

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

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### **Section 1 Optional Changquan Events**

#### **1.1 Technical Requirements for Major Movements in Optional Changquan**

##### **(1) Quan (fist) abbrev. Q**

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

##### **(2) Zhang (palm) abbrev. Z**

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

##### **(3) Gou (hook) abbrev. H**

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

##### **(4) Gongbu (bow stance) abbrev. GB**

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

##### **(5) Xubu (empty stance) abbrev. XB**

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

##### **(6) (crouch stance) abbrev. PB**

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

##### **(7) Tantai (snap kick) abbrev: TT**

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

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

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

**(9) Housaotui (back sweep) abbrev: HST**

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

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

**(10) Dingzhou (elbow strike) abbrev: DZ**

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

**(11) Koutui Pingheng (cross-leg balance)**

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

**1.2 Technical Requirements for Major Movements in Optional Jianshu**

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

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

**(2) Guajian (upward parry) abbrev: GJ**

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

**(3) Liaojian (uppercut) abbrev: LJ**

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

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

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

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

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

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

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

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

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

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

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

**(9) Buxing (stances) :**

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

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**1.3 Technical Requirements for Major Movements in Optional Daoshu**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**(9) Buxing (stances) :**

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

**1.4 Technical Requirements for Major Movements in Optional Qiangshu**

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

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

**(2) Naqiang (inward block) abbrev: NQ**

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

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

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

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

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

**(5) Bengqiang (tilt spear) abbrev: BQ**

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

**(6) Dianqiang (point spear) abbrev: DQ**

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

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

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

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

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

**(9) Buxing (stances) :**

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

**1.5 Technical Requirements for Major Movements in Optional Gunshu**

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

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

**(2) Benggun (tilt cudgel) abbrev: BG**

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

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

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

**(4) Pinglungun (swing cudgel in horizontally)**

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

**(5) Yungun (cloud cudgel) abbrev: YG**

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

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

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

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

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

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

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

**(9) Buxing (stances):**

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

**Section 2 Optional Taiji Events**



## **2.1 Technical Requirements for Major Movements in Optional Taijiquan**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

### **(9) Buxing (stances):**

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

## **2.2 Technical Requirements for Major Movements in Optional Taijijian**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**(9) Buxing (stances):**

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

**Section 3 Optional Nanquan Events**

**3.1 Technical Requirements for Major Movements in Optional Nanquan**

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

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

**(2) Diebu (butterfly stance)**

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

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

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

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

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

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

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

**(6) Paoquan (uppercut) abbrev: PQ**

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

**(7) Gunqiao (rolling forearm) abbrev: GQ**

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

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

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

**(9) Buxing (stances):**

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

**3.2 Technical Requirements for Major Movements in Optional Nandao**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**(9) Stances:**

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

**3.3 Technical Requirements for Major Movements in Optional Nangun**

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

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

**(2) Benggun (tilt cudgel) abbrev: BG**

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

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

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

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

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

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

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

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

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

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

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

#### **(8) Paogun (throw cudgel) abbrev: PG**

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

#### **(9) Buxing (stances) :**

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

### **CHAPTER 4 MISCELLANY**

#### **Section 1 Protocol of Wushu Taolu Competition**

##### **1.1 Fist-Palm Salute**

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

##### **1.2 Salute with Broadsword**

In a standing position with feet together and the broadsword held in the left hand, bend the elbow to place the broadsword across the chest with the sharp edge facing up, the first joint of the left thumb in contact with the center of the right palm and the two hands 20-30 cm away from the chest.

##### **1.3 Salute with Sword**

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

##### **1.4 Salute with Spear or Cudgel**

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

Fist-Palm Salute With Salute with Sword Salute with Spear Salute Broadsword or Cudgel

### **Notes:**

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

## **Section 2**

### **Costumes for Wushu Taolu Competition**

#### **2.1 Competition costume for changquan events**

#### **2.2 Competition costume for taiji events**

#### **2.3 Competition costume for nanquan events**

#### **2.4 Requirements in general**

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

2.4.1.1 A jacket with a Chinese-style upright collar and short or long sleeves (not shorter than one's elbow); and for taijiquan and taijijian, a long-sleeved jacket of a length not exceeding the wearer's thumb tip with arms hanging down; no religious signs or symbols or advertizing signs (other than those of the EWUF) are allowed.

2.4.1.2 2.4.1.3

Bloomerlike sleeves gathered at the cuffs;

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

2.4.1.4

2.4.1.5

different single color; and

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

#### **2.4.2. For nanquan events**

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

2.4.2.2 Chinese-style knickers;

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

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

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

2.4.3 Costume can be of any material in any colour. Trims, colour combinations, pictures' and patterns' applying, silk threads embroideries are allowed, whereas fur and cobweb insets, no religious signs or symbols or advertizing signs (other than those of the EWUF) are allowed.

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

Footwear used by athletes should be EWUF certified manufacturer sport leather shoes conform to EU sanitary and security standards. The certification is made by EWUF TC and confirmed by the vote of the Congress. Sport slippers of "Feiyue" type, and other training footwear are not allowed.