



WORLD WUSHU OPEN CHAMPIONSHIPS (WWOC)

CAMPEONATOS MUNDIALES ABIERTOS DE WUSHU

2026

COMPETITION RULES AND JUDGING METHODS

REGLAMENTO DE COMPETICIÓN Y MÉTODOS DE EVALUACIÓN

TRADITIONAL KUNG FU & MODERN WUSHU
KUNG FU TRADICIONAL Y WUSHU MODERNO



Editorial Note

This document integrates the common competition principles for Modern Wushu and Traditional Wushu, the duties of officials, the 10-Point Overall Scoring system, Reference Deductions, discipline-specific technical evaluation, and the championship framework into a unified WWOC rules system intended for long-term use.

This document does not include age divisions, entry events, numbers of qualifiers, competition schedules, prize money, entry fees, or other annual arrangements that may vary from year to year. Such matters shall be governed by the WWOC Competition Regulations and official supplementary notices for the applicable year.

These Rules are based principally on the International Wushu Federation competition rules for Modern Wushu and Traditional Wushu, with adjustments reflecting the organizational characteristics of the WWOC and its 10-point overall scoring method.

These Rules govern stable, long-term judging and competition principles; the annual Competition Regulations govern the specific implementation arrangements for that year.



Table of Contents

Part I General Rules

1. Chapter 1 General Provisions	4
2. Chapter 2 Competition Organization and Officiating Bodies	4
3. Chapter 3 Participation, Competition Procedures, and Etiquette	5
4. Chapter 4 Competition Area, Weapons, Attire, and Safety	6
5. Chapter 5 WWOC 10-Point Overall Scoring System	6
6. Chapter 6 Reference Deductions	8
7. Chapter 7 Overall Performance, Choreography, and Score Calculation	10
8. Chapter 8 Duilian, Group Events, and Special Circumstances	11
9. Chapter 9 Appeals, Discipline, and Confirmation of Results	11

Part II Modern Wushu

10. Chapter 10 Modern Wushu Events and Judging Principles	12
11. Chapter 11 Specific Standards for Changquan Events	13
12. Chapter 12 Specific Standards for Nanquan Events	13
13. Chapter 13 Specific Standards for Taijiquan Events	14
14. Chapter 14 Compulsory Routines, Optional Routines, and Treatment of Difficulty Movements	14

Part III Traditional Wushu

15. Chapter 15 Classification of Traditional Wushu Events	14
16. Chapter 16 Traditional Wushu Scoring Principles	15
17. Chapter 17 Discipline-Specific Judging of Traditional Bare-Hand Routines	16
18. Chapter 18 Discipline-Specific Judging of Traditional Weapon Routines	17
19. Chapter 19 Traditional Wushu Style, Lineage, and Boundaries of Innovation	17

Part IV Championship Events and Awards

20. Chapter 20 All-Around Championship Competition Procedures	18
21. Chapter 21 Team Championship and Special Awards	19

Part V Appendices

22. Appendix A Basic Requirements for Major Modern Wushu Movements	19
23. Appendix B Key Points for Discipline-Specific Traditional Wushu Judging	30
24. Appendix C Quick Reference Table of Reference Deductions	30
25. Appendix D Key Points for Judges' Scoring Records	31
26. Appendix E Standard English Terminology	32



Part I General Rules

Chapter 1 General Provisions

Article 1 Purpose and Scope

These Rules apply to the organization, officiating, scoring, and confirmation of results for Modern Wushu, Traditional Wushu, Duilian, group events, and championship events at the World Wushu Open Championships (WWOC).

Article 2 Fundamental Principles

- Fairness, impartiality, transparency, and safety.
- Respect for different wushu disciplines, styles, schools, and lineages.
- Scores shall be based on the athlete's actual performance in the competition area.
- A consistent scoring standard shall be applied to comparable athletes within the same competition group.
- Technical standards serve fair judging and shall not replace the characteristics of traditional styles with modern competitive specifications.

Article 3 Division of Functions Between These Rules and the Competition Regulations

These Rules establish stable, long-term competition and judging systems. The Competition Regulations for each year establish the specific age divisions, events, competition times, entry requirements, numbers of qualifiers, prize money, and annual special arrangements.

Article 4 Event System

- Modern Wushu routine events.
- Traditional Wushu routine events.
- Duilian events.
- Group events.
- All-Around Championships, Team Championships, and other special events and awards approved by the Organizing Committee.

Chapter 2 Competition Organization and Officiating Bodies

Article 5 Competition Committee

The Competition Committee is responsible for overall event organization, venue coordination, registration and scheduling, technical implementation, publication of results, and risk management.

Article 6 Technical Committee

The Technical Committee operates under the Competition Committee and is responsible for technical competition standards, event classification, interpretation of rules, judge training, pre-competition technical meetings, and technical inspection of weapons and routines, as well as providing professional opinions on specialized styles, weapons, and events. The Technical Committee shall coordinate with the Chief Referee, the Scheduling and Recording Department, and the Jury of Appeals.



Article 7 Jury of Appeals

The Jury of Appeals accepts properly submitted appeals and reviews competition procedures, application of the rules, score entry, and decisions of the Head Judge. Its decisions are final within the event.

Article 8 Composition of the Officiating Body

- Chief Referee and Deputy Chief Referee(s).
- Head Judge and Deputy Head Judge for each competition area.
- Scoring Judges.
- Chief Scheduler/Recorder, recorders, timekeepers, and check-in personnel.
- Weapon inspectors, music and technical support personnel, medical personnel, and other staff.

Article 9 Duties of the Chief Referee

- Lead all officiating work and ensure a consistent scoring standard.
- Interpret these Rules and the applicable Competition Regulations, but not make temporary changes to official rules.
- Resolve major technical issues and disputes between competition areas.
- Review competition results and officiating reports.
- Recommend action concerning serious disciplinary violations.

Article 10 Duties of the Head Judge

- Organize rules study, simulated scoring, and standardization of scoring within the judging panel.
- Inspect the competition area, weapons, timing, music, and scoring equipment.
- Supervise competition procedures and scoring discipline.
- Handle re-performance, withdrawal, timing, music, and on-site safety issues.
- Confirm results and complete all required records.

Article 11 Duties of Scoring Judges

Each Scoring Judge shall independently observe the entire routine, record major technical errors, and award one overall score on a 10-point scale based on movement quality, overall performance, event style, choreography, and Reference Deductions. Judges shall not signal or confer with one another or be influenced by factors outside the competition area.

Chapter 3 Participation, Competition Procedures, and Etiquette

Article 12 Eligibility

Eligibility, age, gender, health declarations, and entry restrictions shall be specified in the applicable Competition Regulations. Athletes shall provide truthful identity information and ensure that they are physically fit to compete.

Article 13 Order of Competition

The order of competition shall be determined by drawing lots, computerized scheduling, or a published schedule issued by the Organizing Committee. When entries in multiple events create a scheduling conflict, the athlete or coach shall promptly request coordination from the Chief Check-in Official or Head Judge.



Article 14 Check-in

Athletes shall complete check-in at the prescribed time. An athlete who fails to appear without valid reason may be treated as having withdrawn.

Article 15 Competition Etiquette

Athletes shall perform a palm-and-fist salute to the judges' table when entering and leaving the competition area. Weapon-event athletes shall observe safe and proper etiquette when carrying the weapon.

Article 16 Beginning and End of a Routine

Timing begins with the athlete's first movement and ends when the final posture becomes still. The athlete shall complete the opening and closing etiquette within the competition area.

Article 17 Combining Events

When entries are limited, the Organizing Committee may combine competition groups based on the same gender, similar ages, the same category, or similar events. No Reference Deduction shall be applied when an event name differs slightly from the actual routine name because the Organizing Committee combined events.

Chapter 4 Competition Area, Weapons, Attire, and Safety

Article 18 Competition Area

The competition area shall be level and safe, with clearly marked boundaries. When multiple athletes perform simultaneously, each judge's assigned athlete shall be identified and sufficient safe distance maintained.

Article 19 Weapon Safety

Weapons shall be suitable for the event characteristics, the athlete's height, and safety requirements. Damaged, sharp, dangerous, or potentially injurious weapons are prohibited.

Article 20 Attire and Accessories

Attire shall be neat, well-fitting, safe, and consistent with the event style. Athletes shall not wear accessories that may cause injury, fall off, or materially interfere with the performance.

Article 21 Medical Intervention and Stoppage

If an injury or safety risk occurs, the Head Judge and medical personnel may stop the performance immediately. Whether a re-performance is permitted or the existing score retained shall be determined according to the cause of the incident, principles of fairness, and the applicable Competition Regulations.

Chapter 5 WWOC 10-Point Overall Scoring System

Article 22 10-Point Overall Scoring

All individual, Duilian, and group routines are scored using the 10-Point Overall Scoring system. Each Scoring Judge independently awards one total score reflecting movement quality, overall performance, event style, choreography, and major errors.



Article 23 Unified Framework and Discipline-Specific Standards

Modern and Traditional Wushu use the same scoring framework but different discipline-specific priorities. Modern Wushu emphasizes movement specifications, technical standards, and competitive execution quality. Traditional Wushu emphasizes technical methods, stylistic characteristics, application of power, martial intent, and lineage characteristics.

Article 24 Five Tiers and Eleven Grades

Tier	Grade	Suggested Score Range	Overall Description
Outstanding	Grade 1	9.50–10.00	Near-perfect technical execution, exceptional movement quality, distinctive event style, and the highest level of power, rhythm, and expressiveness. The entire performance is complete and fluid, with no evident errors.
Excellent	Grade 2	9.20–9.49	Highly complete technique, distinctive style, and outstanding presentation, with very few major errors.
Excellent	Grade 3	9.00–9.19	Standardized technique and good power, rhythm, and expressiveness, with minor imperfections.
Excellent	Grade 4	8.80–8.99	Good overall completion and reasonably clear event characteristics; a small number of errors do not affect the whole performance.
Good	Grade 5	8.60–8.79	Relatively stable technique and generally identifiable style, with several ordinary errors.
Good	Grade 6	8.40–8.59	Movements and overall presentation meet competition requirements, but completeness or stylistic expression is average.
Good	Grade 7	8.20–8.39	The routine is completed, but technical stability and expressiveness are limited and errors are relatively evident.
Average	Grade 8	8.00–8.19	The routine is basically completed, but movement quality, rhythm, or style has evident deficiencies.
Average	Grade 9	7.80–7.99	Weak execution quality, with multiple errors affecting the overall presentation.
Average	Grade 10	7.50–7.79	Insufficient technique and completeness, with serious or repeated errors.
Basic	Grade 11	Below 7.49	Serious deficiencies in technique and completeness, with major or repeated errors and mistakes.

Instructions: These score ranges standardize ordinary scoring and shall not be applied mechanically according to age, years of training, or beginner/intermediate/advanced labels. The applicable scoring range for All-Around Championship preliminaries or finals may be separately prescribed in the applicable Competition Regulations.



Article 25 Reference Deduction

“Reference Deduction” is the unified WWOC technical term used to assist judges in determining the nature and severity of an error. Throughout these Rules, the independent imperative wording “deduct 0.1 point” is replaced by the standardized wording “Reference Deduction: 0.10 point.”

Article 26 Application

- Judges are not required to complete IWUF deduction codes.
- Judges are not required to enter every individual error into the scoring system.
- Judges shall record major errors and reasonably reflect the Reference Deductions in the final overall score.
- Reference Deductions may assist calculation but shall not replace professional overall judgment of the entire performance.

Chapter 6 Reference Deductions

Article 27 General Movement-Quality Errors

- Failure to conform to the required movement method, specification, or technical requirement. Reference Deduction: 0.10 point per occurrence.
- Other technical errors: Reference Deduction of 0.05–0.30 point per occurrence, according to the nature and severity of the error.
- Different types of errors occurring in the same movement may be recorded separately. Repeated occurrences of the same error may be referenced according to the actual number of occurrences.

Article 28 Loss of Balance

Error	Definition or Judging Criteria	Reference Deduction
Evident Sway	The torso or center of gravity is clearly unstable, but the supporting foot does not move.	0.05 point
Supporting-Foot Shuffle	An unintended displacement of the supporting foot occurs.	0.10 point
Supporting-Foot Skip	A skip occurs in order to maintain balance.	0.10 point
Additional Support	The hand, elbow, knee, non-supporting foot, or weapon provides additional support.	0.20 point
Fall	The body loses control and contacts the floor.	0.30 point

Note: Intentional falls, rolls, or ground movements performed as required by the choreography of a Duilian routine shall not be treated as a “fall” error.



Article 29 Weapon Errors

Error	Reference Deduction
Weapon unintentionally touches the floor	0.10 point
Weapon slips from the grip but does not fall to the floor	0.10 point
Weapon unintentionally contacts the body	0.10 point
Weapon is visibly deformed	0.10 point
Fan leaf separates from the fan ribs	0.10 point
Weapon breaks or an essential part falls off	0.20 point
Outer or inner fan rib breaks, or fan rivet falls out	0.20 point
Weapon falls to the floor	0.30 point

Note: Contact between the weapon and the body or floor that is required by the prescribed technique shall not be treated as a weapon error.

Article 30 Attire and Weapon Attachments

- A broadsword scarf, sword tassel, spear tassel, headpiece, or costume accessory falls off. Reference Deduction: 0.10 point.
- A broadsword scarf, sword tassel, or flexible weapon becomes entangled with the hand or body and affects the movement. Reference Deduction: 0.10 point.
- Competition attire becomes unfastened or torn, or a shoe comes off. Reference Deduction: 0.10 point.

Article 31 Balance, Boundary, and Memory Errors

- A required balance is not held motionless for the prescribed duration. Reference Deduction: 0.10 point.
- Any part of the body touches the floor outside the boundary line. Reference Deduction: 0.10 point.
- An unintended pause, interruption, confused movement, or clear lapse of memory occurs. Reference Deduction: 0.10 point.

Article 32 Time, Number of Participants, Music, and Re-performance

Circumstance	Reference Deduction or Treatment
Mismatch between the required music and the movements, lasting less than 5 seconds	Reference Deduction: 0.10 point.
More than 5 seconds but less than 10 seconds	Reference Deduction: 0.20 point.
10 seconds or more	Reference Deduction: 0.30 point; the performance may be stopped when necessary.



A group event has fewer than the required number of participants	Reference Deduction: 0.50 point for each missing participant.
No music in a mandatory-music event, or music does not meet requirements	No music in an event for which music is mandatory: Reference Deduction of 0.50 point. Music that does not meet requirements: Reference Deduction of 0.10–0.50 point, as specified in the applicable Competition Regulations.
Request for re-performance due to the athlete's own cause	When re-performance is approved, Reference Deduction: 1.00 point, unless otherwise provided in the applicable Competition Regulations.
Re-performance due to an external cause	No Reference Deduction.

Annual matters: The specific time limit for each event, treatment of time limits for minors, boundary treatment when multiple athletes compete simultaneously, required number of participants, and music-submission requirements shall be established by the applicable WWOC Competition Regulations and the pre-competition technical meeting.

Chapter 7 Overall Performance, Choreography, and Score Calculation

Article 33 Overall Performance

- Standardized movements and correct methods.
- Smooth generation of power and accurate force points.
- Coordination of the body and coordination between body and weapon.
- Appropriate rhythm with clear distinctions between movement and stillness.
- Event style, spirit, presence, and expressiveness.
- Coordination between movement and music in events performed with music.

Article 34 Evaluation of Choreography

- Whether the content meets the event and routine requirements.
- Whether the structure is complete and its development and transitions are logical.
- Whether use of the floor, changes of direction, and pathways are clear.
- Whether stillness, pauses, and transitions serve the technical expression.
- Formation changes and overall composition in group events.

Article 35 Choreography Reference Deductions

- Omission, addition, or clear alteration of one prescribed movement. Reference Deduction: 0.20 point.
- Addition or omission of one step. Reference Deduction: 0.10 point.
- Except for balance movements, a pause exceeding 5 seconds constitutes excessive stillness. Reference Deduction: 0.10 point.
- No music is used in an event for which music is mandatory, or the music contains content prohibited by the applicable Competition Regulations. Reference Deduction: 0.50 point.



Article 36 Score Calculation

The number of Scoring Judges and the score-calculation method shall be determined by the technical configuration of the event. With five judges, the highest and lowest scores should generally be discarded and the remaining three averaged. With three judges, all three scores are averaged. The scoring system determines the number of decimal places retained in the final score.

Article 37 Ties

Ties in ordinary individual events shall be handled according to the applicable Competition Regulations. If not otherwise provided, athletes may share the placing without affecting the next placing. Ties in an All-Around Championship final shall be handled under Chapter 20.

Chapter 8 Duilian, Group Events, and Special Circumstances

Article 38 Judging Duilian

- Offensive and defensive methods, targets, distance, and pathways.
- Speed, rhythm, timing, and continuity.
- Coordination between partners, realism, and safety.
- Completeness of movement content and soundness of structure.

Article 39 Judging Group Events

- Technical quality of individual movements.
- Synchronization and uniformity.
- Formations, pathways, and use of the competition area.
- Transitions, rhythm, cooperation, and overall presentation.
- Event style and collective spirit.

Article 40 Multiple Athletes Competing Simultaneously

Multiple athletes may perform simultaneously when required by the schedule. The judging panel shall clearly identify the athlete assigned to each judge. Boundary and other special treatments shall be standardized by the applicable Competition Regulations or pre-competition technical meeting.

Article 41 External Causes and Re-performance

If a routine cannot be completed because of a power outage, sound-system failure, scoring-system failure, venue facilities, or another cause beyond the athlete's control, a re-performance may be approved by the Head Judge without Reference Deduction. An interruption caused by the athlete does not automatically entitle the athlete to re-perform.

Chapter 9 Appeals, Discipline, and Confirmation of Results

Article 42 Scope of Appeals

A delegation may appeal competition procedures, application of the rules, a Head Judge's decision, score entry, or an error in identity information. A change of score may not be demanded solely because the delegation disagrees with a judge's professional evaluation.



Article 43 Appeal Procedure

An appeal shall be submitted in writing by the Team Leader or an authorized coach within the prescribed time, together with any fee required by the applicable Competition Regulations. The final decision of the Jury of Appeals shall be implemented.

Article 44 Discipline

Athletes, coaches, and staff shall not interfere with judges, delay the competition, enter restricted areas, or improperly influence scoring. Violations may result in a warning, cancellation of results, disqualification, or other sanction.

Article 45 Confirmation of Results

Results become official after the prescribed review or appeal period. The Organizing Committee may correct calculation, data-entry, or identity-information errors.

Article 46 Authority of Interpretation

The WWOC Organizing Committee is responsible for interpreting these Rules. Matters not covered herein shall be handled by the Chief Referee in consultation with the Jury of Appeals and Organizing Committee in accordance with principles of fair competition.

Part II Modern Wushu

Chapter 10 Modern Wushu Events and Judging Principles

Article 47 Event Classification

- Bare-hand: Changquan, Nanquan, and Taijiquan.
- Short weapons: Jianshu, Daoshu, Nandao, Taijijian, and Taiji Fan.
- Long weapons: Qiangshu, Gunshu, and Nangun.
- Compulsory routines, optional routines, Duilian, and group events.
- Other Modern Wushu events listed in the applicable Competition Regulations.

Article 48 Modern Wushu Judging Priorities

- Movement specifications and technical methods.
- Pathways, directions, force points, and body posture.
- Power, speed, rhythm, coordination, and stability.
- Event style and competitive presentation.
- Accuracy of compulsory-routine content.

Article 49 No Degree-of-Difficulty Confirmation System

- There are no separate Group A, B, and C judging functions.
- Difficulty level, degree of rotation, landing angle, and difficulty connections are not confirmed.
- No separate bonus is awarded for declaring or completing difficulty movements.
- The execution quality of difficulty movements is evaluated as part of movement quality and overall performance.



Chapter 11 Specific Standards for Changquan Events

Article 50 Changquan

Changquan shall demonstrate extended postures, clear methods, speed and power, distinct rhythm, rapid movement and sudden stillness, and clear rises, falls, turns, and transitions. The hands, eyes, body, techniques, and steps shall be coordinated, and jumps, falls, balances, and directional changes shall connect naturally.

Article 51 Jianshu

Jianshu shall emphasize lightness and grace, coordination between body and sword, and clearly defined sword techniques. Principal techniques include thrusting, chopping, pointing, uppercutting, hooking, intercepting, slicing, sweeping, circling, and coiling. Force points and blade directions shall be accurate.

Article 52 Daoshu

Daoshu shall emphasize boldness, speed, clearly defined broadsword techniques, fluid changes of the weapon with the body, and coordination of body and weapon. Chopping, hacking, uppercutting, hooking, thrusting, cutting, sweeping, and wrapping the broadsword around the head shall meet technical requirements.

Article 53 Qiangshu

Qiangshu shall emphasize thrusting the spear in a straight line and coordinated blocking, parrying, and thrusting, with clear spear methods, power reaching the spear tip, and unity of body and spear. Spear circles, figure patterns, and butt-end techniques shall be continuous and safe.

Article 54 Gunshu

Gunshu shall emphasize broad coverage, speed and power, use of both tip and butt, and coordination of body and staff. Chopping, sweeping, swinging, poking, uppercutting, circling, and deflecting techniques shall be clear.

Chapter 12 Specific Standards for Nanquan Events

Article 55 Nanquan

Nanquan shall demonstrate stable stances and forceful postures, dense hand techniques, short and firm power, clear power issuance, and coordinated vocalization and movement. Horse, bow, empty, and butterfly stances shall be stable; bridge-hand techniques, fists, palms, elbows, and kicks shall display Nanquan characteristics.

Article 56 Nandao

Nandao shall demonstrate forceful broadsword methods, stable stances and powerful postures, and close coordination between body and weapon. Chopping, hacking, hooking, uppercutting, sweeping, and wrapping around the head shall follow clear pathways and accurate force points.

Article 57 Nangun

Nangun shall emphasize two-handed staff handling, firm and powerful force, dense staff techniques, and coordination of waist and stance. Chopping, sweeping, poking, snapping, deflecting, and pressing shall



display the style of southern weapons.

Chapter 13 Specific Standards for Taijiquan Events

Article 58 Taijiquan

Taijiquan shall demonstrate a calm mind and relaxed body, continuous movement, clear distinctions between substantial and insubstantial, coordination of upper and lower body, natural circularity, and coordinated breathing. Power shall be integrated and smooth, without stiffness, floating, or interruption.

Article 59 Taijijian

Taijijian shall demonstrate accurate sword techniques, coordination between body and sword, agility with composure, and continuous flow. Thrusting, pointing, chopping, uppercutting, hooking, intercepting, slicing, sweeping, circling, and coiling shall conform to the movement principles of Taiji.

Article 60 Taiji Fan

Taiji Fan shall combine Taiji body methods with the characteristics of fan techniques. Opening and closing shall be clear, pathways accurate, rhythm natural, and body and fan coordinated. Tossing and catching shall be safe and stable and shall serve the expression of the routine.

Chapter 14 Compulsory Routines, Optional Routines, and Treatment of Difficulty Movements

Article 61 Compulsory Routines

A compulsory routine shall follow the published sequence, directions, methods, and rhythm. When a movement is unrecognizable, omitted, added, or clearly altered, the applicable Reference Deduction shall be used.

Article 62 Optional Routines

An optional routine shall contain the principal techniques representative of the event, with complete structure and logical use of space, and shall avoid technically meaningless repetition and pauses.

Article 63 Difficulty Movements

Well-executed difficulty movements may be reflected in movement quality, stability, rhythm, and expressiveness. Failed attempts shall be subject to the applicable Reference Deduction for loss of balance, weapon error, movement specification, or other corresponding error.

Part III Traditional Wushu

Chapter 15 Classification of Traditional Wushu Events

Article 64 Traditional Bare-Hand Routines

- Traditional Taiji bare-hand styles.
- Traditional southern bare-hand styles.
- Changquan-related and northern traditional bare-hand styles.



- Xingyiquan, Baguazhang, Bajiquan, Tongbeiquan, Fanziquan, Ditangquan, imitative styles, and other systems.
- Other traditional systems and schools with an established lineage and clearly defined technical system.

Article 65 Traditional Weapons

- Short weapons: broadsword, sword, whip staff, dagger, and others.
- Long weapons: spear, staff, guandao, pudaο, and others.
- Traditional short weapons: single-handed short weapons and paired traditional short weapons such as double broadswords, double swords, and double hooks.
- Flexible weapons: nine-section whip, three-section staff, rope dart, meteor hammer, and others.
- Other weapons with clearly defined traditional methods that can be used safely.

Article 66 Duilian and Group Events

Traditional Duilian and group events may use bare hands, weapons, or a combination of both. They shall preserve the traditional offensive and defensive content and style of the event while meeting requirements for safety, coordination, and completeness.

Chapter 16 Traditional Wushu Scoring Principles

Article 67 General Requirements

- Standardized movements, correct methods, and distinctive style.
- Smooth power, accurate force points, and coordinated movement.
- Appropriate rhythm, focused spirit, and skilled technique.
- Clear martial intent and content consistent with the characteristics of the style or weapon.
- Consistency among lineage, technical system, and the athlete's individual performance style.

Article 68 Priority of Stylistic Characteristics

Provided safety and fairness are maintained, Traditional Wushu shall first be judged according to the traditional technical characteristics of its system, school, and style. Uniform posture, speed, range of motion, and difficulty requirements used in modern competition shall not be mechanically applied to traditional events.

Article 69 No Bonus for Difficulty

No separate bonus is awarded for adding modern difficulty movements to a traditional routine. If a difficulty movement damages the style, rhythm, structure, or safety of the system, the overall evaluation shall be lowered. When an error occurs, the applicable Reference Deduction shall be used.

Article 70 Dimensions of Traditional Wushu Overall Scoring

Scoring Dimension	Principal Points of Observation
Technical Methods	Whether hand forms, hand techniques, stances, footwork, leg techniques, body methods, and weapon methods conform to the characteristics of the system.
Power and Force Points	Whether the direction of force, power-generation method, hardness and softness, relaxation and tension, integration, and force points are accurate.



Coordination and Body Methods	Whether hands, eyes, body, techniques, and steps; internal and external; upper and lower body; and body and weapon are coordinated.
Rhythm	Whether speed changes, movement and stillness, rises and falls, contraction and expansion, opening and closing, and pauses and continuity conform to the event style.
Martial Intent	Whether movements have clear martial meaning, targets, distance, and intent.
Style and Character	Whether stylistic characteristics, mental focus, presence, flavor, and traditional expression are natural.
Completeness	Whether the routine's structure, content, pathways, transitions, and closing posture are complete.

Chapter 17 Discipline-Specific Judging of Traditional Bare-Hand Routines

Article 71 Traditional Taiji Bare-Hand Styles

Judging shall reflect the technical characteristics of Chen, Yang, Wu, Wu/Hao, Sun, and other styles. Common priorities include relaxation and sinking, circularity and agility, continuity, distinction between substantial and insubstantial, coordination of upper and lower body, internal-external coordination, and complete pathways of power. Differences among styles in stance height, opening and closing range, footwork, and power generation shall be respected.

Article 72 Traditional Southern Bare-Hand Styles

Judges shall focus on waist-and-stance coordination, bridge-hand methods, close-range striking, stable footwork, power generation, breathing, and school-specific characteristics. Traditional southern styles shall not be judged solely by the large movements, jumps, or standardized vocalization requirements of modern Nanquan.

Article 73 Changquan-Related and Northern Traditional Bare-Hand Styles

Judges shall focus on extension, agility, speed, darting and jumping, rises, falls, and turns, leg techniques, and body methods, while evaluating range, rhythm, and power according to the specific style. No style shall be required to follow a single competitive Changquan model.

Article 74 Internal and Distinctive Styles

- Xingyiquan: emphasize integrated power, advance and retreat, Santishi, the Five Elements, and coordination of intent, qi, and force.
- Baguazhang: emphasize circle walking and turning, bai and kou steps, twisting and wrapping body methods, and palm changes.
- Bajiquan: emphasize sinking, explosive power, body strikes, short power, and stable footwork.
- Tongbei, Pigua, and Fanzhi: emphasize their respective characteristics, including extended long-range striking, swinging and chopping, and dense rapid techniques.
- Ditang, imitative, and other distinctive styles: evaluate their unique technical content, expression of form and spirit, and offensive and defensive presentation, subject to safety.



Chapter 18 Discipline-Specific Judging of Traditional Weapon Routines

Article 75 General Requirements for Traditional Weapons

Weapon methods shall be clear, force points accurate, body and weapon coordinated, and execution safe and controlled, while demonstrating the traditional technical characteristics of the weapon and its style. A weapon is not a decoration; movements shall have logical martial meaning.

Article 76 Broadsword, Sword, Spear, and Staff

- Broadsword: observe chopping, hacking, uppercutting, hooking, thrusting, and wrapping methods, as well as boldness or the distinctive style of the school.
- Sword: observe thrusting, pointing, chopping, uppercutting, hooking, intercepting, slicing, circling, and coiling, as well as agility, composure, or stylistic characteristics.
- Spear: observe blocking, parrying, thrusting, snapping, pointing, lifting, figure patterns, and butt-end methods, emphasizing control of the spear tip and coordination of body and spear.
- Staff: observe chopping, sweeping, swinging, poking, deflecting, and snapping, emphasizing use of both tip and butt and coordination of body and staff.

Article 77 Traditional Short and Flexible Weapons

Paired traditional short weapons such as double broadswords, double swords, and double hooks shall demonstrate left-right coordination, clear pathways, and close integration. Flexible weapons shall demonstrate speed, pathway, control, and safety. If a flexible weapon becomes entangled, leaves the hand, or goes out of control, the Reference Deduction shall reflect the degree of impact.

Article 78 Other Traditional Weapons

Weapons such as guandao, pudao, whip staff, and Emei piercers shall be judged according to their traditional use, structure, force points, body methods, and safe control. When judges are unfamiliar with a specialized discipline, a qualified technical expert shall provide a briefing before the competition.

Chapter 19 Traditional Wushu Style, Lineage, and Boundaries of Innovation

Article 79 Recognition of Traditional Style

Traditional style shall be expressed naturally through technical methods, body methods, power, rhythm, structure, martial intent, spirit, and character, and not merely through attire, music, or theatrical movements.

Article 80 Lineage and Authenticity

Judges shall not use affiliation with a particular teacher or organization as a basis for scoring, but the athlete's performance shall demonstrate consistency within a technical system. If the routine name, content, and style are clearly inconsistent, this may be reflected in the discipline-specific technical and overall stylistic evaluation.

Article 81 Reasonable Innovation

Reasonable choreography is permitted when it does not damage the core techniques, martial logic, rhythm, or style of the system. Purely theatrical or dance-like choreography, or choreography that replaces traditional content with modern difficulty, shall not receive an additional advantage.



Article 82 Relationship Between Traditional Events and Modern Technical Standards

The basic modern technical requirements in Appendix A may be referenced as common technical foundations—for example, hand forms, stances, leg techniques, balance, weapon control, and body coordination—but shall not replace the distinctive methods, postures, power, and style of a traditional system.

Part IV Championship Events and Awards

Chapter 20 All-Around Championship Competition Procedures

Article 83 Nature and Application

The All-Around Championship is determined through multiple individual-event results, preliminary qualification, and final-round performance. Specific age groups, event combinations, numbers of qualifiers, and competition dates shall be prescribed by the applicable Competition Regulations.

Article 84 Preliminary Qualification

- Athletes shall complete the number and categories of events required by the applicable Competition Regulations.
- Preliminary results shall be based on officially confirmed individual-event scores.
- An athlete who omits a required event, withdraws, has a score cancelled, or is otherwise ineligible shall not enter the corresponding all-around ranking.

Article 85 Preliminary Ranking and Qualification

Preliminary rankings shall generally be determined by the sum or average of the prescribed event scores. Whether the lowest score is discarded, designated events are used, a minimum qualifying score is established, and the number of qualifiers shall be set by the applicable Competition Regulations.

Article 86 Final-Round Scoring

The final shall be officiated by a judging panel qualified in the applicable disciplines using the 10-Point Overall Scoring system in these Rules. Modern and Traditional events use the same scoring framework but apply their respective discipline-specific standards.

Article 87 Relationship Between Preliminary and Final Scores

The final may use a clean slate, weighted preliminary and final scores, or the combined scores of multiple final events. The specific formula is an annual Competition Regulations matter and shall be published clearly before registration or competition.

Article 88 Overall Evaluation

- Technical breadth: ability to complete different events.
- Technical consistency: consistency across multiple rounds.
- Discipline-specific quality: technical level in Modern or Traditional events.
- Style and presentation: event characteristics, spirit, rhythm, and stage presence.
- Sportsmanship: etiquette, safety, respect, and competition discipline.



Article 89 Tie-Breaking

If an All-Around final ends in a tie, final-round scores shall be compared first. If still tied, the judges' raw final scores before removal of the highest and lowest scores, preliminary ranking, or a designated event score may be compared. The specific order shall be published in advance in the applicable Competition Regulations; if no order was published, the placing may be shared.

Article 90 Confirmation of Champion

The All-Around Champion shall be officially confirmed after the prescribed review and appeal period.

Chapter 21 Team Championship and Special Awards

Article 91 Team Championship

The Team Championship may be calculated using a delegation's individual-event placings, medals, points, breadth of participation, or designated event scores. The specific points table and scope of calculation shall be prescribed by the applicable Competition Regulations.

Article 92 Special Awards

- Best Technique Award.
- Best Traditional Style Award.
- Best Performance Award.
- Best Sportsmanship Award.
- Outstanding Coach, Outstanding Team, and other awards established by the Organizing Committee.

Article 93 Selection Procedure

Special awards shall use clearly defined nomination, review by judges or the Technical Committee, conflict-of-interest recusal, and written confirmation procedures. Sponsorship, personal relationships, or outside influence shall not replace technical evaluation.

Part V Appendices

Appendix A Basic Requirements for Major Modern Wushu Movements

This appendix is based on relevant technical content from the IWUF 2024 Rules and serves as the basis for discipline-specific Modern Wushu judging. Traditional Wushu may reference these common technical foundations only when they do not replace stylistic characteristics.

Section 1 Basic Requirements for Major Changquan Movements

I. Hand Forms

- (1) **Fist:** The four fingers are held together and curled; the thumb is pressed firmly against the second joints of the index and middle fingers. The fist is tight, its face level, and the wrist straight.
- (2) **Palm:** The four fingers are held together and extended; the thumb is bent and pressed firmly against the side of the hand.
- (3) **Hook:** The first joints of all five fingers are pinched together and the wrist is flexed.



II. Fist Techniques

- (1) Straight punch: Strike forward from the waist, arm straight, with force reaching the face of the fist.
- (2) Chopping fist: Chop downward from above with a straight arm, force reaching the outer edge of the fist.
- (3) Uppercutting fist: Swing the fist in an arc from below to the front and upward with a straight arm, force reaching the thumb side or center of the fist.
- (4) Swinging fist: Strike in a horizontal arc diagonally upward from the lower side; the arm is slightly bent, the fist-eye angled downward, and force reaches the face of the fist.
- (5) Snapping punch: Extend the arm from bent to straight and snap the fist forward from the abdomen, force reaching the face of the fist.
- (6) Smashing fist: Smash downward from above while bending the arm; palm faces upward and force reaches the back of the fist.

III. Palm Techniques

- (1) Pushing palm: Push forward from the waist with an upright palm and straight arm, force reaching the outer edge of the palm.
- (2) Lifting palm: Lift upward from below with the wrist flexed and palm upright, force reaching the four fingers.
- (3) Piercing palm: Extend the arm from bent to straight and pierce the palm along a part of the body, force reaching the fingertips.
- (4) Inserting palm: Extend the arm from bent to straight and insert the palm downward or diagonally downward, wrist straight, force reaching the fingertips.
- (5) Uppercutting palm: With palm facing forward and upward, swing the straight arm forward, force reaching the center of the palm.
- (6) Chopping palm: Chop the side of the palm downward from above with a straight arm, force reaching the outer edge.
- (7) Cutting palm: With palm facing up or down, cut left or right, force reaching the outer edge of the palm.
- (8) Pressing palm: Press downward from above, palm facing down, force reaching the center of the palm.

IV. Elbow Techniques (Offensive)

Thrusting elbow: Bend the elbow with a clenched fist, palm downward; thrust the elbow tip forward or sideways, force reaching the elbow tip.

V. Stances

- (1) Bow stance: One leg is half-squatted with the thigh horizontal, toes slightly turned inward, and knee approximately over the toes. The other leg is straight, toes turned inward and diagonally forward; both feet are flat on the floor.
- (2) Horse stance: Both legs are half-squatted with thighs horizontal and toes pointing forward; the knees do not pass the toes. Both feet are flat and approximately three foot-lengths apart.



(3) Crouching stance: One leg is fully squatted, thigh and calf close together, buttocks near the calf, with knee and toes turned outward. The other leg is extended flat and straight with toes turned inward; both feet remain flat.

(4) Empty stance: One leg is half-squatted with toes turned outward. The other leg extends forward with the knee bent and the ball of the foot lightly touching the floor. Body weight rests on the rear leg.

(5) Cross-legged stance: The legs cross and bend into a full squat. The front foot is flat with toes turned outward; the rear heel is raised, and the buttocks sit on the rear calf near the heel.

VI. Leg Techniques

(1) Straight-Swinging Leg Techniques

1. Front kick: The supporting leg is straight with the entire foot on the floor. The other leg remains straight, toes hooked upward, and kicks forward close to the forehead; the torso remains upright.
2. Diagonal kick: The supporting leg is straight and foot flat. The other leg remains straight, toes hooked upward, and kicks toward the opposite ear; the torso remains upright.
3. Side kick: The supporting leg is straight and foot flat. The other leg remains straight, toes hooked upward, and kicks past the side of the body toward the back of the head; the torso remains upright.
4. Inward crescent kick: The supporting leg is naturally straight and foot flat. The other leg kicks upward with toes hooked, sweeping in a fan-shaped arc across the face toward the opposite side before descending; the torso remains upright.
5. Outward crescent kick: The supporting leg is naturally straight and foot flat. The other leg kicks upward toward the opposite side with toes hooked, sweeping in a fan-shaped arc across the face toward the same side before descending; the torso remains upright.
6. Backward rising kick: The supporting leg is straight. The heel of the other leg kicks backward and upward; the torso leans forward with head raised and chest lifted.

(2) Flexion-Extension Leg Techniques

1. Snap kick: The supporting leg is straight or slightly bent. The other leg extends from bent to straight, toes snapping forward no higher than the waist; the instep is extended and force reaches the toes.
2. Heel kick: The supporting leg is straight or slightly bent. The other leg extends from bent to straight with toes hooked upward, kicking no higher than the chest and no lower than the waist; force reaches the heel.
3. Side thrust kick: The supporting leg is straight or slightly bent. The other leg extends from bent to straight, toes hooked and turned inward, and thrusts toward the same side; force reaches the heel.

(3) Sweeping and Turning Leg Techniques

1. Front sweep: The supporting leg is fully squatted with the ball of the foot as pivot. The sweeping leg is straight with toes turned inward and sole skimming the floor, sweeping forward for at least one full revolution.
2. Back sweep: The supporting leg is fully squatted with the ball of the foot as pivot. The sweeping leg is straight with toes turned inward and sole skimming the floor, sweeping backward for one full revolution.



VII. Balances (Enduring balances must be held motionless for at least two seconds)

- (1) Knee-raised balance: Stand steadily on a straight supporting leg. Raise the other bent knee above the waist; the lower leg hangs diagonally inward and the instep is extended and drawn inward.
- (2) Side balance: Stand steadily on a straight supporting leg. Extend the other leg to the side above horizontal, with instep extended or toes hooked; incline the torso sideways to horizontal.
- (3) Swallow balance: Stand steadily on a straight supporting leg. Extend the rear leg above horizontal with instep extended; lean the torso forward slightly above horizontal, chest lifted and abdomen extended.
- (4) Backward-leaning balance: Stand steadily with the supporting leg straight or slightly bent. Extend the other leg in front above horizontal with instep extended; lean the torso backward nearly to horizontal.
- (5) Hooked-leg balance: Half-squat on the supporting leg with the thigh horizontal. Bend and turn out the other knee, hooking the ankle firmly behind the knee of the supporting leg.
- (6) Crossed-leg balance: Half-squat on the supporting leg. Bend and turn out the other knee and place the ankle on the thigh of the supporting leg.
- (7) Sea-searching balance: Stand steadily on a straight supporting leg. Extend the rear leg above horizontal with instep extended; lean the torso forward slightly below horizontal, chest lifted and head raised.
- (8) Moon-gazing balance: Stand steadily with the supporting leg straight or slightly bent. Bend and raise the lower portion of the other leg, instep extended and sole facing upward. Incline the torso toward the supporting side while twisting the waist upward, lifting the chest and arching the waist.
- (9) Reclining-fish balance: Stand steadily with the supporting leg straight or slightly bent. Bend and raise the lower portion of the rear leg, thigh above horizontal, instep extended, and sole angled upward. Incline the torso nearly to horizontal while lifting the chest, twisting the waist, and extending the abdomen.

Section 2 Basic Requirements for Major Jianshu Movements

I. Sword Techniques

- (1) Thrust: Hold the sword upright and extend the tip straight forward, arm and blade forming one line; force reaches the tip.
- (2) Hook: Hold the sword upright and circle the tip close to the body in a vertical arc from front to up and back, or down and back; force reaches the front section of the blade.
- (3) Uppercut: Hold the sword upright and lift it in an arc from below to the front and upward; force reaches the front section of the edge.
- (4) Point: Hold the sword upright, raise the wrist, and point the tip forward and downward; force reaches the tip.
- (5) Chop: Hold the sword upright and chop downward from above; force reaches the edge.
- (6) Snap: Hold the sword upright, sink the wrist, and snap the tip forward and upward; force reaches the tip.
- (7) Intercept: Swing the edge diagonally upward or downward; force reaches the front section of the edge.
- (8) Wrist flower: Using the wrist as axis, circle the upright sword close to both sides of the arm in forward-and-downward vertical circles; force reaches the tip.



II. Stances

- (1) Bow stance: Same as the Changquan bow stance.
- (2) Horse stance: Same as the Changquan horse stance.
- (3) Crouching stance: Same as the Changquan crouching stance.
- (4) Empty stance: Same as the Changquan empty stance.
- (5) Cross-legged stance: Same as the Changquan cross-legged stance.

Section 3 Basic Requirements for Major Daoshu Movements

I. Broadsword Techniques

- (1) Head wrap: With the tip hanging downward, pass the back of the blade close along the left shoulder and back around the right shoulder; force reaches the back of the blade.
- (2) Reverse head wrap: With the tip hanging downward, pass the back of the blade close along the right shoulder and back around the left shoulder; force reaches the back of the blade.
- (3) Chop: Hold the broadsword upright and chop downward from above; force reaches the edge.
- (4) Thrust: Hold the broadsword upright and thrust the tip straight forward, arm and blade forming one line; force reaches the tip.
- (5) Cut: Hold the broadsword flat and cut left or right, no higher than the head and no lower than the shoulder; force reaches the edge.
- (6) Hook: Hold the broadsword upright and circle the tip close to the body in a vertical arc from front to up and back, or down and back; force reaches the front section of the blade.
- (7) Cloud broadsword: Circle the broadsword horizontally above the head or in front of and above the head; force reaches the back of the blade.
- (8) Back flower: Using the wrist as axis, circle the broadsword close to the body in downward vertical circles in front of and behind the body; force reaches the blade.

II. Stances

- (1) Bow stance: Same as the Changquan bow stance.
- (2) Horse stance: Same as the Changquan horse stance.
- (3) Crouching stance: Same as the Changquan crouching stance.
- (4) Empty stance: Same as the Changquan empty stance.
- (5) Cross-legged stance: Same as the Changquan cross-legged stance.

Section 4 Basic Requirements for Major Qiangshu Movements

I. Spear Techniques

- (1) Lan (outward block): Arc the spear tip outward, no higher than the head and no lower than the hips; force reaches the front section of the shaft.



- (2) Na (inward parry): Arc the spear tip inward, no higher than the head and no lower than the hips; force reaches the front section of the shaft.
- (3) Thrust: Extend the spear tip straight forward until the rear hand touches the front hand; force reaches the tip.
- (4) Pierce: Slide the spear shaft in a straight line close to the throat, waist, or arm.
- (5) Snap: Snap the spear tip upward, left, or right; force reaches the tip.
- (6) Point: Point the spear tip forward and downward from above; force reaches the tip.
- (7) Spear flower: Circle the shaft close to the body in vertical circles on both sides.
- (8) Lift with butt: Lift the butt end upward from below; force reaches the butt section.

II. Stances

- (1) Bow stance: Same as the Changquan bow stance.
- (2) Horse stance: Same as the Changquan horse stance.
- (3) Crouching stance: Same as the Changquan crouching stance.
- (4) Empty stance: Same as the Changquan empty stance.
- (5) Cross-legged stance: Same as the Changquan cross-legged stance.

Section 5 Basic Requirements for Major Gunshu Movements

I. Staff Techniques

- (1) Horizontal swing: Swing the tip horizontally left or right above chest level for at least half a circle; force reaches the tip section.
- (2) Chop: Chop the staff downward from above; force reaches the tip section.
- (3) Cloud staff: Circle the staff horizontally for one full revolution in front of and above, or directly above, the head; force reaches the tip section.
- (4) Snap: Snap the staff tip upward, left, or right; force reaches the tip section.
- (5) Coil: Circle the tip or butt inward or outward in a vertical circle no higher than the shoulder and no lower than the knee; force reaches the tip or butt section.
- (6) Poke: Thrust the tip or butt in a straight line forward, sideways, or backward; force reaches the corresponding end.
- (7) Staff flower: Circle the shaft continuously close to both sides of the body in vertical circles.
- (8) Lifting flower: Keep the shaft close to the body while the tip moves continuously from below to the front and upward in alternating vertical circles on both sides.

II. Stances

- (1) Bow stance: Same as the Changquan bow stance.
- (2) Horse stance: Same as the Changquan horse stance.



- (3) Crouching stance: Same as the Changquan crouching stance.
- (4) Empty stance: Same as the Changquan empty stance.
- (5) Cross-legged stance: Same as the Changquan cross-legged stance.

Section 6 Basic Requirements for Major Nanquan Movements

I. Hand Forms

Tiger claw: Spread all five fingers forcefully and bend the second and third phalanges. Except for the thumb, extend the first phalanges of the other four fingers toward the back of the hand so the center of the palm protrudes.

II. Fist Techniques

(1) Gua-Gai Fists

- 1. Gua fist: Swing the fist quickly downward from above with the arm slightly bent; force reaches the back of the fist.
 - 2. Gai fist: Strike downward in an arc from above with the arm slightly bent; force reaches the palm side of the fist.
- (2) Tossing fist: Swing the fist upward in an arc from below with the arm slightly bent; force reaches the thumb side of the fist.

III. Bridge-Hand Techniques

Rolling bridge: Extend the forearm forward and downward while rotating it inward; force reaches the inside of the forearm.

IV. Stances

- (1) Bow stance: One leg is half-squatted with toes slightly turned inward and knee approximately above the toes. The other leg is straight, toes turned inward and diagonally forward; both feet are flat.
- (2) Horse stance: Both legs are half-squatted with toes pointing forward; knees do not pass the toes. Both feet are flat and approximately three foot-lengths apart.
- (3) Crouching stance: One leg is fully squatted, thigh and calf close together, buttocks near the calf, with knee and toes turned outward. The other leg is extended flat and straight with toes turned inward; both feet remain flat.
- (4) Empty stance: One leg is half-squatted with toes turned outward. The other leg extends forward with knee bent and ball of foot lightly touching the floor; body weight rests on the rear leg.
- (5) Butterfly stance
 - 1. Single butterfly stance: Squat on one leg; kneel on the other with the lower leg and inside of the foot touching the floor.
 - 2. Double butterfly stance: Bring the knees together with both lower legs and the insides of both feet touching the floor.



(6) Dragon-riding stance: One leg is half-squatted with the sole flat. The other leg kneels with the lower leg horizontal and heel raised; the feet are approximately three foot-lengths apart.

V. Footwork

Qilin step: Step continuously in crossing diagonal side-steps to the left and right with knees slightly bent.

VI. Leg Techniques

Horizontal nail kick: Stand steadily with one leg slightly bent. Hook the toes of the other foot and kick across toward the diagonally opposite front, extending from bent to straight; force reaches the outer edge of the sole.

Section 7 Basic Requirements for Major Nandao Movements

I. Broadsword Techniques

- (1) Head wrap: With the tip hanging downward, pass the back of the blade close along the left shoulder and back around the right shoulder; force reaches the back of the blade.
- (2) Reverse head wrap: With the tip hanging downward, pass the back of the blade close along the right shoulder and back around the left shoulder; force reaches the back of the blade.
- (3) Chop: Hold the broadsword upright and chop downward from above, arm and blade forming one line; force reaches the edge.
- (4) Slice: Hold the broadsword flat and draw it back in an arc from the front to the left or right at chest-to-abdomen height; force reaches the edge.
- (5) Block: Hold the blade vertically and block to the left or right; force reaches the blade.
- (6) Intercept: Swing the edge diagonally upward or downward; force reaches the front section of the edge.
- (7) Sweep: Hold the broadsword flat and sweep horizontally left or right at ankle height; force reaches the edge.
- (8) Wrist flower: Using the wrist as axis, circle the broadsword close to both sides of the arm in vertical circles, with clear distinction between edge and back.

II. Stances

- (1) Bow stance: Same as the Nanquan bow stance.
- (2) Horse stance: Same as the Nanquan horse stance.
- (3) Crouching stance: Same as the Nanquan crouching stance.
- (4) Empty stance: Same as the Nanquan empty stance.
- (5) Butterfly stance: Same as the Nanquan butterfly stance.
- (6) Dragon-riding stance: Same as the Nanquan dragon-riding stance.

III. Footwork

Qilin step: Same as the Nanquan qilin step.



IV. Leg Techniques

Horizontal nail kick: Same as the Nanquan horizontal nail kick.

Section 8 Basic Requirements for Major Nangun Movements

I. Staff Techniques

- (1) Chop: Chop the staff downward from above; force reaches the tip section.
- (2) Snap: Snap the staff tip upward, left, or right; force reaches the tip section.
- (3) Coil: Circle the staff tip or butt inward or outward in a vertical circle no higher than the shoulder and no lower than the knee; force reaches the tip or butt section.
- (4) Rolling press: Grip the staff with both hands and pull it back while externally rotating the front forearm, palm upward, and internally rotating the rear forearm, palm downward; press it rapidly and forcefully above the thigh, force reaching the tip section.
- (5) Block: Hold the staff vertically in front of the body and block left or right; force reaches the shaft.
- (6) Strike: Strike horizontally left or right with the tip or butt; force reaches the corresponding section.
- (7) Thrust upward: Thrust the tip forward and upward while planting the butt on the floor; force reaches the tip.
- (8) Tossing strike: Toss the staff upward from below; force reaches the tip section.

II. Stances

- (1) Bow stance: Same as the Nanquan bow stance.
- (2) Horse stance: Same as the Nanquan horse stance.
- (3) Crouching stance: Same as the Nanquan crouching stance.
- (4) Empty stance: Same as the Nanquan empty stance.
- (5) Butterfly stance: Same as the Nanquan butterfly stance.
- (6) Dragon-riding stance: Same as the Nanquan dragon-riding stance.

III. Footwork

Qilin step: Same as the Nanquan qilin step.

IV. Leg Techniques

Horizontal nail kick: Same as the Nanquan horizontal nail kick.

Section 9 Basic Requirements for Major Taijiquan Movements

I. Hand Forms and Techniques

- (1) Grasp the Peacock's Tail

1. Peng (ward off): The arm forms an arc and the forearm expands upward and outward from below. The hand is no higher than the mouth and no lower than the chest; the elbow is slightly lower than the hand. The force is rounded, full, resilient, and expansive.



2. Lü (roll back): The hands assist one another, one in front and one behind, with one palm down and the other up, moving in a backward-and-downward arc as the waist turns.

3. Ji (press): The back of the front hand faces outward and the other hand assists. The arms form an arc and press forward; the front forearm is no higher than the mouth.

4. An (push): The hands move along a vertical circle and press forward and downward.

In these movements, transitions between substantial and insubstantial must coordinate with the body, hands, and steps. The body remains upright and centered, and the waist is the axis of rotation; the hands shall not move while the waist remains still. In horizontal-circle versions of Grasp the Peacock's Tail or Lazily Tying the Coat, the waist shall lead both arms in rotation; the arms shall not rotate alone or pull and push in straight lines.

(2) Part the Wild Horse's Mane: Both arms remain curved; the front hand is no higher than the head and no lower than the shoulder. The knee of the forward bow leg shall not pass the toes.

(3) Brush Knee and Twist Step: The brushing arm shall not be straight, and the pushing palm shall pass beside the ear before pushing forward. When stepping, the rear foot shall not drag and the supporting knee shall not collapse inward. The knee of the forward bow leg shall not pass the toes.

(4) Cloud Hands: The waist serves as the axis, leading both hands to turn, twist, wrap, circle vertically, and deflect in front of the body. Hands are no higher than the eyebrows; the center of gravity remains stable.

(5) Fair Lady Works the Shuttles: The upward-supporting and forward-pushing hands shall coordinate. Both arms form arcs; the pushing hand is no higher than the eyebrows and no lower than the waist. Shoulders sink, elbows drop, waist relaxes, and buttocks are tucked.

(6) Conceal Hand and Punch: The fist rotates inward with the forearm and punches forward from beside the ribs, no higher than the chest and no lower than the waist; force reaches the face of the fist.

(7) Step Back and Repulse Monkey: The pushing hand is no higher than the eyebrows and no lower than the shoulder. Retreating steps are light and agile, and the body remains stable.

(8) Deflect, Parry, and Punch: The arm shall not straighten. The deflecting/pressing fist and parrying palm shall follow clear arcs rather than straight paths; body rotation and arm movements shall coordinate properly.

II. Stances

(1) Bow stance: One leg is half-squatted with the thigh horizontal, toes slightly turned inward, and knee approximately over the toes. The other leg is straight, toes turned inward and diagonally forward; both feet are flat on the floor.

(2) Crouching stance: One leg is fully squatted, thigh and calf close together, buttocks near the calf, with knee and toes turned outward. The other leg is extended flat and straight with toes turned inward; both feet remain flat.

(3) Empty stance: One leg is half-squatted with toes turned outward. The other leg extends forward with knee bent and ball of foot lightly touching the floor; body weight rests on the rear leg.



Section 10 Basic Requirements for Major Taijijian Movements

I. Sword Techniques

- (1) Thrust: Hold the sword upright and extend the tip straight forward, arm and blade forming one line; force reaches the tip.
- (2) Hook: Hold the sword upright and circle the tip close to the body in a vertical arc from front to up and back, or down and back; force reaches the front section of the blade.
- (3) Uppercut: Hold the sword upright and lift it from below to the front and upward; force reaches the front section of the edge.
- (4) Point: Hold the sword upright, raise the wrist, and point the tip forward and downward; force reaches the tip.
- (5) Chop: Hold the sword upright and chop downward from above; force reaches the edge.
- (6) Intercept: Swing the edge diagonally upward or downward; force reaches the front section of the edge.
- (7) Slice: Hold the sword flat and draw it back in an arc from the front to the left or right at chest-to-abdomen height; force reaches the edge.
- (8) Coil: Hold the sword flat and circle the tip in a small vertical circle to the left or right; force reaches the front section of the edge.

II. Stances

- (1) Bow stance: Same as the Taijiquan bow stance.
- (2) Crouching stance: Same as the Taijiquan crouching stance.
- (3) Empty stance: Same as the Taijiquan empty stance.

Section 11 Basic Requirements for Major Taiji Fan Movements

I. Fan Techniques

- (1) Open fan: Open the fan completely so the two outer guards form a straight line (180°).
- (2) Close fan: Bring the two outer guards together so they overlap.
- (3) Thrust fan: With the fan closed, extend it straight forward so the arm and fan guards form one line; force reaches the ends of the guards.
- (4) Hook fan: With the fan closed and wrist upright, circle it close to the body in a vertical arc from front to down and back to hook and block; force reaches the upper guard.
- (5) Uppercut fan: With the fan open, lift it close to the body in a vertical arc from below to the front and upward, arm and outer guard forming one line; force reaches the fan edge. With the fan closed and wrist upright, lift it close to the body in a vertical arc from below to the front and upward; force reaches the upper guard.
- (6) Point fan: With the fan closed, point the upper guard forward and downward; force reaches the outer edge of its tip.
- (7) Chop fan: With the fan closed, chop downward from above; force reaches the fan body.



(8) Toss and catch: Toss an open fan away from the body, rotate/flip it at least 360° in the air, and catch the lower guard. Toss a closed fan away from the body, flip it at least 180° in the air, and catch the upper or lower guard.

II. Stances

(1) Bow stance: Same as the Taijiquan bow stance.

(2) Crouching stance: Same as the Taijiquan crouching stance.

Appendix B Key Points for Discipline-Specific Traditional Wushu Judging

Discipline-specific Traditional Wushu judging shall be based on the traditional technical system of the style, school, and weapon, with particular attention to the following aspects:

Item	Key Points for Judges
Identification of System/Style	Whether the routine content, methods, postures, power, and rhythm form a consistent technical system.
Movement Methods	Whether hand forms, stances, footwork, leg techniques, body methods, and weapon methods conform to the event's tradition.
Power	Whether the performance demonstrates characteristics of the system such as hardness and softness, relaxation and tension, integrated power, short power, long power, or shaking power.
Offense and Defense	Whether movements have logical targets, distance, direction, and martial meaning.
Body Methods and Coordination	Whether hands, eyes, body, techniques, and steps; internal and external; upper and lower body; breathing; and movement are coordinated.
Rhythm and Structure	Whether speed changes, movement and stillness, opening and closing, rises and falls, pauses and continuity, and pathways are logical.
Style and Character	Whether spirit, presence, flavor, and traditional expression are natural.
Safety and Control	Whether weapons, falling and tumbling, flexible weapons, and Duilian are safe and controlled.

Judging principle: The overall evaluation of Traditional Wushu must be based on the technical content actually performed by the athlete. Lineage, organizational affiliation, attire, or music shall not replace technical judgment.

Appendix C Quick Reference Table of Reference Deductions

Category	Error	Reference Deduction
Movement Quality	General technical error	0.10 point per occurrence



Balance	Evident sway	0.05 point
Balance	Supporting foot shuffles or skips	0.10 point
Balance	A required balance is not held motionless for the prescribed duration	0.10 point
Balance	Additional support	0.20 point
Balance	Fall	0.30 point
Weapon	Touches floor, slips from grip, contacts body, or deforms	0.10 point
Weapon	Breaks or an essential part falls off	0.20 point
Weapon	Falls to floor	0.30 point
Attire/Accessories	Falls off, becomes entangled, or shoe comes off	0.10 point
Competition Area	Out of bounds	0.10 point
Completeness	Memory lapse or evident interruption	0.10 point
Duilian	Missed attack, waiting, or deviation from target	0.10 point
Duilian	Accidental contact or injury	0.10–0.30 point
Choreography	One step is added or omitted	0.10 point
Choreography	One prescribed movement is omitted, added, or materially altered	0.20 point
Choreography	Except for balance movements, a pause exceeding 5 seconds constitutes excessive stillness	0.10 point
Music	No music in an event for which music is mandatory, or the music seriously fails to meet requirements	Up to 0.50 point
Re-performance	Approved re-performance due to the athlete's own cause	1.00 point

Recording principle: Judges' notes support professional judgment and any necessary review; judges are not required to enter each IWUF deduction code.

Appendix D Key Points for Judges' Scoring Records

- Event and athlete number.
- Preliminary scoring tier and grade.
- Major movement-quality errors.
- Major balance, weapon, boundary, or memory errors.
- Event style, power, rhythm, and presentation.
- Modern or Traditional discipline-specific evaluation.
- Final 10-point overall score.



Appendix E — Chinese–English Terminology Table

Chinese Term	Approved English Usage
参考扣分	Reference Deduction
十分制综合评分	10-Point Overall Scoring
五档十一级	Five Tiers and Eleven Grades
动作质量	Movement Quality
演练水平	Overall Performance
编排	Choreography
现代武术	Modern Wushu
传统武术 / 传统功夫	Traditional Wushu / Traditional Kung Fu
对练	Duilian / Choreographed Sparring
集体项目	Jiti Event / Group Event
全能总冠军	Overall Champion / All-Around Champion
裁判长	Head Judge
总裁判长	Chief Referee
技术委员会	Technical Committee
参考扣分	Reference Deduction

Principal References

- International Wushu Federation, Wushu Taolu Competition Rules and Judging Methods (2024).
- International Wushu Federation, Traditional Wushu Competition Rules and Judging Methods (2019 Trial Edition).
- WWOC Competition Regulations and official supplementary technical directives.