

FEDERATION INTERNATIONALE DE GYMNASTIQUE



2017 – 2020 CODE OF POINTS



Aerobic Gymnastics

March 2016

The English version is the official text
Version March 2016

This Code of Points should be approved by the FIG Executive Committee to use from 1st January 2017 / 2020.

Please note that this Code of Points, which also contains a number of technical aspects, should be read in conjunction with the current valid FIG Statutes and Technical Regulations. In cases of contradiction between the Code of Points and the Technical Regulations, the Technical Regulations take precedence.

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INTRODUCTION OF THE FIG CODE OF POINTS OF AEROBIC GYMNASTICS - EDITION 2017 - 2020

By Mireille Ganzin- President FIG Aerobic Gymnastics Technical Committee

The FIG Aerobic Gymnastics Technical Committee is pleased to provide this final Code of Points 2017/2020 to the FIG EC and the FIG Members Federations, proposed for implementation January 1st 2017.

The Code of Points has taken into account suggestions made by

- a. The FIG Continental Unions Aerobic Gymnastics Technical Committee
- b. FIG Member Federations
- c. International Experts and FIG Aerobic Gymnastics Working Group Experts.
- d. FIG Aerobic Gymnastics Athletes Representative

The most important changes are reflected in:

- Tie breaking rules for Qualification and Final
- Reduction to 9 elements for MP, TR and GR categories, 3 of the 4 groups must to be used
- Combination of maximum 3 elements
- Reduction to 1 lift which will receive a value
- Review of the value of the difficulty elements and table
- Review of the Appendix 1 “guide to judge artistic”
- Review of the Appendix 2 “Guide to judge execution”
- Review of the Appendix 3
- Review of the Appendix 5 “World Age Group competitions”
- Review of the Appendix 6 and 7 Aerobic Dance and Aerobic Step

I wish to thank the present Aerobic Gymnastics Technical Committee for their unstinting work in creating this new Code of Points.

On behalf of the Aerobic Gymnastics Technical Committee;-



IMPRESSUM

All of the members of the FIG Aerobic Gymnastics Committee contributed to the revision of this Code of Points.

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The Aerobic Gymnastics Technical Committee wishes to thank also Gerald Bidault (FRA) for his exceptionnal work done for creating the “Interactive Code of Points” on FIG web site, including code of points with drawings, shorthands and videos.

<i>Drawings:</i>	Elena Krioutchek	RUS
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1.1 AEROBIC GYMNASTICS

DEFINITION OF AEROBIC GYMNASTICS

Aerobic gymnastics is the ability to perform continuous complex and high intensity **aerobic movement patterns to music**, which originates from traditional aerobic exercises: the routine must demonstrate continuous movement, flexibility, strength and the utilisation of the seven basic steps, with perfectly executed difficulty elements.

DEFINITION OF AEROBIC MOVEMENT PATTERNS

Combinations of basic aerobic steps together with arm movements: all performed to music, to create dynamic, rhythmic and continuous sequences of high and low impact movements.

Routines should provide a high level of intensity.

1.2 THE CODE OF POINTS

A. GENERAL PURPOSE

The Code of Points provides the means of guaranteeing the most objective evaluation of routines in Aerobic Gymnastics at international level.

B. JUDGES

Judges must maintain a close involvement with Aerobic Gymnastics and constantly extend their practical knowledge. The basic prerequisites for their activities are:

- An excellent knowledge of the FIG Code of Points
- An excellent knowledge of the FIG Technical Regulations (FIG T.R.)
- An excellent knowledge of new difficulty elements

The prerequisites for judging at official FIG competitions are:

- to be in possession of a valid FIG Brevet of the current cycle
- to have judged successfully at national competitions, at competitions between countries and at international invitationals.
- to be listed in the FIG World List of judges
- to have an excellent knowledge of Aerobic Gymnastics and to demonstrate sound unbiased judging.

All members of the judging panel are obliged to:

- attend all meetings, briefings and debriefings
- be present at the competition area at the designated time according to the schedule

During the competition each judge is requested:

- not to leave the assigned seat
- not to have contact with other persons
- not to engage in discussions with coaches, competitors and other judges
- to wear the prescribed competition-uniform
 - o (women: dark blue or black suit with skirt or trousers and white blouse)
 - o (men: dark blue jacket, grey or dark trousers, light coloured shirt and tie).

C. SUPERIOR JURY (see also 4.2.1)

The Superior Jury is responsible for controlling the work of all judges and the Chair of Judges Panel according to the rules and to guarantee a correct publication of the final scores. It registers the deviations of the judges' scores. If there are repeated deviations, the Superior Jury has the right to warn and replace a judge.

Violations of instructions from the Superior Jury, the Chair of Judges Panel and the Code may result in sanctions, as declared by the President of the FIG Aerobic Gymnastics Committee.

Violations of the Code include:

- intentional violation of the Code
- intentionally giving an advantage or disadvantage to one or several competitors
- not adhering to the instructions given by the Aerobic Gymnastics Committee, the Superior Jury or the Chair of Judges Panel
- repeatedly giving scores that are too high or too low
- not adhering to the instructions for an orderly and disciplined competition
- not participating in the judges meetings

- improper attire

The following sanctions can be declared by the Superior Jury or the Chair of Judges Panel:

- verbal or written warning
- exclusion from the respective competition

The following sanctions can be declared by the Disciplinary Commission:

- expulsion as a judge from international competitions for a set period of time
- lowering the category of brevet
- withdrawal of the brevet
- not accepting judges from an involved federation for a set period of time
- (see FIG Judges rules)

1.3 COMPETITIONS

STATUS

The official FIG Aerobic Gymnastics competition is the World Championships in Aerobic Gymnastics.

1.4 COMPETITION PROGRAMME

A. PERIODS

The World Championships in Aerobic Gymnastics are held every two years in the even years.

B. COMPETITION SCHEDULE

For the general layout of the World Championships in Aerobic Gymnastics see *T.R., section 6 art 3.1.*

The competitions may not start earlier than 10.00 hours and finish later than 23.00 hours.

The competition schedule must be approved by the Aerobic Gymnastics Technical Committee and published in the Work Plan.

1.5 ENTRY PROCEDURES FOR WORLD CHAMPIONSHIPS

See T.R., and item 2.2. of Chapter 2 of this Code of Points.

1.6 NAME CHANGES

See T.R. Sect. 1, Art. 4.2 "Changes to the lists of names"

1.7 QUALIFYING ROUNDS AND FINALS

A. NUMBER OF PARTICIPANTS IN THE QUALIFYING ROUNDS

The maximum number for the Qualifying Rounds is:

- two per category and Federation for IM, IW, MP and TR
- one per Federation for GR, AERO Dance and AERO Step

B. NUMBER OF PARTICIPANTS IN THE FINALS

The eight best scores of all categories may participate in the finals.

C. TIE BREAKING RULES

(see T.R. Sect. 6 - 3.3)

In case of a tie at any place in qualifications or finals, the tie will be broken based on the following criteria in this order:

- the highest total score in Execution
- the highest total score in Artistic
- the highest total score in Difficulty

If there is still a tie, the tie will not be broken.

D. RANKING BY TEAMS

(see T.R. Sect. 6 - 3.3)

In case of a tie in points at any place in the Team Ranking, the ranking will be determined by the following criteria:

1. the best ranked Group
2. the best ranked Trio
3. the best ranked counting Aerobic Dance or Aerobic Step Group

If there is still a tie, the tie will not be broken

1.8 STARTING ORDER

A. PROCEDURE FOR DRAWING LOTS

(T.R., 2012, Sect. 1, Reg.4.4)

A draw will decide the starting order of the qualification rounds and the finals. Lots will be drawn in the presence of the President of the Aerobic Gymnastics TC or a nominated Aerobic Gymnastics TC member.

1. The drawing of lots will take place within two weeks after the deadline of the definitive entry
2. The federations will be informed by the Secretary General at least one month beforehand of the time and place of the drawing of lots and they will be entitled to be present at the draw.
3. The media will be informed and allowed to send representatives and the local authority, in whose area the draw will be held, will be invited to send representatives.
4. The lots shall be drawn by a “neutral” person or by computer.
5. The draw will decide the order in which the lot for each team or gymnast will be drawn and determine the order in which the team or gymnast will start to compete in the competition
6. **“10 minutes rules”**
For the health and safety of gymnasts, FIG has accepted that gymnasts competing in multiple finals require 10 minutes to recover before competing again. This recovery period has been translated to equal to 4 competition performances. (see T.R. 2016, section 1, reg 4.4)
The draw will be adjusted according to this principle. If a gymnast or group competes 7th in one rotation and are drawn in positions 1-3 in the next rotation the new starting position will become 4th. If a gymnast or group competes last in a rotation and are drawn in positions 1-4 in the next rotation the new starting position will be 5th.
This adjustment, if necessary, will be made by the Superior Jury President and once the qualifying gymnasts are determined an adjusted draw and start list will be produced by Longines. This principle applies for all following rotations and also during other final competitions as well as for World Games (qualifications).

B. WALK OVER

Should a competitor fail to appear on stage within 20 seconds after being called, **a deduction of 0.5 point** will be made by the Chair of the Judges Panel.

Should a competitor fail to appear on stage within 60 seconds after being called, the start will be deemed as a Walk Over. Upon announcement of such a Walk Over the competitor loses his right to participate in the category in question.

In case of EXTRAORDINARY CIRCUMSTANCES, refer to chapter 8.

1.9 FACILITIES

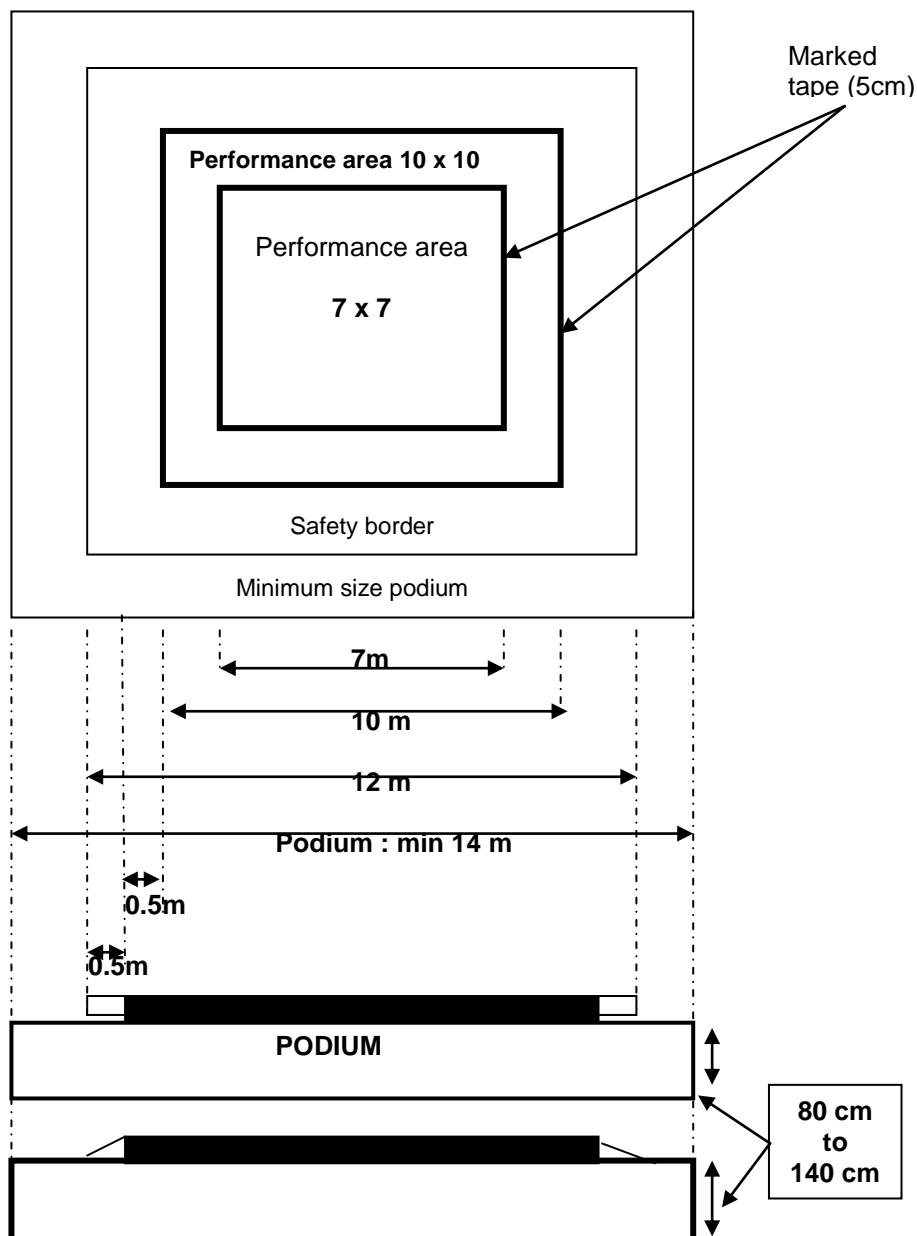
A. TRAINING AREA

A training hall is available to the competitors 2 days prior to the start of the competition. It is equipped with appropriate sound equipment and a full size competition floor. Access to the floor is given by a rotation schedule set up by the LOC and approved by the Aerobic Gymnastics Technical Committee.

B. WAITING AREA

A designated area connected to the Podium is referred to as the Waiting Area. It is only to be used by the competitors and their coaches of the next two starts. The area is not allowed to be used by any other person.

1.10 PODIUM AND COMPETITION FLOOR



A. PODIUM

The podium on which the competition takes place is 80 cm to 140 cm high and closed off at the rear with a background.

The podium is no less than 14 m x 14 m in size.

B. COMPETITION FLOOR AND COMPETITION AREA

The competition floor must be 12m x12m. It must have a clearly marked competition area of 10m x 10m for all categories of SENIOR (7m x 7m will be used for some categories of AG (see Appendix V).

The tape is included within the measurements of the competition area. (see Apparatus norms).

Only floors with a current valid FIG Certificate can be used at competitions.

C. SEATING

The Judges Panels are seated directly in front of the Podium.

The Line Judges are seated diagonally at the corners.

The Superior Jury are seated on a podium immediately behind the Judges Panels.

JUDGES PANEL A															
ER	AR	E	A	E	A	T	CJP	D	D	E	A	E	A	ER	AR
1	1	1	1	2	2			9	10	3	3	4	4	2	2

JUDGES PANEL B															
ER	AR	E	A	E	A	T	CJP	D	D	E	A	E	A	ER	AR
1	1	1	1	2	2			9	10	3	3	4	4	2	2

SUPERIOR JURY & SUPERVISORS															
ES / AS / SJP / DS / DS / ES / AS															

Keys: Artistic (A) – Execution (E) – Difficulty (D) –Time (T) – Chair (CJP) – Reference Judges (ER & AR)
 Execution Supervisor (ES) – Artistic Supervisor (AS)
 Difficulty Supervisor (DS)
 Superior Jury President (SJP)

D. RESTRICTIONS

Competitors, coaches and all unauthorized persons are restricted from entering the waiting area during competition, except when called by an official of the OC or the FIG.

Coaches have to remain in the Waiting Area while their competitors are competing. Coaches, competitors and all unauthorized persons are restricted from entering the judging area. Disregard of these restrictions may lead to the disqualification of the competitor by the Superior Jury.

1.11 MUSICAL ACCOMPANIMENT

A. EQUIPMENT

The quality of the sound equipment must be of a professional standard and include, apart from the regular equipment, the following essential items: separate loud speakers for the competitors and a CD player.

B. RECORDING

One or more pieces may be mixed. Original music and sound effects are allowed. Only 1 music must be recorded on a CD.

Two copies must be brought to the competition and clearly marked with competitor's name, country, category and length of music.

C. QUALITY

The recording must meet professional standards regarding sound reproduction.

D. MUSIC RIGHTS

The FIG and the LOC cannot guarantee that the chosen music for a routine can be broadcast.

Together with the nominative entry, a list of all the music, title, artist and composer used must be sent to the LOC and for the World Championships to the FIG Secretariat.

1.12 RESULTS

A. DISPLAY AND DISTRIBUTION OF RESULTS

For each exercise, total scores (A, E, D scores), penalties, final score and the rank must be displayed to the public. After the Qualification round, each participating member federation must receive a complete copy of the results but not the detailed results. At the end of the competition, a complete set of all detailed results must be given to each participating member federation. (See *T.R.4.11.5*)

B. PROTESTS

No protests are allowed against scores or results.
For extraordinary circumstances see chapter 8.

C. FINAL RESULTS

For each final, there is no carry-over score.
The classification is determined by the score obtained in the Final.

1.13 AWARDS *(see FIG Statute and T.R. Art 10.2 to 10.4)*

A. CEREMONIES

See special regulations for FIG medal award ceremonies.
The detailed organisation must be approved by the responsible FIG official.

B. AWARDS

Trophies are given to the winners of each category and medals to the first three places. Diplomas are given to each finalist.

A certificate of participation is given to all competitors and officials.

2.1 CATEGORIES

A. NUMBER OF CATEGORIES

(see FIG T.R. section 1, Art Reg. 2.1.3.4)

The World Aerobic Championships comprises the following categories:

- AEROBIC GYMNASTICS

Individual women (IW)



Individual men (IM)



Mixed Pair (MP)



Trio (TR)



Group (GR)



- **AERO Dance & AERO Step** with specific FIG rules
(see Appendix VI and VII)

AERO Dance (AD)



AERO Step (AS)



B. NUMBER OF COMPETITORS

Number and gender of the competitors:

Individual women	1 female competitor
Individual men	1 male competitor
Mixed Pair	1 male / 1 female competitor
Trio	3 competitors (males/females/mixed)
Group	5 competitors (males/females/mixed)
AERO Dance	8 competitors (males/females/mixed)
AERO Step	8 competitors (males/females/mixed)

2.2 PARTICIPATION CRITERIA

A. GENERAL RIGHTS

The World Championships in Aerobic Gymnastics are open to competitors who:

- have been entered by their national federation affiliated to the FIG
- fulfil the requirements of the current valid FIG Statutes and the FIG Technical Regulations

B. AGE (see FIG T.R. section 1, Art 5.2)

For official Senior competitions of the FIG, the participant must be minimum of 18 years old in the year of the competition.

C. NATIONALITY (see FIG T.R. section 1, Art Reg 5.3)

Competitors and judges who change nationality must follow the Directives of the Olympic Charter and the FIG Statutes.

Changes of nationality are dealt with by the FIG Executive Committee.

2.3 DRESS CODE

The competitors dress must demonstrate that it subscribes to the sport profile of a Gymnastics discipline. **A neat and proper athletic appearance** should be the overall impression.

Attire violating any description written in the Dress Code will be deducted by CJP (-0.2 point each time for different criteria).

A. NATIONAL EMBLEM & ADVERTISING: (See FIG Rules for Advertising & Publicity)

A gymnast must wear a national identification or emblem on his/her leotard in accordance with the most recent FIG Regulation.

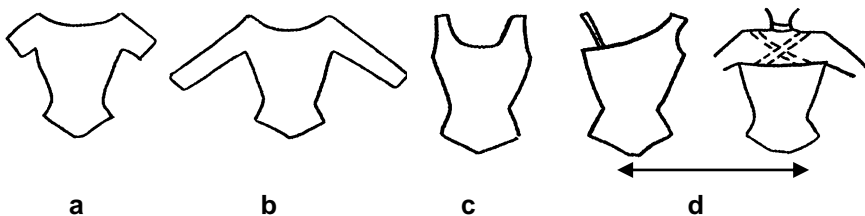
A gymnast may only wear those logos advertising and sponsorships identifiers that are permitted in the most recent FIG Regulations: **0.3 pt deduction**

B. PROFILE:

WOMEN'S ATTIRE

- Women must wear a one-piece leotard with flesh coloured or transparent tights or a unitard (one piece leotard with full length neck to ankle). Sequins are allowed.
- The neckline of the front and back of the leotard/unitard must be no further than half of the sternum for the front and no further than the lower line of the shoulder blades for the back.
- The cut of the leotard at the top of the legs must not go higher than the waist and the outside seam must pass through the crest of ilium. The leotard must cover the crotch completely.
- Attire for women may be with or without long sleeves (1 or 2 sleeves). Long sleeves end at the wrist. Transparent material allowed for sleeves.
- Long tights / full-length unitard are allowed.

Examples for WOMEN



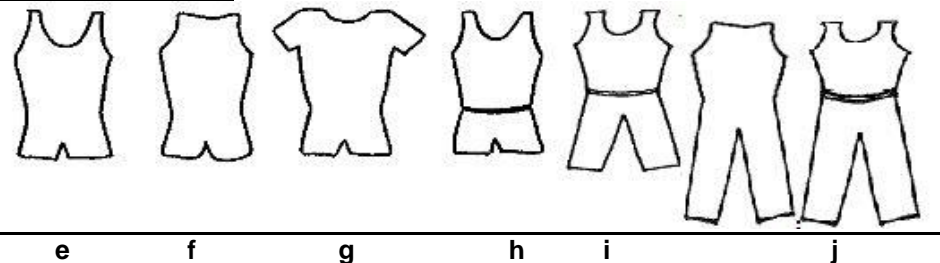
The examples shown "a to c" represent the same front and back of the leotard.

The example "d" is the same leotard showing the front and the back.

MEN'S ATTIRE

- Men must wear a unitard or shorts and a form fitting top or leotard with an adequate support (ie; dance belt).
- The attire must not have an open cut at the front or back.
- The armhole must not be cut below shoulder blades (scapular).
- SEQUINS for Men's Attire are not allowed.
- 3/4 leggings, long gymnastics trousers (leotard + trousers), 1 piece combi-trousers are allowed

Examples for MEN:



The examples shown "e to j" represents the same front and back of the leotard.

C. CORRECT ATTIRE:

1. Hair must be secured close to the head.
2. The competitors must wear white aerobics shoes and white socks that must be able to be seen by all judges.
3. Make-up must be only for women and used sparingly.
4. Loose and additional items to the attire are not allowed.
5. Jewellery must not be worn.
6. Torn or ripped costume and/or undergarments must not be shown during a performance.
7. Aerobics attire must be in non-transparent material, except for sleeves for women
8. Attire depicting war, violence or religious themes is forbidden.
9. Body paint is not allowed.
10. Sports profile dress.

D. UNIFORM: (WARNING BY CJP):

All competitors must wear their country's official national tracksuit at the Opening and Closing Ceremony and competition attire for Medal Award ceremonies.

CHAPTER 3 COMPOSITION OF ROUTINES

3.1 COMPOSITION CONTENTS

An Aerobic Gymnastic routine is composed by the following movements performed to the music:

- Aerobic movement patterns
- Difficulty Elements
- Transitions and linking
- Lifts (MP/TR/GR)
- Physical Interactions /collaborations (MP/TR/GR)

The routine must show a balance between the components. All movements must be precise and with a definite shape.

It is essential to show a balanced use of all space throughout the routine.

Themes showing violence and racism, as well as those with religious and sexual connotations, are not in keeping with the Olympic ideals and the FIG's code of ethics.

3.2 LENGTH

The length of the routine is **1 minute 20 seconds for all categories** with a tolerance of plus or minus 5 seconds (beep sound not included).

3.3 MUSIC

The routine must be performed, in its entirety, to music.

Any style of music adapted for Aerobic Gymnastics can be used.

See Appendix I, Guide to judging Artistic Pg. 7-9.

CHAPTER 4 JURY

4.1 COMPOSITION OF THE JURIES

A. SUPERIOR JURY

President and Members of the FIG Aerobic Gymnastics Technical Committee.

COMPOSITION OF THE SUPERIOR JURY AT WORLD CHAMPIONSHIPS:

- President TC
- 2 TC members act as Supervisors and are responsible for the control score in Difficulty
- 2 TC members act as Supervisors and are responsible for the control score in Execution
- 2 TC members act as Supervisors and are responsible for the control score in Artistic.

Those who delivered at Intercontinental Course remain responsible for the aspect throughout the cycle or appointed by the TC President

*Each must register a score which is used in the analysis

(All TC judge a sample of exercises decided by draw in the 2 days following competition. The outcomes are compared with 'Expert' scores)

B. JUDGES PANELS AT WORLD AND CONTINENTAL CHAMPIONSHIPS, WORLD GAMES AND WORLD SERIES EVENTS (See T.R. Sect. 1. Reg. 7.8.2.)

Execution Judges (E-Judges)	4	Judges No	1-4
Artistic Judges (A-Judges)	4	Judges No	1-4
Difficulty Judges (D-Judges)	2	Judges No	1-2
Line Judges	2	Judges No	1-2
Time Judge	1	Judge No	1
Chair of Judges Panel	1	Judge No	1
Total:	14		

C. REFERENCE JUDGES (See T.R. Sect. 1. Reg. 7.8.2.)

2 Reference judges for Artistic (AR) and 2 Reference judges for Execution (ER) will be nominated for World Championships and multi sport games listed in the T.R. Reg. 4.11.4.1.

Other competitions may use the Reference judges but is not obliged.

4.2 FUNCTIONS AND CRITERIA OF THE SUPERIOR JURY

The SUPERIOR JURY must

1. Supervise the competition and deal with any breaches of discipline or any extraordinary circumstances affecting the running of the competition.
2. Intervene when there is a grave error of judgement
3. Continually review the marks awarded by the judges and to issue a warning to any judge whose work is considered to be unsatisfactory or showing partiality.
4. Remove where necessary the offending judge following the unsatisfactory result of any warning,

The athlete representative is a member of the Technical Committee but he is not part of the Superior Jury

The FIG Executive Committee has the authority to decide on the rules for the Superior Jury and the specific roles of the Technical Committee members during a competition.

CHAPTER 5

JUDGING

5.1 ARTISTIC

A. REQUIREMENTS:

- All the components of the choreography must fit perfectly together in order to transform a sport exercise into an artistic performance, with creative and unique characteristics by respecting the specificity of Aerobic Gymnastics.
- For Mixed Pairs, Trios and Groups, **one** lift is required in the routine.

B. CHOREOGRAPHY:

➤ Composition (complex & original) :

1. Music and Musicality
2. Aerobic Content
3. General Content
4. Use of the Space

➤ Performance:

5. Artistry

C. FUNCTION

The A- judge evaluates the CHOREOGRAPHY (Total 10 points) of the routine based on the criteria. Each criteria is scored according to the following:

<u>SCALE:</u>	Excellent	2.0
	Very Good	1.8 – 1.9
	Good	1.6 – 1.7
	Satisfactory	1.4 – 1.5
	Poor	1.2 – 1.3
	Unacceptable	1.0 – 1.1

D. CRITERIA:

1. Music and Musicality (Max. 2 Points)

The selection and use of the music becomes essential aspect of the routine.

- 1.1 Selection, composition & Structure
- 1.2 Usage (Musicality)

A good musical selection will help establish the structure and tempo, as well as the theme of the exercise. It will support and highlight the performance. It must also be used to inspire the overall choreography and contribute to the style and quality of execution, as well as to the expression of the gymnasts.

Music should be adapted for Aerobic Gymnastics. There must be a strong cohesion between the overall performance and the choice of music.

The performer(s) have to interpret the music and demonstrate not only its rhythm and speed and stay in time with beats / phrases (TIMING), but its flow, shape, intensity and passion within his/her or their physical performance.

2. Aerobic Content (Max. 2 Points)

Perform recognizable AMP sequences throughout the routine. AMP is the identity of Aerobic Gymnastics and is also one of the most important aspects of the composition of routines, providing the use of the 7 basic steps together with arms in balanced way, with high level of body coordination and should be performed with good technique and quality

- 2.1 Amount of AMP
- 2.2 Complexity / Variety

3. General Content (Max. 2 Points)

General content includes: Transitions, Links, Lifts Physical Interactions; Collaborations. All these movements should enhance the routine, and should be performed with good technique and quality, and without unnecessary pauses

- 3.1 Complexity / Variety
- 3.2 Fluidity

4. Use of the Space (Max. 2 Points)

Under these criteria A- judges evaluate the effective use of the competition area, placement and distribution of the movements in the routine, and the formations (positioning, formation changes and distances) for MP/TR/GR. The routine should be well balanced in all areas.

- 4.1 Use of the competition area (formations)
- 4.2 Distribution of the routine components

5. Artistry (Max. 2 Points)

- 5.1 Quality of the performance/expression
- 5.2 Originality/Creativity

Artistry is the ability of the gymnast(s) to transform the composition from a well-structured routine into an artistic performance to express themselves with high quality level of movements respecting their gender (male, female, age group). They must combine the elements of the art and the sport into one attractive

message towards the audience, in sport manner.

Unique/memorable routines include details to enhance the quality of the routine, through expression, the ability to transform movements, both gymnastic elements and choreography, into a singular artistic whole.

For MP, TR and GR:

The competitors must demonstrate that they are a team as a unit and therefore show the advantages of being more than one person. This includes the working relationship between the members.

5.2 EXECUTION

All movements must be performed with maximum precision without errors.

A. FUNCTION

The E- Judges evaluates the Technical Skills of

- A. Elements (Difficulty & Acrobatic)
- B. AMP
- C. Transition & Linking
- D. Lift
- E. Partnership & Collaboration
- F. Synchronization

B. TECHNICAL SKILL

The ability to perform movements with perfect technique in maximum precision, correct form, posture, body alignment and is affected by the physical capacities (active and passive flexibility, strength, amplitude, power and muscular endurance).

Form, Posture and Alignment

Form reflects body positions and recognizable shape.

(Ex: Cossack, Tuck, L-support, Split, Knee Lift, Jumping Jack, etc).

Posture and Alignment reflects the way of holding the body attitude with correct positions of:

- Torso, lower back, pelvis and contraction of the abdominal muscles.
- Upper body, carriage of the neck, shoulders and head relative to the spine.
- Feet relative to the ankles, knees and hip joint.

Precision

- Each movement has a clear start and finish position.
- Each phase of the movement has to demonstrate perfect control.

- Proper balance must be shown in difficulty elements, transitions, take-off, landings and aerobic movement patterns.

C. CRITERIA AND DEDUCTIONS

A small error (0.1 pt.): a small deviation from perfect execution.

A medium error (0.2 pt.): a significant deviation from perfect execution

A large error (0.3 pt.): a major deviation from perfect execution

Unacceptable execution (0.5 pt.): Wrong technique or combination of multiple errors, touch, etc.

Fall (1.0 pt.): To drop or come down to the floor without any control.

C.1. Difficulty Elements / Acrobatic elements

- Execution of difficulty / acrobatic element is to assess the Technical Skill of the elements performed. (See Appendix II)

Maximum deductions for an element: -0.5

C.2. Choreography

The ability to demonstrate movements with maximum precision while performing AMP, Transitions & Links, Lift, Partnership & Collaboration.

Deductions for Choreography	Small	Medium	Fall
AMP (each unit)	0.1	0.3	1.0
Transitions & Links (each time)	0.1	0.3	1.0
Lift	0.1	0.3	1.0
Partnership & Collaboration	0.1	0.3	1.0

C.3.Synchronization (MP,TR,GR):

Synchronization is the ability to execute all movements as a unit (between the members), whether it is a MP, TR or GR, with identical range of motion, start and finish at the same time and be of the same quality. This also includes arm movements; each movement pattern must be precise and identical.

Deductions for Synchronization	
Each time	0.1 point
Whole routine (MP,TR,GR)	Maximum -2.0

Scoring

Execution is scored according to negative judging starting from 10.0 points, and subtracting for each deviation from the perfect execution deductions based on the criteria of 5 levels of errors.(Small - 0.1 ;Medium - 0.3; Unacceptable- 0.5 ;Fall -1.0)

5.3 DIFFICULTY

ELEMENT POOL & VALUES (SEE APPENDIX III)

A. STRUCTURE

The element pool (see Appendix III) is divided into 4 groups.

GROUP A	Dynamic Strength Elements
GROUP B	Static Strength Elements
GROUP C	Jumps and Leaps Elements
GROUP D	Balance and Flexibility Elements

The difficulty level is ranked from 0.1 to 1.0 point.

Difficulty elements are optional; however, at International events (Seniors) difficulty elements with the value of 0.1 and 0.2 will not be considered as difficulty elements.

For Age Group, refer to Appendix V

Groups	Element Families	Base Elements
GROUP A Dynamic Strength	PUSH UP EXPLOSIVE PU EXPLOSIVE SUPPORT	PU, WENSON PU A-FRAME, CUT HIGH V, REVERSE CUT

Elements	LEG CIRCLE HELICOPTER	LEG CIRCLE, FLAIR HELICOPTER
GROUP B Static Strength Elements	SUPPORT V-SUPPORT HORIZONTAL SUPPORT	STRADDLE SUPPORT, L-SUPPORT V-SUPPORT, HIGH V-SUPPORT WENSON SUPPORT, PLANCHE
GROUP C Jumps & Leaps Elements	VERTICAL JUMP HORIZONTAL JUMP BENT LEG(S) JUMP PIKE JUMP STRADDLE JUMP SPLIT JUMP SCISSORS LEAP SCISSORS KICK OFF AXIS JUMP BUTTERFLY JUMP	AIR TURN, FREE FALL GAINER, TAMARO, TUCK, COSSACK PIKE STRADDLE, FRONTAL SPLIT SPLIT, SWITCH SCISSORS LEAP SCISSOR KICK OFF AXIS ROTATION BUTTERFLY
GROUP D Balance & Flexibility Elements	SPLIT TURN LEG HORIZONTAL TURN BALANCE TURN ILLUSION KICK	SPLIT, FRONTAL SPLIT, VERTICAL SPLIT WITH TURN, TURN, TURN WITH LEG AT HORIZONTAL BALANCE TURN ILLUSION HIGH LEG KICKS

B. NEW DIFFICULTY ELEMENTS

Classification of new difficulty elements can ONLY be made by the FIG Aerobic Gymnastics Technical Committee who will evaluate them once per year. Applications must be sent to the FIG Secretariat. They must be received in writing and accompanied by a video before 15th of January.

Difficulty elements submitted for evaluation must:

- have written description
- be filmed from two camera angles (from the front and the side)
- meet the minimum requirements
- be performed on a competition surface or a landing mat no higher than 15 cm.

If the above requirements are not met, FIG the Aerobic Gymnastics Technical Committee will refuse to classify the difficulty elements.

Notification of the classification will be given to the applying member federation before 30th March.

The FIG Aerobic Gymnastics Technical Committee will publish the New Elements in the News Letters once per year only.

C. DIFFICULTY REQUIREMENTS

A maximum of 10 difficulty elements are allowed for IW and IM.

A maximum of 9 difficulty elements are allowed for MP/TR/GR.

All Categories:

- A maximum of 9/10 difficulty elements from different families from the Element Pool (App.3) including 1 element from at least 3 groups from the element pool.
- A maximum of 3 difficulty elements from Group C landing in Push Up and or split position

Mixed Pairs, Trios and Groups:

- All elements must be performed without any physical contact with other partner
- All competitors must perform same elements at the same time or consecutively, in the same or different directions.

For GROUP category: (max. 1 time in the routine)

- The competitors may perform up to two different difficulty elements at the same time, the element of the lowest value will receive the difficulty value.

D. FUNCTION

The D- judge is responsible for evaluating the difficulty elements of the exercise and determining the correct Difficulty score. The D- judges are obligated to recognize and credit each element that is correctly performed according to the minimum requirements.

Elements not meeting minimum requirements and/or elements with a fall, will not receive the value.

The D- Judges:

- Record the whole routine (all difficulty elements)
- Count the number of difficulty elements and give the values.
- Apply Difficulty deductions.

The two judges must compare their scores and deductions to ensure that they are in agreement and then send one score. In the case of an irreconcilable difference, they will consult Chair of Judges Panel.

E. CRITERIA

- Recording the difficulty elements:

- All difficulty elements performed must be written down using the FIG shorthand shown in Appendix III, (Difficulty Tables / Element Pool and Values), irrespective of whether or not the minimum requirements as described in App. II are met.

- Evaluating the difficulty elements

- The value is set according to Appendix III, provided the element meets the minimum requirements as stated in Appendix II.
- A value is given only to the first 9/10 difficulty elements performed.

- Combination of difficulty elements

- Two or three elements can be combined **directly without any stop, hesitation or transition**. The 2 **or** 3 elements may be from the same or different groups but must be from different families. They will be counted as 2 **or** 3 elements. These 2 **or** 3 elements cannot be repeated.
- If these 2 **or** 3 elements meet the minimum requirements:
 - Combination of 2 elements will receive an additional value of 0.1 point
 - combination of 3 elements will receive an additional value of 0.2 point
 - If one of these 2 or 3 elements don't meet the minimum requirements, the combination will not receive any additional value.

- Combination of acrobatic elements with difficulty elements:

- One Acrobatic element may be combined with difficulty element(s). If the difficulty element(s) meets the minimum requirement, an additional value will be given.
- If the acrobatic element is performed with a fall, the combination will not receive the additional value.

EXAMPLES OF COMBINATIONS OF ACRO AND DIFFICULTY ELEMENTS:

- ACRO + DIFF or DIFF+ ACRO = additional value of 0.1 point
- ACRO + DIFF + ACRO = additional value of 0.2 point
- DIFF + ACRO + DIFF = additional value of 0.2 point
- ACRO + DIFF + DIFF = additional value of 0.2 point
- DIFF + DIFF + ACRO = additional value of 0.2 point
- ACRO + ACRO + DIFF = NO ADDITIONAL VALUE + DEDUCTION
- DIFF + ACRO + ACRO = NO ADDITIONAL VALUE + DEDUCTION

MAXIMUM 3 ELEMENTS CAN BE COMBINED (ACRO AND OR DIFFICULTY ELEMENTS). A deduction will be applied if more than 3 elements are combined.

Reminder: combination of 2 ACRO elements is not allowed (CJP deduction).

All competitors (MP, TR, GR) must perform the same combination of 2 or 3 elements at the same time in order to receive the value of the elements and an additional value for the combination.

Maximum 2 combinations of 2/3 elements are allowed.

DIFFICULTY DEDUCTIONS (-1.0 pt / each time):

Deductions:

- *More than 9/10 difficulty elements* - 1.0 per element
- *More than 3 difficulty elements in landing to push up and/or to split position (Group C)* - 1.0 per element
- *Repetition of an element* - 1.0 per element
- *Combination of more than 3 elements (acro or difficulty elements)* - 1.0 per element
- *More than 2 combinations of 2/3 elements* - 1.0 per combination

Scoring

- Difficulty elements will get a value according to their difficulty level. (see Appendix III, Difficulty Tables / Element Pool & Values)

- All difficulty elements **and combinations** that have received a value will be added together and the total will be divided by:
- *2 points for IM, IW, MP, TR (men) and GR (men)*
- *1.8 point TR (women or mixed) and GR (women or mixed)*

This will be the results in the D- score, given in 3 decimal points.

All deductions made are added together.

The total will be divided by 2, resulting in the deductions of the D- judges.

The deductions are therefore given to two decimal points.

5.4. LINE JUDGES

A. FUNCTION

The line faults are checked by the Line Judges placed diagonally in 2 of the 4 corners of the stage.

Each judge is responsible for two lines.

B. CRITERIA AND DEDUCTIONS

The tape around the stage is part of the competition area; therefore touching the tape is allowed.

However, should any body part touch the area outside the tape, a deduction will be made.

Deductions for a limb moving in the air outside the line will not be made.

Line judges will use a red flag to show when a competitor steps outside the line.

Deductions:

- *Lline fault: each time 0.1 by each competitor*

5.5. TIME JUDGES

A. FUNCTION

The time judge is responsible for:

- late appearance / Walk-over
- time fault / infraction
- interruption / stop of the performance

B. CRITERIA AND DEDUCTIONS

The time begins with the first audible sound (cue sign / beep sound excluded) and ends with the last audible sound.

If any of above error occurs, the time judge must inform the Chair of Judges Panel who will apply a deduction (see page 28).

5.6. CHAIR OF JUDGES PANEL

A. FUNCTION

- Records routine performed in same way as D- Judges
- Give the value of the required lift
- Control of the judges' work as determined in the Technical Regulations
- Deducts from total score for infringements according to the Code of Points
- Checks E- scores and A- scores for logic and approaches judge with significant deviation from expectation or when the scores are impossible to justify and consider a change of mark (the judge is allowed to refuse)
- Releases Scores: After allowing time for the SJ to intervene if necessary. (10 seconds)
- Once the scores are released to the public, no change is possible except in the case of incorrect score display or inquiry.

Make deduction for:

- Lifts
- Prohibited moves
- Interruption / stop of performance
- Time infractions / time faults
- Failing to appear on stage within 20 seconds
- Presentation faults in the competition area
- Attire errors

Give penalties:

Warning:

- Presence in prohibited area
- Improper behaviour/manners
- National tracksuit not being worn (opening / closing ceremonies)
- Competition attire not being worn at medal award ceremony

Disqualification:

- Walk-over
- Serious breach of the FIG Statutes, TR or COP

Must intervene when:

- The marks of the panel are incorrect or impossible
- The D- judges cannot agree the D- mark

- A Line judge has not seen a fault

B. CRITERIA

Lift : One dynamic standing lift is required in a routine.

Definition: when one or more competitors are lifted to shoulder level or higher of the supporting partner(s), showing precise position(s).

The base competitor must be in standing position at the beginning of the lift.

A lift may involve any combination of competitors.

Different formations may be shown at the same (continuous, a set) period of a time.

Criteria for Value:

Criteria for Evaluation of the LIFT		0.1	0.2
1	Levels of the lifted partner in relation to the shoulder axis (above the shoulder level): entry of the lift		
2	Showing physical capacities; strength, flexibility, Balance		
3	Changing different levels with different shapes		
4	Showing dynamism (speed, rotation) of the competitor(s)		
5	Showing Airborne phase		
TOTAL			

The ending position must be controlled.

A lift must demonstrate different shapes and/or different levels before propelling (if included) the lifted person(s).

In case of more than one lift, only the 1st lift will be evaluated.

All the others will be received a deduction: **0.5 point for each additional lift**

All prohibited moves cannot be performed in the lift.

Deduction: 0.5 point for missing lift

Prohibited lift

- Height of the lift is higher than 2 persons standing in vertical position.
- Direct Salto, (lifted person) from propelling

- Entry of the lift with more than 1 Acrobatic Element.

Deduction: 0.5 point each time

Prohibited moves

Prohibited moves are those listed in the Code of Points list of Prohibited moves. (see Chapter 7.1).

Deduction: 0.5 point each time

Interruption of performance

Interruption of performance is defined when a competitor stops executing movements for a period of time between 2 and 10 seconds and made by CJP with Time Judges' notification to the CJP

Deduction: 0.5 point each time

Stop of performance

A stop of performance is defined when a competitor stops more than 10 seconds (applies in all categories). Competitor(s) will receive all the scores according to the COP

Deduction: 2.0 points

Late appearance on the competition area

When a competitor fail to appear on the competition area within 20 seconds after being called

Deduction: 0.5 point

Walk-over

When a competitor fails to appear on the competition area within 60 seconds after being called.

Disqualified from the category in question.

Presentation fault

When called upon by the announcer, the competitors may present themselves in clean sportive manner (without theatrical presentation) and go to their starting position.

Deduction: 0.2 point for Theatrical Presentation

Attire errors

Attire errors refer to violation of Chap. 2 / 2.3, which will give a deduction **of 0.2 point each time for different criteria.**

Missing national emblem: deduction of 0,3 point.

Time fault and time infraction

The time begins with the first audible sound (cue sign excluded) and ends with the last audible sound. If the routine length with the music is more or less than 60 seconds, the following deduction will be made by CJP with Time Judges' notification to the CJP

For all categories

A time infraction: (+/- 2 seconds of tolerance)

1'13" to 1'14" or 1'26 to 1'27": **Deduction: 0.2 point**

A time fault: (+/- 3 seconds of tolerance or more)

Less than 1'13" or more than 1'27": **Deduction: 0.5 point**

Disciplinary penalties

A warning or disqualification is declared in accordance with the Code of Points section on **disciplinary penalties.**

Themes in contravention of the Olympic Charter and Code of Ethics will receive a **deduction of 2.0 points.**

The Rights of CJP:

To receive a pre-competition preparation (normally 2 days) by the Superior Jury of the role and responsibilities of the competition.

To receive respect for Office held during any competition.

C. DEDUCTIONS, WARNINGS AND DISQUALIFICATIONS MADE BY THE CHAIR OF JUDGES PANEL:

Deductions and declarations of warnings or disqualifications given by the Chair of Judges Panel are made as follows:

<i>Presentation fault</i>	<i>0.2 point</i>	
<i>Incorrect attire (jewellery, ornaments, body glitter, sequins for men's attire, etc.)</i>	<i>0.2 point</i>	<i>each time</i>
<i>Missing national emblem</i>	<i>0,3 point</i>	
<i>Time infraction (+/- 1-2 seconds of tolerance)</i>	<i>0.2 point</i>	
<i>Time fault (+/- 3 seconds of tolerance or more)</i>	<i>0.5 point</i>	
<i>Failure to appear on the competition area within 20 seconds</i>	<i>0.5 point</i>	
<i>Missing or more lifts than number allowed</i>	<i>0.5 point</i>	<i>each time</i>
<i>Prohibited lift</i>	<i>0.5 point</i>	<i>each time</i>
<i>Prohibited moves</i>	<i>0.5 point</i>	<i>each time</i>
<i>3 or more of acrobatic elements</i>	<i>0.5 point</i>	<i>each time</i>
<i>Interruption of performance for 2-10 seconds</i>	<i>0.5 point</i>	<i>each time</i>
<i>Stop of performance more than 10 seconds</i>	<i>2.0 points</i>	
<i>Themes in contravention of the Olympic Charter and the Code of Ethics</i>	<i>2.0 points</i>	
<i>Presence in prohibited area</i>	<i>warning</i>	
<i>Improper behaviour/manners</i>	<i>warning</i>	
<i>National tracksuit not being worn (see current valid T.R. Art.10.4)</i>	<i>warning</i>	
<i>Competition attire not being worn at medal award ceremony (see current valid T.R. Art.10.4)</i>	<i>warning</i>	
<i>Walk-over</i>	<i>disqualification</i>	
<i>Serious breach of the FIG statutes, technical Regulations or Code of Points</i>	<i>disqualification</i>	

6.1. GENERAL PRINCIPLE**Artistic score***4 judges

The highest and lowest scores of the A- judges are dropped. The remaining scores are averaged and, provided that the two middle scores are within the tolerated range indicated below, this result is the final A- score.

Execution score*4 judges

The highest and lowest scores of the E- Judges are dropped. The remaining scores are averaged and, provided that the two middle scores are within the tolerated range indicated below, this result is the final E- score.

Maximum deviation allowed for A- and E- scores

During the competitions, the difference between the middle scores taken into account may not be greater than:

Final score between	10.00	and	8.00	=	0.3
	7.99	and	7.00	=	0.4
	6.99	and	6.00	=	0.5
	5.99	and	0	=	0.6

If a bigger deviation than indicated above occurs then the average of all four scores is the final score.

Difficulty score*2 judges

The agreed score is the final D- score.

Total score

The A- score, the E- score, and D- score are added together and constitute the total score.

FINAL SCORE

The deductions made by the D- Judges, the Line Judges and the Chair of Judges Panel are deducted from the total score to give the FINAL SCORE.

* In a case where a judge fails to give a score in time or does not give a score at all, the average of the given scores will replace the missing score.

Maximum deviation between extremes*For Artistic and Execution:*

In case of a deviation of 1.0 or more between the extremes, an analysis of the judges' scores will be made after the competition and appropriate sanctions will be taken.

For Difficulty:

In case of a disagreement between the two judges resulting in a deviation of 0.3 or more (before dividing by 2 or by 1.8), an analysis will be made after the competition and appropriate sanctions will be taken.

Marks review (see T.R. 8.4)

- Inquiries for the D- Score are allowed.
- Inquiries for all other scores are not allowed.

6.2 SCORE CHART

A. ADDITIONS

Artistic	Maximum score per 1 judge	10
Execution	Maximum score per 1 judge	10
Difficulty (divided by 2 or 1,8)	E.g. open D- score	3.500
CJP	Maximum score	1
TOTAL SCORE		24.500

B. DEDUCTIONS

Deductions made by the D- Judges	(see D- Judges, Scoring)
Deductions made by the Line Judges	(see Line Judges, Scoring)
Deductions made by the Chair of Judges Panel	(see Chair of Judges Panel, Scoring)

C. SCORING

Artistic is scored according to a scale of a max. of 10.0 points using increments of 0.1.

Execution is scored according to negative judging i.e. starting from 10.0 and subtracting points for execution errors.

Difficulty is scored according to positive judging i.e. adding points from 0.0, and given with 3 digits.

Examples: D- score divided by 1,8

$6.6 / 1.80 = 3.6666..... \longrightarrow 3.666$

Deductions are made from the total score to reach the final score.

SCORING EXAMPLE TR WITH D- SCORE DIVIDED BY 1.8

Scores counted

A-score	9.5	9.3	9.4	9.3	9.350
E-score	9.1	9.2	8.9	9.1	9.100
D- score		6.6	6.6		3.666
(6.6/1.8 =3.666)					
Lift					0.3

Total score 22.416

Deductions of the D- Judges				
Line	1.0	1.0		-0.5
		1 x 0.1		-0.1

Deductions Chair of the Judges Panel				
More than 1 lift	1 x 0.5			-0.5
Incorrect Attire	1 x 0.2			-0.2

Final score 21.116

SCORING IW EXAMPLE WITH D- SCORE DIVIDED BY 2.0

Scores counted

A-score	9.5	9.3	9.4	9.3	9.350
E-score	9.1	9.2	8.9	9.1	9.100
D- score		6.6	6.6		3.300
(6.6/2.0=3.300)					

Total score 21.750

Deductions of the D- Judges				
Line	1.0	1.0		- 0.5
		1 x 0.1		- 0.1

Deductions Chair of the Judges Panel				
Incorrect Attire	1 x 0.2			-0.2

Final score = 20.950

CHAPTER 7 – AEROBIC ELEMENTS, PROHIBITED MOVES AND DISCIPLINARY PENALTIES

7.1 AEROBIC ELEMENTS & PROHIBITED MOVES

ACROBATIC ELEMENTS:

Below movements performed with 1 or 2 arms / hands OR from 1 or 2 feet: using elbow(s) will receive 0.5 point deduction from E-Jury.

A-1) Cartwheel (from foot/feet to foot/feet)

A-2) Round off

A-3) Walkover (forward, backward)

A-4) Headspring

A-5) Handspring (forward)

A-6) Flic flac

A-7) Salto 360° (forward, backward, sideward) with or without maximum 1/1 twist

* Acrobatic Elements of A-1 to A-7 may be used only 2 times in a whole routine without combination.

* If MP, TR or GR perform 2 different Acrobatic Elements at the same time or in cannon (consecutively), it will be counted as 2.

Acrobatic Elements more than 2 times will receive each time -0.5 point deduction by CJP.

ACROBATIC ELEMENTS

-1) Cartwheel (feet to feet)



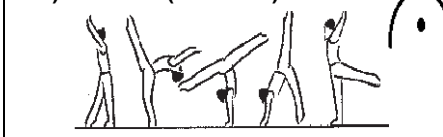
A-2) Round off



A-3) Walkover (forward)



A-3) Walkover (backward)



A-4) Headspring



A-5) Handspring (forward)



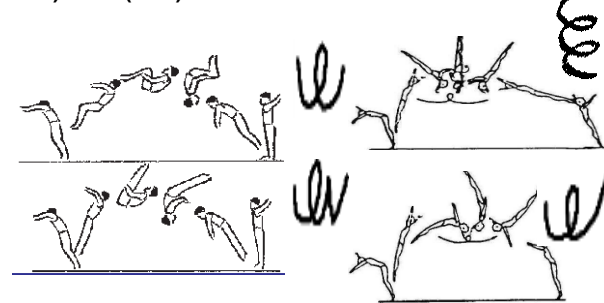
A-6) Flic flac



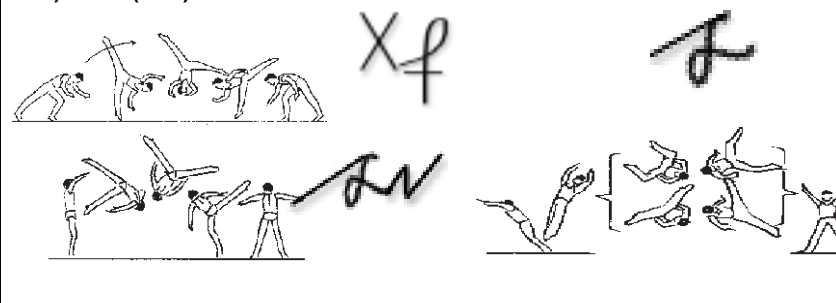
A-7) Salto (360°) forward



A-7) Salto (360°) backward



A-7) Salto (360°) sideward



PROHIBITED MOVES:

P-1) Static moves showing extreme flexibility (i.e.: Hyper extension of back, bridge)

P-2) Moves showing extreme back flexibility during the routine

P-3) Handstand held more than 2 seconds.

P-4) Dive roll with twists

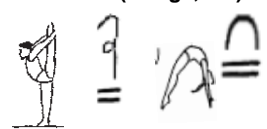
P-5) Salto less or more than 360°, with or without twist

P-6) Combination of Acrobatic Elements

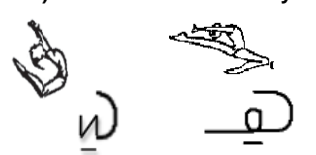
Prohibited moves will receive each time - 0.5 point deduction by CJP.

PROHIBITED MOVES

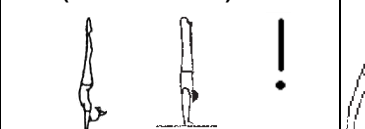
P-1) Static Back hyper extension (Bridge, etc)



P-2) Extreme back flexibility



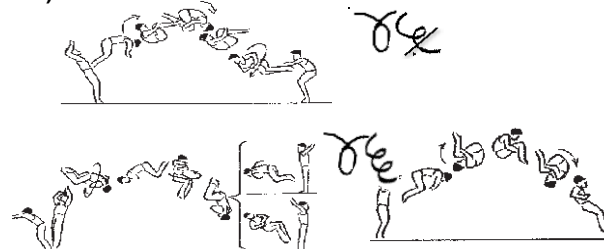
P-3) Handstand (more than 2sec)



P-4) Dive roll with twist



P-5) Salto more than 360° with or without twists



P-7) Combination of Acrobatic Elements
(Example: Round off + Flic Flac (or Salto))



7.2. Disciplinary penalties

A. WARNINGS

Warnings are given for the following:

- Presence in a prohibited area.
- Improper behaviour on the Podium.
- Disrespectful manners to judges & officials.
- Unsportsmanlike behaviour.
- The national tracksuit not being worn during the Opening & Closing ceremonies.

- Competition attire not being worn at the medal awarding ceremony.
- A competitor receives one warning only and, irrespective of the category, the second warning will result in immediate disqualification.

B. DISQUALIFICATION

Disqualification is declared if :

- there are serious breaches of the FIG Statutes, Technical Regulations and/or Code of Points.
- there is a Walk-over

CHAPTER 8

EXTRAORDINARY CIRCUMSTANCES

Extraordinary circumstances are described as follows:

- Incorrect music is cued.
- Music problems due to the malfunction of the equipment.
- Disturbances caused by general equipment failure - lighting, stage, venue.
- The introduction of any foreign object into the performance area by an individual or means other than by the competitor.
- Extraordinary circumstances causing a walk-over out of the competitors control.

It is the responsibility of the competitor to stop the routine immediately if an extraordinary circumstance as mentioned above arises. A protest after the completion of a routine will not be accepted.

Upon the decision of the Chair of Judges Panel, the competitor may restart the routine after the problem has been corrected. Any scores previously given will be disregarded.

Where situations not stated above may arise, they will be resolved by a review of the circumstances by the Superior Jury. The decision of the Superior Jury is final.



FEDERATION INTERNATIONALE DE GYMNASTIQUE



2017 – 2020 CODE OF POINTS



Aerobic Gymnastics APPENDIX I March 2016

Guide to Judging Artistic

APPENDIX I

GUIDE TO JUDGING ARTISTIC

INTRODUCTION

Enhancing Artistic Performance:

The choice and execution of diverse movements, choreography, music, musical interpretation and musicality, partnership, expression and other qualities are generally attributed to artistic performance in an otherwise athletic gymnastic exercise.

Artistic is judged on all the criteria in the Artistic Section of the COP by using the provided scale. Artistic evaluation is not only “WHAT” the competitor(s) perform but also “HOW” they perform and “WHERE” they perform it.

Themes showing violence and racism, as well as those with religious and sexual connotations, are not in keeping with the Olympic ideals and the FIG’s code of ethics.

This Appendix I – Guide to Judging Artistic gives descriptions of each area to judge in Artistic.

GENERAL INFORMATION

An Aerobic Gymnastic routine is composed by the following movements performed to the music:

- Aerobic movement patterns
- Difficulty Elements
- Transitions and linking
- Lifts
- Partnerships (Physical Interactions / Collaborations)

The basis and foundation of Aerobic Gymnastics routines, according to the definition from COP, are to perform AMP and difficulty elements to the music. After that the way to link, connect and “decorate” the routine is how to create the artistry, in order to produce unique routines where all the components of the choreography, with the music and the performance become integrated in the routines, and matched perfectly.

All the components of the choreography must fit perfectly together in order to transform a sport exercise into an artistic performance, with creative and unique characteristics by respecting the specificity of Aerobic Gymnastics.

The quality (mastery/perfection) of the routine is essential, not only by showing high degree of perfect execution in all difficulty and acrobatic elements, but also in choreography movements (AMP, Transition-linking, Lifts, partnerships, etc.), with the correct technique of all movements.

Originality / Creativity of the routines, including not only the theme of the exercise according to the music selected but also the innovation and uniqueness in other movements (lift, partnerships, transitions, etc.) performing with natural and genuine expression.

CHOREOGRAPHY – TOTAL 10 POINTS

The A judge evaluates the CHOREOGRAPHY of the routine based on:

CRITERIA

➤ **Composition:**

1. Music and Musicality (max. 2 points)

- 1.1. Selection and composition
- 1.2. Usage (Musicality)

2. Aerobic Content (max. 2 points)

- 2.1. Amount of AMP
- 2.2. Complexity / Variety

3. General Content (max. 2 points):

- 3.1. Complexity / Variety
- 3.2. Fluidity

4. Space (max. 2 points)

- 4.1. Use of the competition area and formations
- 4.2. Distribution of the routine components

➤ **Performance:**

5 Artistry (max. 2 points)

- 5.1 Quality of the performance
- 5.2 Originality/Creativity and expression

DEFINITIONS

Choreography:

Choreography can be defined as the mapping out of the body's movements, over space and time as well as in relation to other performance partners. It is also the balancing of the aerobic gymnastic elements of difficulty with artistic components in order to create a continuous flow, a cohesive whole and to demonstrate the unique abilities, personality and style of the gymnast or gymnasts within the performance.

Composition:

Composition can be defined as the movement vocabulary, including elements of difficulty, and the structuring of aerobic routines. While the gymnasts perform the routine, it is most often the coach and/or the choreographer who have developed this composition.

Aerobic Movement Patterns (AMP):

Combinations of basic aerobic steps together with arm movements: all performed to music, to create dynamic, rhythmic and continuous sequences of high and low impact movements. Routines should provide a high level of intensity by using the AMP.

AMP Sequence

AMP Sequence means a complete 8-count of movements performed with aerobic movement patterns.

Difficulty Elements:

Elements listed in the element pool of the code of points with a number and a value. They are evaluated by the difficulty and execution judges in technical skill, and by the A judges in the aspects of distribution in the competition space, their placement throughout the routine, integrated fluently and according to the music structure.

Transitions:

Passage from one form, state, style, or place to another connecting two themes or sections of the routine. They allow the performer to change level

Linking:

To connect with. Connection of movements without changing levels.

Partnership: (Collaborations/Physical Interaction):

The 'connection' or tangible (visible or palpable) relationship between partners in a performance. Their ability to work together or apart while maintaining this relationship. The ability of this partnership to transcend (go beyond) their own relationship and to evoke or touch the audience, as well as the jury. Respectively value the harmony between the competitors and show a performance that cannot be expressed by individual competitors. A movement created by working jointly with another or others with or without physical contact. The relationship between one or more competitors; this may include for example: mirror work; collaboration; contact of the partners during a movement, one gymnast jumps over other gymnasts that is doing a roll, etc.

SCALE FOR EACH CRITERIA

Excellent 2.0 pt	The routine includes/shows an outstanding, level of the criteria
Very Good 1.8 – 1.9 pt	The routine includes/shows high level of the criteria
Good 1.6 – 1.7 pt	The routine includes/shows good level of the criteria
Satisfactory 1.4 – 1.5 pt	The routine includes/shows average level of the criteria
Poor 1.2 – 1.3 pt	The routine includes/shows low level of the criteria
Unacceptable 1.0 – 1.1 pt	The routine includes/shows an unacceptable level of the criteria

REFERENCE RANGE OF ARTISTIC SCORE:

Excellent routines	Score between	9.6 to 10
Very good routines	Score between	9.0 to 9.5
Good routines	Score between	8.0 to 8.9
Satisfactory routines	Score between	7.0 to 7.9
Poor routines	Score between	6.0 to 6.9
Unacceptable routines	Score between	5.0 to 5.9

1. Music and Musicality -. Max. 2 Points

The routine must be performed, in its entirety, to music. Any style of music adapted for Aerobic Gymnastics can be used. That means that the music used by the gymnasts should reflect and provide the main characteristics of aerobic gymnastics, and the specificity of the sport and its nature.

CRITERIA

- 1.1. Selection and composition
- 1.2. Usage (musicality)

1.1. Selection and composition

Selection:

A good musical selection will help establish the structure and pace, as well as **the theme of the exercise**. It will support and highlight the performance. It must also be used to inspire the overall choreography and contribute to the style and quality of the choreography, as well as to the expression of the gymnasts.

Every routine should have a story and the selected music must represent the story the gymnast and the choreographer want to transmit.

The chosen music must give an advantage to the individual competitor's characteristics and style. The music must be suitable for the category, and enhance the routine.

There is both male and female performer/s as well as the different ages of the competitors. To be an individual competitor or a MP, or a TR or a GR are all different: all the music does not fit with all the categories and ages. These differences should be reflected in the chosen music.

Some music themes can be used by man, woman, mixed pair, trios or groups. The way they use and interpret the music will determine and show if the selection was appropriate and helped to highlight the performance.

Composition (structure):

The music used by the performers should respect the characteristics of aerobic gymnastics and its nature. It should be dynamic, varied (not monotonous), rhythmical, original (creative), countable (with beats or not, but possible to identify the appropriate timing/tempo for aerobic gymnastics, with a rhythm which can be counted).

Technically the music must be perfect, can be the original or can be a version arranged, without abusing extra accents and without excessive use of rhythmical base used as background (too loud/louder than melody); the melody of the song should be audible over the base or background added and not vice versa.

The recording and mixing of music must be of professional quality and well integrated, and without any abrupt cuts, giving a sense of one music piece. It should flow, with a clear start and clear ending, with well integrated sound effects (if they are included), respecting the musical

phrases.

The music used has a structure:

- ✓ Melody / Style of music (salsa, tango, folk, disco, rock, joyful, dramatic, etc.)
- ✓ Opening, ending, phrases, accents, beats
- ✓ Rhythm, tempo / pace
- ✓ Themes or musical pieces (one or more, like a medley)

It is expected that the performers select music with a correct structure and with different parts (varied music), in order to avoid monotony of the music used

In order to have the appropriated sets of AMP sequences, it is recommended to use music with 8 counts structure which will help the recognition of AMP sequences.

1.2. Usage (musicality)

Musicality is the ability of the performer(s) to interpret music and to demonstrate not only its rhythm and speed, but its flow, shape, intensity and passion within the physical performance.

The routine must be performed entirely to music. Choreography utilizes the idea given by the music.

There must be strong cohesion between the overall performance (movements) and the choice of music. All movements must fit perfectly with the chosen music. In the creative process, the choreographer creates the movements to that specific music and for that specific competitor(s).

The AMP sequences must have high correlations with the theme and the style of the music. There must be a reason to include that arm(s) movement, without losing the style of the choreography. The use of the head and the torso during the execution of the AMP may be another possibility to include in the choreography.

The routine must harmonize with the style of the music. The style of the music should fit with the characteristics and style of the movements presented by the performers. The competitor should be able to express with his/her movements and his/her body language the music played.

The choreography must follow the rhythm, the beats, the musical phrases and the melody. Inability to move with the music will result in BGM (back ground music).

SUMMARY

1.1. Selection and composition:

- Support and highlight the performance and give advantage
- Music appropriate for aerobic gymnastics, avoid monotony
- Technically perfect

DEVIATION FROM EXCELLENT (examples)

- The style of the routine bears no relation to the idea of the music and the music was not meaningfully used.
- The chosen music and the competitor's characteristics and style did not match, and/or is not suitable for his/her age or category
- The chosen music is not adequate for aerobic gymnastics routines
- The chosen music is not exciting
- Excessive use of rhythmical base used as background (too loud/louder than melody)
- Excessive and/or meaningless use of sound effects or extra accents
- The rhythm of the music is too slow or too fast or doesn't provide the adequate intensity for aerobic gymnastics routine.
- The chosen music has not enough changes and becomes monotonous.
- The arrangement (Mixing) of the music piece is rough, even if only one single song is used
- Not professional quality
- Unnecessary connection of several songs put together so that there is neither a feeling of unification nor a sense of unity

1.2. Usage (Musicality)

- There must be a strong cohesion between the overall performance and the choice of music.
- Interpretation of the music
- Use the different parts and staying with the music to be meaningful

DEVIATION FROM EXCELLENT (examples)

- Choreography is separated from the music; the music is only BGM (back ground music).
- Movements are off the beat (timing error) during the routine.
- The movements performed are off the phrase of the music during the routine.
- The movements do not match with the music structure and/or theme (melody)

SCALE FOR MUSIC AND MUSICALITY

Excellent 2.0 pt	The routine includes/shows an outstanding, level of the criteria
Very Good 1.8 – 1.9 pt	The routine includes/shows high level of the criteria
Good 1.6 – 1.7 pt	The routine includes/shows good level of the criteria
Satisfactory 1.4 – 1.5 pt	The routine includes/shows average level of the criteria
Poor 1.2 – 1.3 pt	The routine includes/shows low level of the criteria
Unacceptable 1.0 – 1.1 pt	The routine includes/shows an unacceptable level of the criteria

2. The Aerobic Content – Max. 2 Points

In the Aerobic Content, we evaluate the Aerobic Movement Patterns (AMP) throughout the routine, with adequate intensity. The series of **AMP are the foundation (bases) of Aerobic Gymnastics routines**.

The quality (perfect technique) of the AMP is very important in order to be recognizable as a complex AMP sequence.

AMP must include variations of steps with arm movements, utilizing basic steps to produce complex combinations with a high level of body coordination and must be recognizable as continuous movement patterns.

AMP Sequence means a complete 8-count of movements with aerobic movement patterns performed in a musical phrase (from the 1st beat to the 8th beat) in order to stay with the music. If the AMP is performed for less than 8 counts, it will not be recognized as an AMP sequence, and considered as linking movements.

The AMP sequences should provide the adequate intensity for the aerobic gymnastics routines.

CRITERIA:

2.1. Amount of AMP

2.2. Complexity / Variety

2.1. Amount AMP:

Throughout the routine, AMP Sequences with adequate intensity must be performed. This means, other than Difficulty Elements, Transitions/Linking, Lifts and Partnerships (physical interaction / collaborations), the routine must show continuous AMP Sequences.

The routine should provide a sufficient amount of complete AMP sequence sets. The number of **AMP sequences required for all categories is 8** which can be performed in 1, 2, 3, or more consecutive units (sets).

2.2. Complexity / Variety:

AMP is the base of the aerobic gymnastics and main (principal) characteristic (Sports Specific).

The AMP Sequences are complex when both, legs and arms, are combined together with a high level of body coordination.

The specific technique of the **basic steps** is described in the Appendix II. The leg movements must show the correct technique (rebound) of Aerobic Basic Steps.

The **arm movements** for aerobic gymnastics also has specific technique, therefore the gymnasts must perform them with **quality**. The arm movements must show precision and fluency, with a clear trajectory from one position to another, showing the capacity to accelerate and

decelerate the arm movement, with appropriate carriage of the head, the shoulders and the upper body.

Complex/variety AMP sequences can be achieved by:

- ✓ Involving more body parts (head, shoulders, etc...)
- ✓ Using different joint actions / planes / range of motion / lever length
- ✓ Using symmetric / asymmetric moves
- ✓ Using different rhythm
- ✓ Using both arms simultaneously
- ✓ Speed of motion
- ✓ Orientation changing
- ✓ Formation changing
- ✓ Travelling with AMP sequences

Throughout the routine, AMP Sequences must show variety without repetition of the same step/arm movements in the same 8 counts and the same or similar type of AMP Sequences during the routine. All basic steps must be used throughout the routine.

In order to achieve variety inside the AMP sequence, it is highly recommended to show in every 8 counts of AMP at least 3 different basics steps, without no more than 2 repetitions of the same basic step in the same 8 counts.

By showing variety of movements during the performing of every 8 counts of AMP, will also increase the level of complexity.

Examples of variations of 7 basic steps (also see execution descriptions in Appendix II).

- March: angle, height, speed, rhythm change, or directions. (i.e. V-step, turn-step, two-steps, box-step)
- Jog: angle, speed, rhythm change, and directions
- Knee lift: planes, angle, speed, rhythm change, in High or Low Impact
- Kick: planes, height, speed, rhythm change, in High or Low Impact and directions. (i.e. middle kick, high kick, and vertical kick)
- Jumping Jack: angle at hips and knees speed, rhythm change, in High or Low Impact (squat)
- Lunge: planes, angle, speed, rhythm change, in High or Low Impact
- Skip: planes, angle and directions, speed, rhythm change, in High or Low Impact.

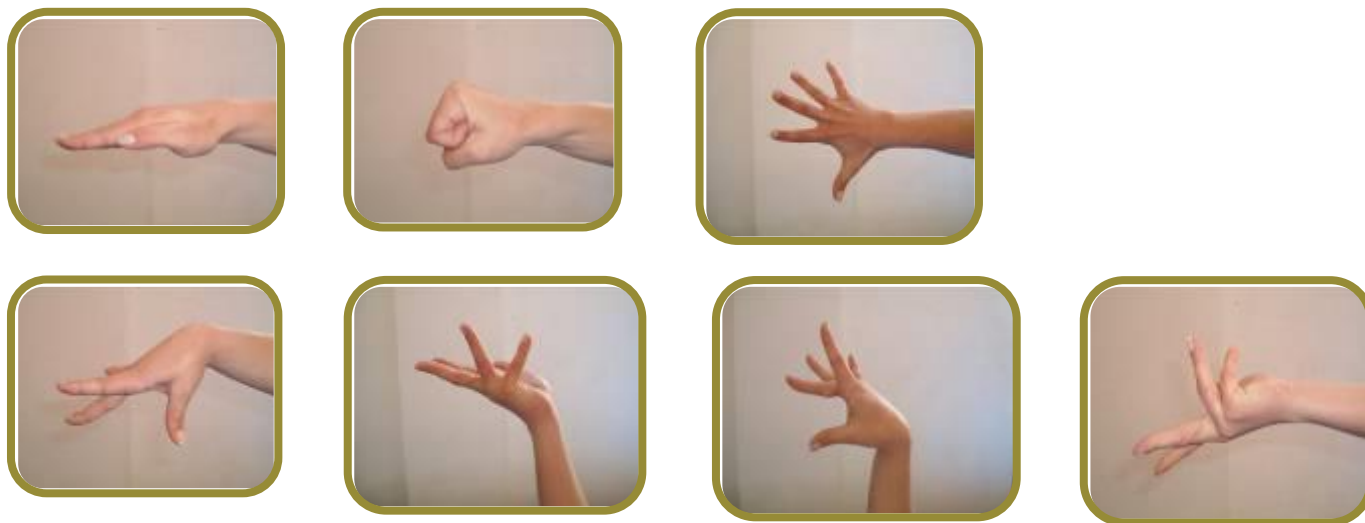
Examples of variations for arm movements

- Use of symmetrical and asymmetrical moves
- Use of different levels (short, medium, large)
- Use of linear and circular movements
- Use of different rhythm
- Use of different planes
- Use of different actions (flexion, extension, abduction, adduction, pronation, supination, etc.)
- Use of different hand positions (palm open, palm closed, fist...).

Arm movements can be in different ranges of motion some of them can be more “delicate” as long as they have a meaning with the idea of the choreography, with the style and the category of the competitor.

The abuse of finger movements is not keeping with the direction of aerobic gymnastics discipline.

EXAMPLES HANDS ACTIONS



INADEQUATE FINGER ACTIONS (NOT TO BE ABUSED)



SUMMARY

2.1. Amount of AMP:

- Quantity of AMP sequences

DEVIATION FROM EXCELLENT (examples)

- The routines show less than 10 units or sets of complete AMP sequences.

2.2. Complexity / Variety:

- Use of the coordination criteria
- Perfect technique (quality)
- Use of the variety criteria

DEVIATION FROM EXCELLENT (examples)

- Low level of body coordination
- Excessive use of jogging / chasse actions
- Excessive use of super high impact movements
- Missing basic steps
- No combination of arm movements and leg movements
- Arm movements performed in double beats (slow)
- Complex Arm movements but simple step combinations or vice versa
- No precise/clear shape of arm movements
- Lack of different arms actions
- Repetitive arm/leg movements

SHORHTAND FOR AMP CONTENT

Every AMP sequences will be written with symbol **A**

If the AMP sequence meets the criteria mentioned above will be written **A+**

If the AMP sequence does NOT meets the criteria mentioned above will be written **A-**

SCALE FOR AEROBIC CONTENT

Excellent 2.0 pt	A ⁺ A ⁺ A ⁺ A ⁺ A ⁺ A ⁺ A ⁺ A ⁺ (8 AMP ⁺)
Very Good 1.9 pt	A ⁺ A ⁺ A ⁺ A ⁺ A ⁺ A ⁺ A ⁺ A (7 AMP ⁺)
Very Good 1.8 pt	A ⁺ A ⁺ A ⁺ A ⁺ A ⁺ A ⁺ A A (6 AMP ⁺)
Good 1.7 pt	A ⁺ A ⁺ A ⁺ A ⁺ A ⁺ A A A (5 AMP ⁺)
Good 1.6 pt	A ⁺ A ⁺ A ⁺ A ⁺ A A A A (4 AMP ⁺)
Satisfactory 1.5 pt	A ⁺ A ⁺ A ⁺ A A A A A (3 AMP ⁺)
Satisfactory 1.4 pt	A ⁺ A ⁺ A A A A A A (2 AMP ⁺)
Poor 1.3 pt	A ⁺ A A A A A A A (1 AMP ⁺)
Poor 1.2 pt	A ⁺ A A A A A A A (1 AMP ⁺)
Unacceptable 1.1 pt	A A A A A A A A (0 AMP ⁺)
Unacceptable 1.0 pt	A A A A A A A A (0 AMP ⁺)

If less than (8 AMP sequences) are performed, the score will be decreased 0.1 for each AMP sequence missed.

For every **A-**, the score will be decreased 0.1 from the scale.

Example: 8 AMP sequences performed, 6 with A+ = score should be 1.6 because 6 A+, but missing 2 AMP sequences (10 required, 8 performed), therefore, score is decreased by 0.2. FINAL SCORE = 1.4

3.General Content. Max. 2 Points

The general content of the routines are:

- ✓ Transitions
- ✓ Partnership (lifts, collaborations)
- ✓ Acrobatic elements (used as transitions or not)

Lifts other than the one declared to have the value by CJP, will take into consideration as partnership (collaboration)

In the whole routine, should include **minimum of 4 movements (or set of movements) from the General Content.**

CRITERIA

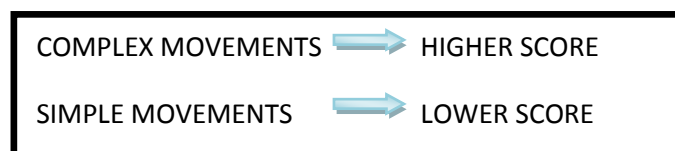
3.1. Complexity / Variety

3.2. Fluidity

3.1. Complexity / Variety:

The movements are complex when many body parts are involved simultaneously and they are hard to perform.

Complex movements should receive higher evaluation than simple movements.



A complex movement is one that need a certain period of time to perform and requires body coordination with previous preparation (physical conditioning, biomechanical analysis, analytic and systematic analysis, progressions....).

A movement is complex when:

- It requires coordination:
- It needs physical capacity training
- It is dynamic
- It has more frequency
- It is sudden. Unpredictable

To evaluate the variety of the routines, the A judges will take into consideration that all of these movements must be without repetition or reiteration of the same or similar types of movements.

All of them should include different actions, different forms, and different types of movements, different physical capacities, during the performance of the transitions, linking, lifts, and physical interactions.

Excellent routines must show different types of movements.

Examples of partnerships (collaborations, physical interactions, others....):

- The ability to play a role or a character, or 'exhibit 'a style throughout the performance and in conjunction with other partners
- The 'connection' or tangible (visible or palpable) relationship between partners in a performance (a look, a subtle touch, perfect unison of execution, trust...)
- Their ability to work together or apart while maintaining this relationship
- The ability to highlight or underscore the performance of his or her partner

3.2. Fluidity:

The connection from/to movements must be smooth and fluent. All the movements presented in the routine, must be linked without any unnecessary pauses, smoothly and easily performed, without showing fatigue (laborious/hesitant) or appearing heavy and showing agility.

Aerobic gymnastics is a dynamic display of human potential, however some consideration should be given to the modulation of the pace (rhythm) of the routine so that significant elements can be executed to their fullest extent aesthetically speaking, and for the greater appreciation of the jury and the audience alike.

Excessive pauses will decrease the fluency of the routine and do not match with the characteristics and nature of Aerobic Gymnastics discipline.

SUMMARY

3.1. Complexity / Variety:

- Complex versus simple movements
- Repetition of movements

DEVIATION FROM EXCELLENT (examples)

- Lack of complexity in the general content, by performing easy movements
- Movements on the floor (links on the floor) without artistic advantage
- Trying to perform hard and difficult movements and the gymnast(s) is unable to perform it.
- Repetition or reiteration of the same type of transitions/links

3.2. Fluidity:

- Connection between movements
- Agility

DEVIATION FROM EXCELLENT (examples)

- The connection between movements are not fluent, showing fatigue
- Excessive pauses or preparation

- The connection of the movements are performed heavily

SHORTHAND FOR GENERAL CONTENT

In order to evaluate the General Content, will take in consideration the movements as a whole, as a unit (performed in the same period of time); 1 **G** per movement or a block.

Every movement or set of movements included in this are will be written with symbol **G** If the movement meet the criteria mentioned above will be written **G+**

SCALE FOR GENERAL CONTENT

Excellent 2.0 pt	G ⁺ G ⁺ G ⁺ G ⁺ (4 G ⁺)
Very Good 1.8 -- 1.9 pt	G ⁺ G ⁺ G ⁺ G (3 G ⁺)
Good 1.6 - 1.7 pt	G ⁺ G ⁺ G G (2 G ⁺)
Satisfactory 1.4 - 1.5 pt	G ⁺ G G G (1 G ⁺)
Poor 1.2 - 1.3 pt	G ⁺ G G G (1 G ⁺)showing repetitions
Unacceptable 1.0 – 1.1 pt	G G G G (0 G ⁺)

In order to give the score will be taken in consideration all **G⁺** performed
Example: G⁺; G ; G⁺; G⁺; G; G; G; Score = Very Good, for 3 times **G⁺**

If less than the required number of movements form this area (4) are performed, the score will be decreased by the number of **G** missed.
Example: G⁺; G ; G⁺= 3 G performed, 2 G⁺; according to the scale should be good level (1.6 – 1.7) but missing one **G** , then decrease to Satisfactory level

4. Space -. Max. 2 Points

CRITERIA

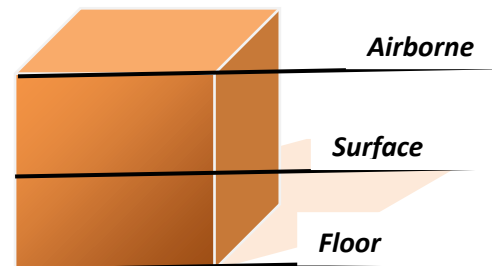
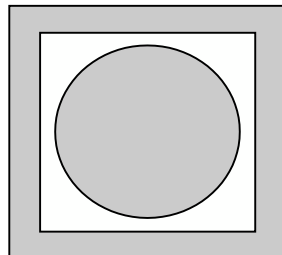
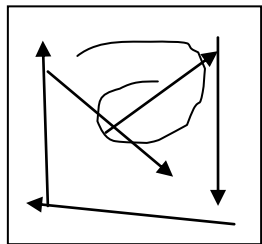
- 4.1. Use of the competition area and formations
- 4.2. Distribution of the routine components

4.1 Use of the competition area and formation

Throughout the routine, travelling must be shown in all directions (forward, backward, laterally, diagonally and circular) and long and short distances, without repetition of similar traces/tracks. In GR category, only covering the surface is not enough to fulfill the criteria of use of the space; they must travel using the AMP sequences in all the directions and distances.

The competition area must be effectively used throughout the routine with well-balanced structure of the choreography, not only the corners and the center of the competition space but all areas of the competition space.

All three levels (floor-work, standing, airborne) of the competition space must be used. Not more than 32 counts on the floor or in the surface without change the level are recommended.

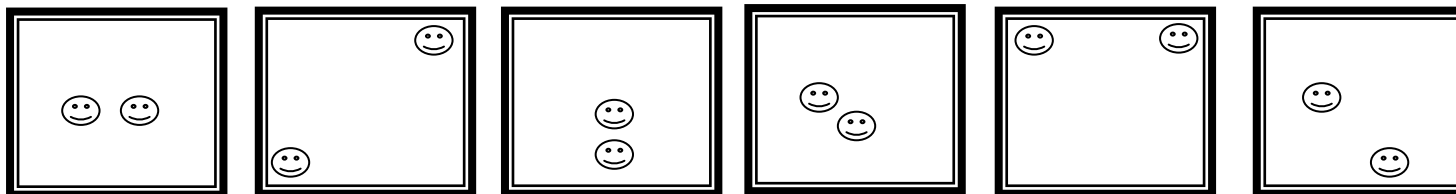


Formations include positions / positioning of the partners and the way in which they change positions to another formation or in the same formation while they are performing AMP or other movements, and distances between the competitors.

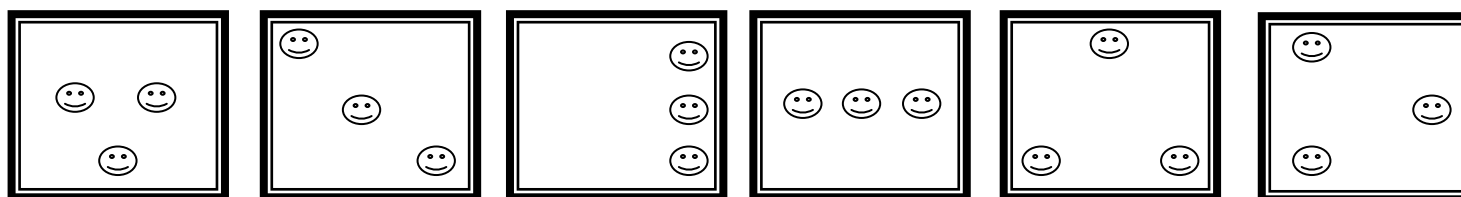
Throughout the routine, different formations and different positions of the team mates must be shown (including distances between gymnasts far versus close)

The formation changes should be fluent.

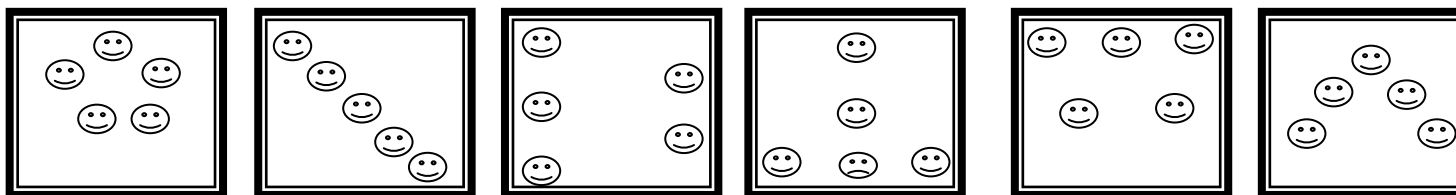
• Possible examples of formations for Mixed Pair.



• Possible examples of formations for Trios.



• Possible examples of formations for Groups.



4.2. Distribution of the routine components:

All the components of the routine must be properly distributed in both the competition area and the length of the routine

AMP sequences should be distributed and placed in a well-balanced way throughout the routine, without packing more than 3 or 4 AMP sequences performed consecutively as well as not more than 3 elements or other movements performed without any AMP sequence in between.

The movements must be placed in a balanced way in the competition space (this means for example if there is floor work in the routine, should be placed in different zones). This applies for all the routine components.

Example of Routine construction plan

Routine Construction Plan							
1	2	3	4	5	6	7	8
Opening	pose			Transition	to floor..		
2							
Transition	to.....	Element					
3							
Element	(Straddle	Support	Full	Turn)			
4 ★							
Transition	to.....	Surface					
5							
Aerobic	Pattern						
6							
Aerobic	Pattern						
7							
Aerobic	Pattern						
8							
Element	(1 ½	Turn)					
9 ★							
Aerobic	Pattern						
10							
Aerobic	Pattern						
11 ★							
Aerobic	Pattern						
12							
Aerobic	Pattern	with	Interaction				
13 ★							
Transition	To Floor						
14							
Ending	Pose with	Interaction					

Interactions



Floor



Surface



Airborne



Elements



Partnership ★

SUMMARY

4.1. Use of the competition area and formation:

- Travelling using AMP sequences (long and short distances)
- Use of the competition area and levels
- Different formations / distances

DEVIATION FROM EXCELLENT (examples)

- With aerobic movement patterns, the competitor(s) did not travel in a variety of distances in different directions.
- Missing travelling trajectory
- Predominating of the circular track/traces
- Use of excessive running/jogging to cover the space
- Groups only cover the competition space and use formation changes but not showing travelling
- Different positions of the competitors
- No formation changes more than 32 counts
- Not showing more than 6 different formation

4.2. Distribution of the routine components:

- Well balance structure of the routine
- Place of the movements

DEVIATION FROM EXCELLENT (examples)

- Packing more than 4 AMP sequences
- Packing more than 3 elements without any AMP sequence in between or more than 32 counts without performing any AMP sequence
- Performing only in the narrow range area without making effective use of the space.
- Elements or lifts performed in the same zone of the competition area
- A predominate use of the competition area
- Performing in one level for a long time.

SCALE FOR SPACE

Excellent 2.0 pt	The routine includes/shows an outstanding, level of the criteria
Very Good 1.8 – 1.9 pt	The routine includes/shows high level of the criteria
Good 1.6 – 1.7 pt	The routine includes/shows good level of the criteria
Satisfactory 1.4 – 1.5 pt	The routine includes/shows average level of the criteria
Poor 1.2 – 1.3 pt	The routine includes/shows low level of the criteria
Unacceptable 1.0 – 1.1 pt	The routine includes/shows an unacceptable level of the criteria

5. Artistry -. Max. 2 Points

Artistry is the ability of the gymnast(s) to transform the composition from a well-structured routine into an artistic performance. Gymnasts must, therefore, demonstrate Musicality, Expression and Partnership in addition to the impeccable execution.

They must combine the elements of the art and the sport into one attractive message towards the audience, in sport manner.

Unique/memorable routines include details to enhance the quality of the routine.

All the components of the choreography must fit perfectly together in order to transform a sport exercise into an artistic performance, with creative and unique characteristics by respecting the specificity of Aerobic Gymnastics.

Originality / Creativity of the routines, including not only the theme of the exercise according to the music selected but also the innovation and uniqueness in other movements (lift, partnerships, transitions, etc.) performing with natural and genuine expression.

CRITERIA

- 5.1. Quality of the performance
- 5.2. Originality/Creativity and expression

5.1. Quality of the performance

The quality (mastery/perfection) of the routine is essential, not only by showing high degree of perfect execution in all difficulty and acrobatic elements, but also in choreography movements (AMP, Transition-linking, Lifts, partnerships, etc.), with the correct technique of all movements.

- Competitor(s) must give a clean athletic impression with high quality movements (clear and sharp), appropriate for an Aerobic Gymnastics
- The whole routine is performed with impression of lightness and smoothly, with high degree of perfection and virtuosity
- The AMP are performed with high degree of perfection and with correct technique
- The AMP sequences must be used to enhance the performance and respect the nature of the aerobic gymnastics discipline, **in sport manner, respecting the gender of the competitor(s)**
- AMP movements should be precise, elegant, neat, smooth and graceful.
- The General Content is performed also with high degree of perfection and with correct technique

5.2. Originality/Creativity and expression:

- The routine should be like a small piece of art, which should leave something memorable, a story or an impression, created with the means of Aerobic Gymnastics.
- Creative routines when all the routine components match perfectly with the music and the theme of the exercise in sport manner, making captivating and impressed the audience
- Presentation of new, creative and original movements (collaborations, transitions, etc)
- All other movements included in the General Content should have a reason to be included; meaningful movements.
- Feminine arm and upper body movements and masculine arm and body movements must be distinctive, especially with the use of different actions of the hands and wrist
- The competitors must demonstrate that they are a team as a unit and therefore show the advantages of being more than one person. This includes the working relationship between the members.
- When men and women are together in the same team (MP, TR, GR), it is recommended to use neutral movements, however it will be possible to make different movements on purpose in the choreography for the men and the women in some parts of the routine without losing the synchronisation mistake.
- How a gymnast or group of gymnasts generally present themselves to the jury and the public
- Attitude and range of emotion that is expressed not only on the faces, but in the bodies of the gymnasts
- The ability to control/manage expression during the performance of the most difficult or complex movements
- Through expression, the ability to transform movements, both gymnastic elements and choreography, into a singular artistic whole

SUMMARY

5.1. Quality of the performance

- Impressive routines and perfection
- Memorable routines

DEVIATION FROM EXCELLENT (examples)

- The movements are so indistinct that there is no clear impression of sharpness
- There is no athletic impression that is appropriate for an Aerobic Gymnastics competition
- Tedious routines
- The movements are vague or look to have been forgotten, making the audience uneasy

5.2. Originality/Creativity and Expression:

- Routine like small piece of art in sport manner
- Relationships between partners
- Touch the audience
- Presentation
- Attitude
- Emotions
- Singularity

DEVIATION FROM EXCELLENT (examples)

- Impersonal presentation
- There is no commitment to the performance, lack of passion and energy. Many movements are unimportant and lack the spirit of showing off the performance to the audience
- Concentration is lacking and an uneven flow is created in the performance
- Performing with unnatural facial expressions and/ or over stated exaggerated facial expressions (unacceptable 1.0 point)
- Loss of confidence during the routine and a nervous expression appears
- The performance is not adapted at the individual characteristics and category.
- For MP/TR/GR, perform like individuals not showing the advantages of the team work
- Not showing the ability to play a role or a character, a style throughout the performance and in conjunction with other partners

SCALE FOR ARTISTRY

Excellent 2.0 pt	The routine includes/shows an outstanding, level of the criteria
Very Good 1.8 – 1.9 pt	The routine includes/shows high level of the criteria
Good 1.6 – 1.7 pt	The routine includes/shows good level of the criteria
Satisfactory 1.4 – 1.5 pt	The routine includes/shows average level of the criteria
Poor 1.2 – 1.3 pt	The routine includes/shows low level of the criteria
Unacceptable 1.0 – 1.1 pt	The routine includes/shows an unacceptable level of the criteria

FEDERATION INTERNATIONALE DE GYMNASTIQUE



2017 – 2020 CODE OF POINTS



Aerobic Gymnastics APPENDIX II MARCH 2016

Guide to Judging Execution and Difficulty

• INTRODUCTION

This guide to judging is structured as follows:

- Execution judges
- Difficulty judges
- Definitions
- Deductions for errors
- Description of The Basic Steps
- Description of Elements, Minimum Requirements and Specific Errors

• EXECUTION JUDGES

The Execution Judges evaluate the Technical Skills of all movements ÷ difficulty/acrobatic elements, AMP (aerobic movement patterns), transitions, links, lifts , physical Interactions, collaborations, formations, , etc.) from the perfect execution, and give the deduction by the errors.

For MP, TR, GR, AD, and AS, judges will evaluate the matched performance of all movements, as well as the ability to execute the routine as a single unit (synchronization). Mistakes from the identical synchronization, will be given the execution deductions.

• DIFFICULTY JUDGES

The **Difficulty Judges evaluate** and give a difficulty value (0.0 to 1.0) to the elements provided the **minimum requirements** for the difficulty elements **are fulfilled**.

Difficulty Judges **count all the elements performed** and **give a value** to the **10/9 first elements performed**.

Elements **with a fall** will be counted as elements performed and will receive **ZERO (0) value**.

In group A, elements as the following execution will be considered as the **same value**:

- . A Frame & Helicopter: Ending in PU or Sagittal Split
- . Legs Circle & Flair: Ending in Frontal Support or Sagittal Split.

In group C, element as the following execution will be considered as the **same value**:

- . **Take off** from one foot or two feet
- . **Landing** in sagittal split or frontal split

COMBINATION OF DIFFICULTY ELEMENTS

- Two or three elements from different families can be combined directly without any stop, hesitation or transition.
- They will be counted as 2 or 3 elements and these elements cannot be repeated.

If these 2 or 3 elements meet the minimum requirements:

- combination of 2 elements will receive the additional value of 0.1
- combination of 3 elements will receive the additional value of 0.2
- If any element does not meet the minimum requirements, the combination will not receive additional value.

COMBINATION OF ACROBATIC WITH DIFFICULTY ELEMENTS

- Acrobatic element may be combined with difficulty element.
- If the difficulty element(s) meets the minimum requirement(s), will receive an additional value.
- If the acrobatic element is performed with a fall, the combination will not receive the additional value.
- Combination of 2 Acrobatic elements is NOT allowed.

Maximum of 2 combinations are allowed in a routine. **Examples:**

- **2 Difficulty elements:**
Helicopter + A Frame to Wenson
- **Acrobatic + Difficulty Element :**
Round off + Pike jump to PU.
- **3 Difficulty elements:**
1/1 turn Tuck jump + Straddle jump to PU + A Frame
- **Difficulty Element + Acrobatic + Difficulty Element :**
Straddle jump + Flic Flac + Cossack jump to PU.

DEFINITIONS

TECHNICAL SKILL: The ability to perform movements with perfect technique in maximum precision, correct posture, body alignment and is affected by the physical capacities (active and passive flexibility, strength, amplitude, power and endurance).

- **FORM:** Reflects body positions and recognizable shape. (Ex: Cossack, Tuck, L-support, Split, etc).
- **POSTURE:** When referring to specific body positions.
- **ALIGNMENT:** Ability to maintain correct body posture.
- **JOINT ACTION:** Anatomy terms with all the following, flexion extension, abduction, adduction, rotation, circumduction, supination, pronation, horizontal flexion, outward rotation, inward rotation, elevation and depression.
- **TURN:** Any rotation performed either in contact with the floor or vertical line airborne.
- **TWIST:** Any rotation performed out of the vertical line.
- **JUMP:** Vertical jump with takeoff and landing in the same place.
- **LEAP:** A jump with a forward trajectory from take off to landing.

- **PHYSICAL CAPACITIES:** The ability to deliver active and passive flexibility, strength, amplitude, power and endurance.

- **STRENGTH:** Muscle action (concentric, eccentric, isometric)
- **POWER:** Explosive Strength for short period of time (for jumps, leaps and pliometric elements)
- **FLEXIBILITY:** Active & Passive mobility in all joints.
- **AMPLITUDE:**
 - Ability to perform the explosive movements with height..
 - Range of motion.

- **ENDURANCE:** Sustained intensity throughout the routine

PERFECT EXECUTION: Ability to perform all the movements with maximum precision without errors.

ERROR: Deviation from perfect execution.

- **SMALL:** Small deviation from perfect execution.
- **MEDIUM:** Significant deviation from perfect execution.
- **LARGE:** Major deviation from perfect execution.
- **UNACCEPTABLE:** Incorrect technique or combination of multiple errors, touch, etc.
- **TOUCH:** Any part of the body contacts slightly the floor without interrupting the flow of the element.
- **FALL:** To drop or come down to the floor without any control.

SYNCHRONIZATION: Ability to execute all movements (AMP, Transition / Link, Difficulty / Acrobatic Elements) as a unit, with identical range of motion, start and finish at the same time and be of the same quality. This also includes arm movements; each movement pattern must be precise and identical.

EXAMPLES OF DEDUCTIONS

A. Deductions for Difficulty /Acrobatic elements

Small	Medium	Large / Unacceptable	Fall
0.1	0.3	0.5	1.0
Maximum deductions for an element 0.5			1.0

B. Deductions for Choreography

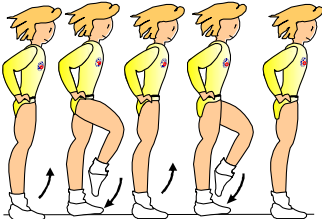
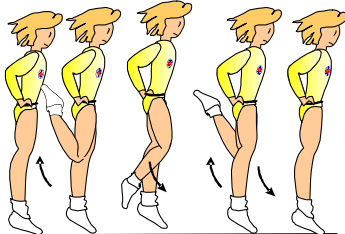
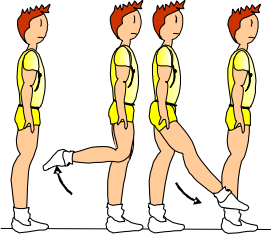
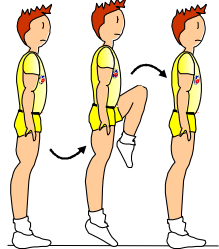
Deviation from Perfection	Small	Medium	Fall
AMP (each 8 counts)	0.1	0.3	1.0
Transitions / Links (each time)	0.1	0.3	1.0
Lift	0.1	0.3	1.0
Partnership & Collaboration	0.1	0.3	1.0

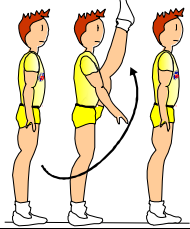
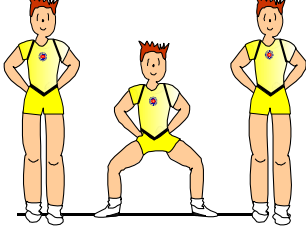
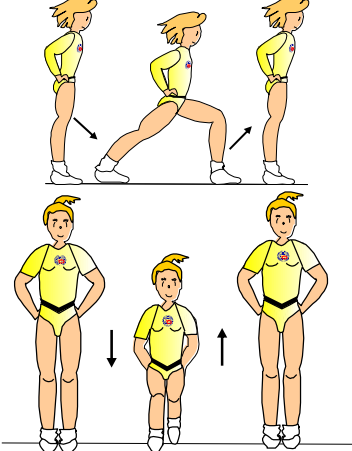
C. Deductions for Synchronization

Each time	0.1 point
Whole routine (MP, TR, GR)	Maximum -2.0
Whole routine (AD, AS)	Maximum -3.0

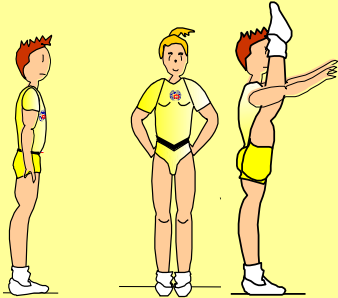
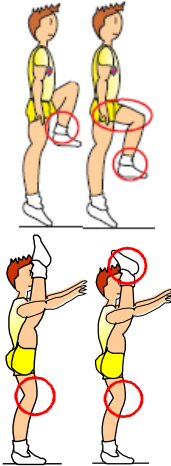
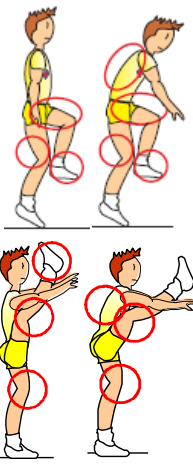
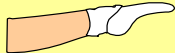
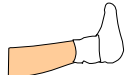


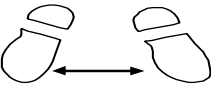
General Errors	Small	Medium	Large
	0.1	0.3	0.5
Incorrect body alignment	0.1	0.3	0.5
Incorrect body form	0.1	0.3	0.5
Legs not parallel to the floor	0.1	0.3	0.5
Legs / feet bent or apart	0.1	0.3	
Incorrect / Uncontrolled landing position in standing or PU	0.1	0.3	0.5
Incorrect / Uncontrolled landing position in Split	0.1	0.3	0.5
Incomplete rotation/turn	0.1	0.3	0.5
Incorrect technique	0.1	0.3	0.5
Touching the floor			0.5

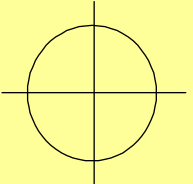
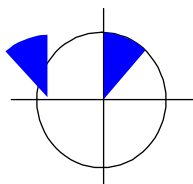
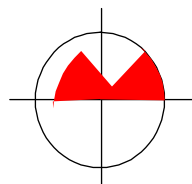
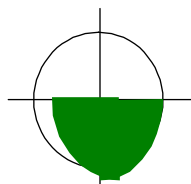
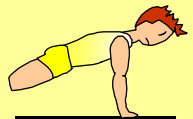
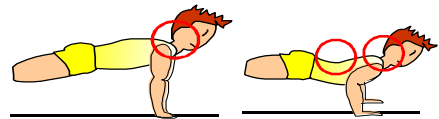
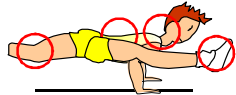
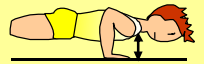
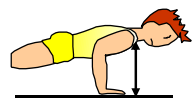

• DESCRIPTION OF THE BASIC STEPS

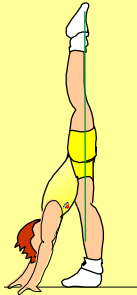
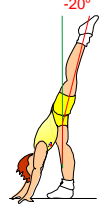
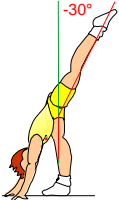
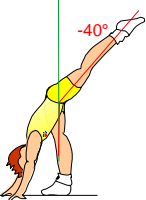
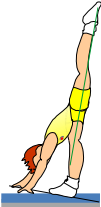
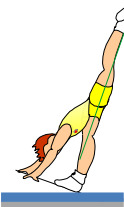
Name	Description	Optimal Step
March	<ul style="list-style-type: none"> ➤ Leg is bending in front of body: Hip and knee flexion. ➤ Ankle shows clear movement, toe-ball-heel. ➤ Total movement is upwards, not downwards. ➤ Upper body is erect with neutral spine, natural alignment. ➤ Upper body shows core strength, no co-movement upwards-downwards or forwards-backwards. ➤ Amplitude: From neutral position to full plantar flexion of ankle, 30-40° flexion in hip and knee 	
Jog	<ul style="list-style-type: none"> ➤ Lower leg is lifted maximally backwards to the gluteus. ➤ Neutral hip or slight hip flexion or extension (+/- 10°). ➤ Knee flexion. ➤ Ankle is showing plantar flexion at top position. ➤ Feet show controlled movement, landing toe-ball-heel. ➤ Upper body is erect with neutral spine, natural alignment. ➤ Amplitude: Neutral position to 0-10° hip extension, 110-130° knee flexion, full plantar flexion 	
Skip	<ul style="list-style-type: none"> ➤ Skip starts as a jog with hip extension, knee flexion and heel backwards to the gluteus to set of a low kick with hip flexion of 30-45° and full knee extension to 0° - a skip. ➤ Movement is seen in both hip and knee. ➤ Muscle control is shown through all of the movement. Lower leg is stopped by the quadriceps. ➤ Upper body stays erect with neutral spine, natural alignment. ➤ Amplitude: From neutral hip to 30-45° flexion, from full knee flexion to complete extension 	
Knee lift	<ul style="list-style-type: none"> ➤ Working leg shows a high degree of flexion in hip and knee, minimum 90° flexion in both joints. ➤ When thigh of moving is at the top position, the lower leg is vertical, with ankle plantar flexion. ➤ Elevated Ankle can be dorsal or plantar flexed but muscle control must show. ➤ Standing leg is straight, maximum knee/hip flexion is approx. 10°. ➤ Upper body stays erect with neutral spine, natural alignment. ➤ Amplitude: From neutral position to minimum 90° flexion in hip and knee of working leg. 	

Name	Description	Optimal Step
Kick	<ul style="list-style-type: none"> ➤ Straight leg high kick, minimum amplitude: heel at shoulder height, approx. 145°. ➤ Only movement is hip flexion. Leg is straight – knee joint is showing no movement. ➤ Ankle is plantar flexed throughout movement. ➤ Standing leg stays straight, maximum knee/hip flexion approx 10°. ➤ Upper body stays erect with neutral spine, natural alignment. ➤ Amplitude: From neutral position to 150-180° hip flexion in working leg. Knee shows full extension throughout movement. 	
Jack	<ul style="list-style-type: none"> ➤ A hop out and in with legs bending. Natural outwards rotation in hip joint. ➤ Landing is with feet further than shoulder width apart, knees and feet point outwards. ➤ Controlled but powerful take off and landing. Precise and controlled movement of ankle and foot – toe-ball-heel action. ➤ Hopping in: Feet/heels together, toes point forward (preferred) or outward. ➤ Upper body is erect with neutral spine, natural alignment. ➤ Amplitude: From neutral position to approx shoulder width plus 2 foot lengths apart with 25-45° flexion in hip/knees (more if in super low or low with grand plié position) 	
Lunge	<ul style="list-style-type: none"> ➤ Legs/feet start together or shoulder width apart, no outward rotation at hip. One leg is extended (without locking the knee) backwards in the sagittal plane. ➤ Heels are lowered with control. ➤ Feet stay in sagittal plane. Whole body moves (side to side) as a unit. ➤ Low impact: Body slightly forward (front leg is weight bearing), straight line from neck to heel. ➤ High impact: Legs are hopping, alternating, in the sagittal plane in a cross county skiing motion. ➤ Amplitude: Approx. 2-3 feet apart in sagittal plane. (Lunge variations = different amplitudes). 	

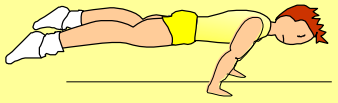
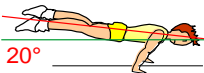
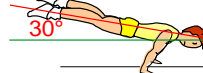

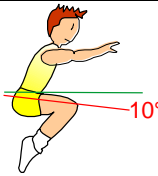
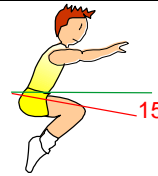
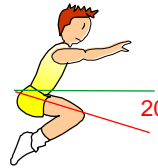

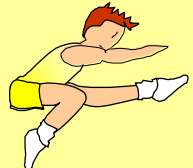

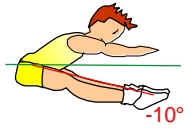
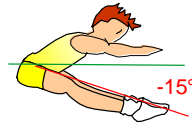
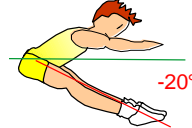
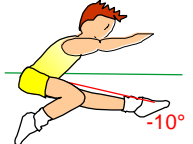
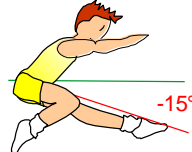
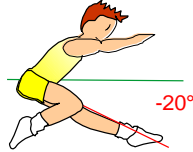
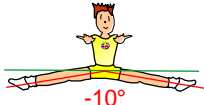
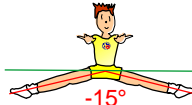

GENERAL ERRORS


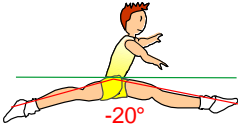
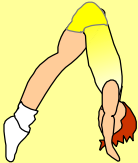


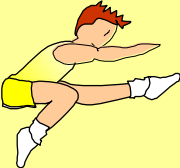
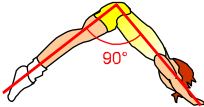
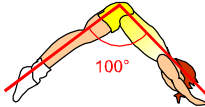
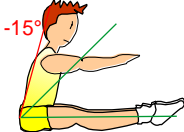
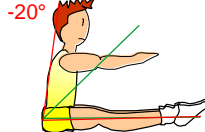

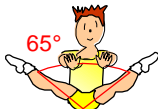
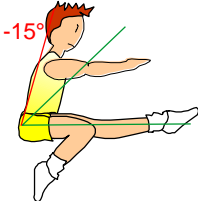
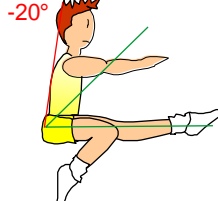
EXAMPLES	SMALL 0.1	MEDIUM 0.3	LARGE 0.5
 <p>AMP Sequence (each 8-counts)</p>	INCORRECT BODY ALIGNMENT		
	<p>1 part or 2 parts</p> 	<p>3 parts or more</p> 	
	UNCONTROLLED FEET POSITION		
			
	FEET APART		
	 <p>≅ shoulder width</p>	 <p>> shoulder width</p>	

EXAMPLES	SMALL 0.1	MEDIUM 0.3	LARGE 0.5
	LEGS APART		
V-Support	\leq shoulder width	$>$ shoulder width	
	INCOMPLETE ROTATION / TURN		
	$\pm 45^\circ$ 	$\pm 45^\circ - 90^\circ$ 	$> 90^\circ$ 
	INCORRECT BODY ALIGNMENT		
	1 part or 2 parts 	3 parts or more 	
	SHOULDERS NOT IN THE LINE WITH THE UPPER ARM		
			

EXAMPLES	SMALL 0.1	MEDIUM 0.3	LARGE 0.5	
	170° to 160° 	$< 160^{\circ}$  		
	NOT IN VERTICAL LINE			
				

SPECIFIC ERRORS

EXAMPLES	SMALL 0.1	MEDIUM 0.3	LARGE 0.5	UNACCEPTABLE 0.5
	IN HORIZONTAL SUPPORT FAMILIES THE BODY / LEGS NOT PARALLEL TO THE FLOOR			
				
	KNEES NOT AT WAIST LEVEL			
				
 PIKE  COSSACK  STRADDLE	LEGS NOT PARALLEL TO THE FLOOR			
	80° 	75° 	70° 	
	-10° 	-15° 	-20° 	
	-10° 	-15° 	-20° 	

EXAMPLES	SMALL 0.1	MEDIUM 0.3	LARGE 0.5
	LEGS LESS THAN 180°		
		More than 30°	
   	INCORRECT BODY FORM		
			
			
			
			

DESCRIPTION OF ELEMENTS, SPECIFIC ERRORS AND MINIMUM REQUIREMENTS

GROUP A: DYNAMIC STRENGTH

1. GENERAL DESCRIPTION:

The families included in this group are:

PUSH UP	PU, Wenson PU
EXPLOSIVE PUSH UP	A Frame, Cut
EXPLOSIVE SUPPORT	High V and Reverse Cut
LEG CIRCLE	Leg circle, Flair
HELICOPTER	Helicopter

All elements in Group A ending in split position, must have both hands on each side of the body on the floor.

➤ **PUSH UP**

- Starting and/or finishing: one or both hands are in contact with the floor, elbows extended. Shoulders must be parallel to the floor; head in line with the spine and pelvis tucked with abdominal muscles contracted.
- Flexion of elbows: All push-ups must have, at the end of the downwards phase, a maximum distance of 10cm from the chest to the floor.
- The downward and/or the upward phase of a push up must be controlled with shoulders parallel to the floor.
- Lateral and Hinge push up, 4 phases have to be shown.
- 1 arm, 1 arm/1 leg: the distance between the feet must not exceed shoulder width. Unless otherwise stated
- Wenson push up: One leg on the upper part of the arm (Triceps) of the same side.

➤ **EXPLOSIVE PUSH UP**

- **A Frame:** Pike position in the airborne phase (60° between trunk and legs)

- **Cut:** While airborne, the legs straddle sideways and forward to land extended in rear support, feet lifted off the floor during the skill.
- **Straddle cut:** from 2 arms, push the floor to raise the body in airborne position – straddle cut – half twist – ending in **PU/ Wenson**

➤ **EXPLOSIVE SUPPORT**

High V support, reverse cut: Back support on the floor, back parallel to the floor, extending the legs upward and forward with a flight phase.

Impulse from High V support position, airborne phase and landing to push up or split position.

➤ **LEG CIRCLE**

The starting position must be from free front support on both hands; the hips must be lifted and extended during the full rotation. Feet may not touch the floor before the completion of the circle.

Leg Circle, the hips must be lifted and extended

Flair: legs straddle, the hips must be lifted and extended during the full rotation, Feet may not touch the floor before the completion of the circle.

Flair 1/1 turns: Both hands support – kick the leading leg – following leg airborne – following leg swing forward – hips extension – body 1/1 turns with only hands supporting – ending in PU/ Wenson.











➤ **HELICOPTER**


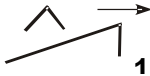








After alternative leg circles, legs close to the chest, body alignment on the upper back (feet off the floor). The legs are extended upward and forward. ½ twist initiated from the feet is made to land in push up.



DESCRIPTION OF ELEMENTS – GROUP A



PUSH UP FAMILY

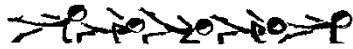

• PUSH UP

No.	Value	<i>PUSH UP</i>		
A 101	0.1	<ol style="list-style-type: none"> 1. Front support. 2. Perform a push up with the downward and the upward phase. 3. Return to front support. 		
A 102	0.2	<ol style="list-style-type: none"> 1. Front support on 1 leg. 2. Perform a push up, with the body in alignment. 3. Return to front support. 		
A 103	0.3	<ol style="list-style-type: none"> 1. Front Support where the body is supported on both legs and 1 arm only. 2. Feet shoulder width apart in straddle. 3. Optional position of the free arm. 4. The direction of the elbow of the supporting arm during the downward phase is optional (lateral or pointed towards the feet) as well as the free arm. 		
A 104	0.4	<ol style="list-style-type: none"> 1. Front Support where the body is supported by one arm and one leg. 2. Feet maximum shoulder width apart. 3. The direction of the elbow of the supporting arm during the downward phase is optional (lateral or pointed towards the feet) as well as the free arm. 		
A112	0.2	<ol style="list-style-type: none"> 1. Front Support with straddle legs. Feet maximum shoulder width apart. 2. A four-phase push up where the body moves down. 3. Then, shoulders and Center of Gravity move laterally (downward phase) as the elbow lowers to the floor, pointing laterally. 4. Then the shoulders move back to the center. 5. Then the elbows are extended and the body returns to the starting. 		



No.	Value	1 ARM STRADDLE LATERAL PUSH UP		
A 114	0.4	<ol style="list-style-type: none"> 1. Straddle Front Support on 1 arm. 2. Feet maximum shoulder width apart during the whole movement. 3. A four-phase push up where the body moves downwards and shifts laterally (left or right) supported on both feet and one arm, with the elbow of the supporting arm lowering onto the floor pointing laterally. 4. The body returns to the starting position. 5. Optional of the free arm. 		
No.	Value	LATERAL PUSH UP		
A 122	0.2	<ol style="list-style-type: none"> 1. Front Support. Legs must be together during the whole movement. 2. A four-phase push up where the body moves downwards and shifts laterally (left or right) with the elbow of the supporting arm lowering onto the floor pointing laterally. 3. Then, the body (C.G.) moves back to the center and returns to the starting. 		
No.	Value	1 LEG LATERAL PUSH UP		
A 123	0.3	<ol style="list-style-type: none"> 1. Front Support on one foot. Feet maximum shoulder width apart. 2. A four-phase push up where the body moves downwards and shifts laterally (left or right) with the elbows lowering onto the floor pointing laterally. 3. Then, the body (C.G.) moves back to the center and returns to the starting. 		
No.	Value	1 ARM 1 LEG LATERAL PUSH UP		
A 125	0.5	<ol style="list-style-type: none"> 1. Front Support on 1 foot and 1 hand. Feet maximum shoulder width apart. 2. A four-phase push up where the body where the body moves downwards and shifts laterally (left or right) towards the supporting arm. 3. Then, the body (C.G.) moves back to the center and returns to the starting. 4. Optional of the free arm. 		
No.	Value	HINGE PUSH UP		
A 132	0.2	<ol style="list-style-type: none"> 1. Front Support. Legs must be together during the whole movement. 2. A four-phase push up where the Center of Gravity (C.G.) moves downward and shifts backward. 3. The elbows lower to the floor pointing towards the feet and the ankles become a hinge. 4. Then, the body (C.G.) moves back to the center or forward and returns to the starting. 		

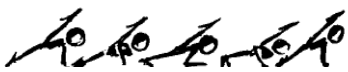

No.	Value	1 LEG HINGE PUSH UP		
A 133	0.3	1. Front Support on one foot. Feet maximum shoulder width apart. 2. The Center of Gravity (C.G.) moves downward and shifts backwards. 3. The elbow lowers to the floor pointing towards the feet and the ankles become a hinge. 4. Then, the body moves forwards and returns to the starting position.		

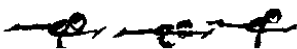

No.	Value	1 ARM HINGE PUSH UP		
A 134	0.4	1. Front Support on one foot. Feet maximum shoulder width apart. 2. The Center of Gravity (C.G.) moves downward and shifts backwards. 3. The elbow lowers to the floor pointing towards the feet and the ankles become a hinge. 4. Then, the body moves forwards and returns to the starting position.		


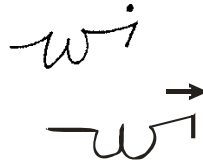
No.	Value	1 ARM 1 LEG HINGE PUSH UP		
A 136	0.6	1. Front Support on one hand. Feet maximum shoulder width apart. 2. The CoM moves downward and shifts backward. 3. The elbow lowers to the floor pointing towards the feet, the ankles become a hinge. 4. Then, the body (C.G.) moves forwards and returns to the starting. 5. Finish in Front Support on one hand.		

• WENSON PUSH UP

No.	Value	WENSON PUSH UP		
A 142	0.2	1. Front Support with one extended leg supported on the upper part of the Triceps of the same side (Wenson). 2. Both legs must be straight. 3. From Wenson a push up is performed. 4. Finish in Front Support.		

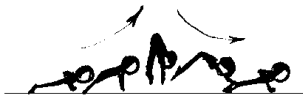

No.	Value	WENSON HINGE PUSH UP or WENSON LATERAL PUSH UP		
A 143	0.3	1. Wenson support. 2. Both legs must be straight and parallel to the floor and the back flat. 3. From that position a Hinge or Lateral push up is performed. 4. Finish in Wenson.		



No.	Value	LIFTED WENSON PUSH UP		
A 153	0.3	<ol style="list-style-type: none"> 1. Front Support. 2. One leg is supported on the upper part of the Triceps of the same side. 3. The rear leg is lifted off the floor (Lifted Wenson). Both legs must be straight and parallel to the floor and the back flat. 4. From this position, a push up is performed. 5. Finish in Lifted Wenson. 		



No.	Value	LIFTED WENSON HINGE PUSH UP or LIFTED WENSON LATERAL PUSH UP		
A 154	0.4	<ol style="list-style-type: none"> 1. Front support. 2. One leg is supported on the upper part of the Triceps of the same side. 3. The rear leg is lifted off the floor (Lifted Wenson). 4. Both legs must be straight and parallel to the floor and the back flat. 5. From that position a Hinge or Lateral push up is performed. 6. Finish in Lifted Wenson. 		

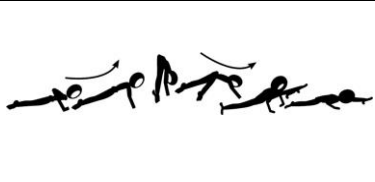

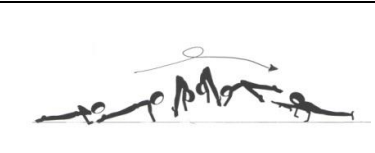
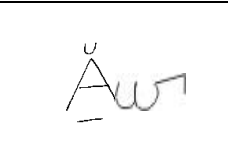

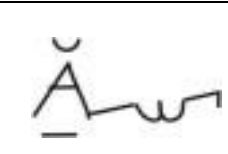
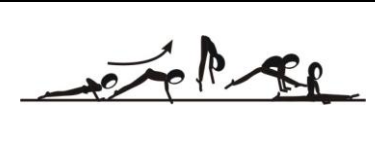
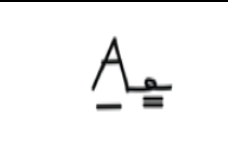
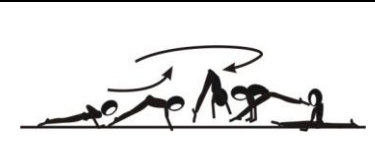

EXPLOSIVE PUSH UP FAMILY


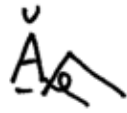
• A-FRAME

No.	Value	EXPLOSIVE A-FRAME		
A 184	0.4	<ol style="list-style-type: none"> 1. Front Support. 2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne. 3. The pike requires vertical legs and knees close to the chest. 4. Land in Push up 		

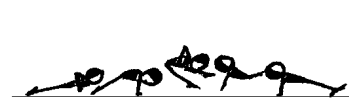

No.	Value	EXPLOSIVE A-FRAME TO WENSON		
A 184	0.4	<ol style="list-style-type: none"> 1. Front Support. 2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne. 3. The pike requires vertical legs, knees close to the chest. 4. Show a Wenson push up when both hands and foot make contact with the floor 		

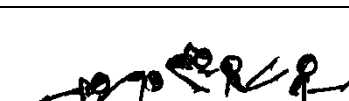

No.	Value	EXPLOSIVE A-FRAME ½ TURN		
A 185 A	0.5	<ol style="list-style-type: none"> 1. Front support. 2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne and then, the body turns 180°. 3. The airborne pike requires vertical legs, knees close to the chest. 4. Push up. 		



No.	Value	EXPLOSIVE A-FRAME TO LIFTED WENSON		
A 186 B	0.6	<ol style="list-style-type: none"> 1. Front Support. 2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne. 3. The pike requires vertical legs and knees close to the chest. 4. Show a Lifted Wenson push up when both hands and foot make contact with the floor 		
No.	Value	EXPLOSIVE A-FRAME ½ TURN TO WENSON		
A 187	0.7	<ol style="list-style-type: none"> 1. Front support. 2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne and then, the body turns 180°. 3. The airborne pike requires vertical legs, knees close to the chest. 4. Show a Wenson push up when both hands and foot make contact with the floor. 		
No.	Value	EXPLOSIVE A-FRAME ½ TURN TO LIFTED WENSON		
A 188	0.8	<ol style="list-style-type: none"> 1. Front support. 2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne and then, the body turns 180°. 3. The airborne pike requires vertical legs, knees close to the chest. 4. Show a Lifted Wenson PU when both hands make contact with the floor. 		
No.	Value	EXPLOSIVE A-FRAME TO SPLIT		
A194	0.4	<ol style="list-style-type: none"> 1. Front Support. 2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne. 3. The pike requires vertical legs , knees close to the chest. 4. Show a Split when both hands and foot make contact with the floor 		
No.	Value	EXPLOSIVE A-FRAME ½ TURN TO SPLIT		
A 196	0.6	<ol style="list-style-type: none"> 1. Front support. 2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne and then, the body turns 180°. 3. The airborne pike requires vertical legs, knees close to the chest. 4. Show a Split when both hands and foot make contact with the floor. 		



No.	Value	EXPLOSIVE A-FRAME ½ TURN ½ TWIST TO BACK SUPPORT		
A 199	0.9	<ol style="list-style-type: none"> 1. Front support. 2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne and then, the body turns 180°. 3. The airborne pike requires vertical legs, knees close to the chest. 4. Show a 1/2 twist to back support when both hands make contact with the floor. 		



• CUT



No.	Value	STRADDLE CUT		
A 215	0.5	<ol style="list-style-type: none"> 1. Front Support. 2. After the arms bend, both arms and legs push the body upwards into airborne. 3. While airborne, the legs straddle sideways and cut forward to land extended in rear support, feet lifted off the floor during the skill. 4. Back support (or rear support). 		

No.	Value	STRADDLE CUT TO L-SUPPORT		
A 216	0.6	<ol style="list-style-type: none"> 1. Front Support. 2. Perform a straddle cut, legs without touching the floor. 3. Airborne phase must be shown before the cut. 4. L-support. 		

No.	Value	STRADDLE CUT TO STRADDLE V-SUPPORT		
A 217	0.7	<p>Front support. Perform a Straddle Cut. Airborne phase must be shown before the cut. During the straddle-cut, the legs do not touch the floor. Straddle V-support.</p>		



No.	Value	STRADDLE CUT TO V-SUPPORT		
A 218	0.8	<p>Front support. Perform a Straddle Cut. Airborne phase must be shown before the cut. During the straddle-cut, the legs do not touch the floor. V-support.</p>		



No.	Value	STRADDLE CUT ½ TWIST TO PUSH UP		
A 219	0.9	<ol style="list-style-type: none"> 1. Front Support. 2. Perform a Straddle-Cut. 3. Airborne phase must be shown before the cut. 4. During the Straddle Cut, in the flight phase, the body twists 180 degrees 5. Push up. 		


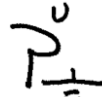
No.	Value	STRADDLE CUT ½ TWIST TO WENSON		
A 220	1.0	<ol style="list-style-type: none"> 1. Front Support. 2. Perform a Straddle-Cut. 3. Airborne phase must be shown before the cut. 4. During the Straddle Cut, in the flight phase, the body twists 180 degrees. 5. Wenson Support. 		

EXPLOSIVE SUPPORT FAMILY











• HIGH V SUPPORT

No.	Value	HIGH V-SUPPORT TO FRONTAL SPLIT		
A 225	0.5	<ol style="list-style-type: none"> 1. High V support. 2. Extending the legs upward and forward, push the floor and straddle the legs to a split sit with a flight phase. 3. Simultaneously, open the legs in the frontal plane. 4. Frontal Split. 		

No.	Value	HIGH V-SUPPORT REVERSE CUT TO SPLIT		
A 226	0.6	<ol style="list-style-type: none"> 1. High V support. 2. Extending the legs upward and forward, push the floor and straddle the legs to a split sit with a flight phase. 3. Simultaneously, open the legs in the sagittal plane. 4. Sagittal Split. 		

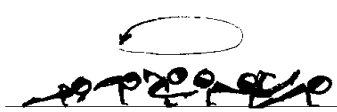



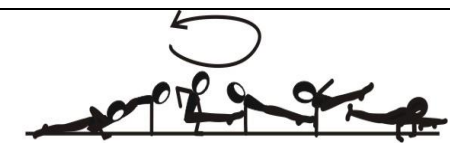
No.	Value	HIGH V SUPPORT ½ TURN TO FRONTAL SPLIT		
A 227	0.7	<ol style="list-style-type: none"> 1. High V support. 2. Extending the legs upward and forward, push the floor and perform a straddle-cut with flight phase to a front support while turning 180°. 3. Simultaneously, open the legs in the sagittal plane. 4. Frontal Split 		




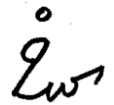



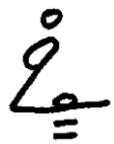
• REVERSE CUT

No.	Value	HIGH V-SUPPORT REVERSE CUT ½ TURN TO SPLIT		
A 228	0.8	<ol style="list-style-type: none"> 1. High V support. 2. Extending the legs upward and forward, push the floor for raising the top of the body upward and forward while turning 180°. 3. Simultaneously, open the legs in the sagittal plane. 4. Sagittal Split. 		
No.	Value	HIGH V-SUPPORT, REVERSE STRADDLE CUT TO PUSH UP (SALVAN)		
A 230	1.0	<ol style="list-style-type: none"> 1. High V support. 2. Extending the legs upward and forward, push the floor for raising the top of the body upward and forward, and perform a straddle-cut with flight phase to a front support 3. Push up. 		
No.	Value	HIGH V-SUPPORT ½ TWIST TO PUSH UP		
A 237	0.7	<ol style="list-style-type: none"> 1. High V support. 2. Extending the legs upwards and forward, execute a 180° twist, straight body, legs together. 3. Push up. 		
No.	Value	HIGH V- SUPPORT ½ TWIST TO WENSON		
A 239	0.9	<ol style="list-style-type: none"> 1. High V support. 2. Extending the legs upwards and forward, execute a 180° twist 3. While twisting, the body extends. 4. Wenson. 		
No.	Value	HIGH V- SUPPORT ½ TWIST TO LIFTED WENSON		
A 240	1.0	<ol style="list-style-type: none"> 1. High V support. 2. Extending the legs upwards and forward, execute a 180° twist 3. While twisting, the body extends. 4. Lifted Wenson. 		







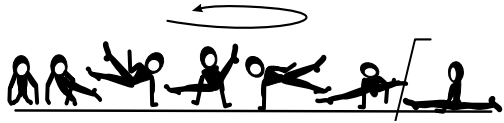
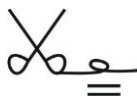

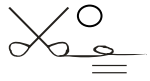
LEG CIRCLE FAMILY

• DOUBLE LEG CIRCLE








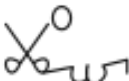
No.	Value	DOUBLE LEG 1/1 CIRCLE (1 or more)		
A 265	0.5	<ol style="list-style-type: none"> 1. Front Support. Legs apart initiate a swing. 2. From free front support on both hands legs move with feet together and swing to the side of the supporting hand. 3. Hips are lifted and the body is extended. 4. Front Support. 		9 9 ₂
No.	Value	DOUBLE LEG 1/1 CIRCLE TO WENSON		
A 266	0.6	<ol style="list-style-type: none"> 1. Front Support. Legs apart initiate a swing. 2. From free front support on both hands legs move with feet together and swing to the side of the supporting hand. 3. Hips are lifted and the body is extended. 4. Wenson Support. 		9w
No.	Value	DOUBLE LEG 1/1 CIRCLE 1/2 TURN TO WENSON		
A 267	0.7	<ol style="list-style-type: none"> 1. Front Support with legs apart. 2. Swing to double leg 1/1 circle. 3. At the end of the circle, perform 1/2 turn. 4. Wenson support. 		9 ^u w
No.	Value	DOUBLE LEG 1/1 CIRCLE 1/1 TURN TO WENSON		
A 268	0.8	<ol style="list-style-type: none"> 1. Front Support with legs apart. 2. Swing to double leg 1/1 circle. 3. At the end of the circle, perform 1/1 turn. 4. Wenson Support. 		9 ^o w
No.	Value	DOUBLE LEG 1/1 CIRCLE TO LIFTED WENSON		
A 277	0.7	<ol style="list-style-type: none"> 1. Front Support with legs apart. 2. Swing to double leg 1/1 circle. 3. At the end of the circle, perform 1/1 turn. 4. Lifted Wenson Support. 		9w

No.	Value	DOUBLE LEG 1/1 CIRCLE 1/2 TURN TO LIFTED WENSON		
A 278	0.8	1. Front Support with legs apart. 2. Swing to double leg 1/1 circle. 3. At the end of the circle, perform 1/1 turn. 4. Lifted Wenson Support.		
No.	Value	DOUBLE LEG 1/1 CIRCLE 1/1 TURN TO LIFTED WENSON		
A 279	0.9	1. Front Support with legs apart. 2. Swing to double leg 1/1 circle. 3. At the end of the circle, perform 1/1 turn. 4. Lifted Wenson Support.		
No.	Value	DOUBLE LEG 1/1 CIRCLE TO SPLIT		
A 285	0.8	1. Front Support with legs apart. 2. Swing to double leg 1/1 circle. 3. At the end of the circle, Ending in split.		
No.	Value	DOUBLE LEG 1/1 CIRCLE 1/1 TURN TO LIFTED WENSON		
A 287	0.9	1. Front Support with legs apart. 2. Swing to double leg 1/1 circle with a 1/1 turn 3. Ending in split.		

• **FLAIR**




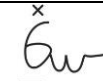

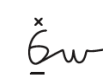


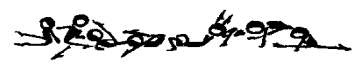
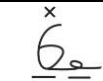

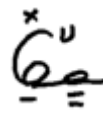
No.	Value	FLAIR (1 or 2)		
A 305	0.5	<ol style="list-style-type: none"> 1. Straddle Front support. Legs apart to initiate the swing. 2. From a free front support on both hands, legs circle straddle around the body. 3. Front Support. 		
No.	Value	FLAIR 1/1 TWIST AIRBORNE TO PU		
A 309	0.9	<ol style="list-style-type: none"> 1. Straddle Front Support. 2. Perform Flair. Before the end of the flair, 1/1 twist in airborne position. 3. Front support. 		
No.	Value	FLAIR 1/2 TURN, 1/1 TWIST AIRBORNE TO PU (PIMPA) OR TO WENSON		
A 310	1.0	<ol style="list-style-type: none"> 1. Straddle Front Support. 2. Perform Flair. Before the end of the flair, 1/2 turn and 1/1 twist in airborne position 3. Front support or to Wenson. 		
No.	Value	FLAIR TO SPLIT		
A 315	0.5	<ol style="list-style-type: none"> 1. Straddle Front support. Legs apart to initiate the swing 2. From a free front support on both hands, legs circle straddle around the body. 3. Sagittal Split. 		
No.	Value	FLAIR 1/1 TURN TO SPLIT		
A 317	0.7	<ol style="list-style-type: none"> 1. Straddle Front Support. 2. Perform Flair. 3. While performing Flair, turning 360° 4. Land in Split 		

No.	Value	FLAIR + AIR FLAIR (1 OR 2)		
A 319	0.9	<ol style="list-style-type: none"> 1. From straddle front support. 2. Perform a Flair. 3. Perform air flair (1 or 2) in vertical position. 4. Optional ending position. 		
No.	Value	FLAIR + AIR FLAIR (1 OR 2) + FLAIR		
A 320	1.0	<ol style="list-style-type: none"> 1. From straddle front support. 2. Perform a Flair. 3. Perform air flair (1 or 2) in vertical position. 4. Perform another Flair. 5. Optional ending position. 		
No.	Value	FLAIR TO WENSON		
A 326	0.6	<ol style="list-style-type: none"> 1. Straddle front support. 2. Perform Flair. 3. Wenson. 		
No.	Value	FLAIR ½ TURN TO WENSON		
A 327	0.7	<ol style="list-style-type: none"> 1. Straddle Front Support. 2. Perform Flair. 3. While performing Flair, turning 180°. 4. Wenson. 		
No.	Value	FLAIR 1/1 TURN TO WENSON		
A 328	0.8	<ol style="list-style-type: none"> 1. Straddle Front Support. 2. Perform Flair. 3. While performing Flair, turning 360°. 4. Wenson. 		
No.	Value	FLAIR 1/1 SPINDLE TO WENSON		
A 329	0.9	<ol style="list-style-type: none"> 1. Straddle Front Support, 2. Performing a Flair , then spindle 180° 3. While performing the second Flair, spindle another 180° 4. Wenson. 		

No.	Value	<i>FLAIR BOTH SIDES</i>		
A 330	1.0	1. Straddle Front support, legs apart to initiate the swing. 2. From a free straddle support on both hands, legs circle straddle around the body. 3. Then perform a Flair on the other side. 4. Legs must not touch the floor then alternate to performing other side. 5. Front Support.		
No.	Value	<i>FLAIR TO LIFTED WENSON</i>		
A 337	0.7	1. Straddle Front Support. 2. Perform Flair to Lifted Wenson. 3. Lifted Wenson.		
No.	Value	<i>FLAIR ½ TURN TO LIFTED WENSON</i>		
A 338	0.8	1. Straddle Front Support. 2. Perform Flair. 3. While performing Flair, turning 360° 4. Wenson.		
No.	Value	<i>FLAIR 1/1 TURN TO LIFTED WENSON</i>		
A 339	0.9	1. Straddle Front Support. 2. Perform Flair. 3. While performing Flair, turning 360° 4. Lifted Wenson.		

HELICOPTER FAMILY

• HELICOPTER

No.	Value	HELICOPTER		
A 364	0.4	<ol style="list-style-type: none"> 1. Straddle Sit. 2. The leading leg crosses over the other leg to initiate the rotation, one arm on the floor at the beginning of the movement. As the leading leg circles over the body the hand is lifted and replaced by the upper back. Perform a 180° twist, both legs circle over the body while rotating 3. Push up, facing the same direction as the starting seated. 		
No.	Value	HELICOPTER TO WENSON		
A 365	0.5	<ul style="list-style-type: none"> - Straddle Sit. - Perform a Helicopter. - Wenson. 		
No.	Value	HELICOPTER TO LIFTED WENSON		
A 366	0.6	<ol style="list-style-type: none"> 1. Straddle Sit. 2. Perform a Helicopter. 3. Lifted Wenson. 		
No.	Value	HELICOPTER 1/1 TWIST AIRBORNE TO PU		
A 368	0.8	<ol style="list-style-type: none"> 1. Straddle Sit . 2. The leading leg crosses over the other leg to initiate the rotation. One arm is on the floor at the beginning of the movement. As the leading leg circles over the body the hand is lifted and push the whole body into the airborne phase. Perform a 360° twist airborne. 3. Push up facing the same direction as the starting seated. 		
No.	Value	HELICOPTER TO SPLIT		
A 374	0.4	<ol style="list-style-type: none"> 1. Straddle Sit. 2. Perform Helicopter. 3. Show a Split when both hands and foot make contact with the floor. 		
No.	Value	HELICOPTER 1/2 TURN TO SPLIT		
A 375	0.5	<ol style="list-style-type: none"> 1. Straddle Sit. 2. Perform Helicopter. Turn 180° while performing a Helicopter 3. Land in a Split when both hands and foot make contact with the floor, facing opposite direction from the starting. 		

2. SPECIFIC ERRORS FOR EXECUTION

Specific Mistakes for Group A	0.1	0.3	0.5
Adjust or correct hand position	0.1		
Shoulder is not in line with the upper arm	0.1	0.3	
Direction of the elbow in lateral and hinge is incorrect		0.3	
"Wenson shape" – Leg lower than upper triceps /not supported		0.3	
The hips are not lifted during the extension phase for leg circles and flairs		0.3	
Incomplete rotation/turn	0.1	0.3	
In Helicopter to PU, finishing with extended arms		0.3	
In High V support elements, back not parallel to the floor		0.3	
Ending in Split position: Incorrect arm position	0.1	0.3	0.5
Elements without airborne phase		0.3	
Touching the floor one time in group A		0.3	
Touching the floor more than one time in group A			0.5

3. MINIMUM REQUIREMENTS FOR DIFFICULTY

- All elements in Group A must be performed without fall.

GROUP FAMILIES	MINIMUM REQUIREMENTS
PUSH UP	PUSH UP, WENSON PU - Shoulder at least in line with the upper arm/s.
EXPLOSIVE PU	A-FRAME - Hands must leave the floor before the pike position or turn - Pike position (90° minimum) in airborne phase CUT - Hands must leave the floor before the cut - Shoulders higher than hips level before the cut in airborne phase.
EXPLOSIVE SUPPORT	- Back parallel to the floor - Airborne phase.
LEG CIRCLE	- From the starting position, swing to FREE front support on both hands - Rotation of the body in support on the hands (one after the other) with a complete circle
HELICOPTER	The ending position must be facing the same direction as the starting position.

GROUP B: STATIC STRENGTH

1. GENERAL DESCRIPTION:

The families included in this group are:

SUPPORT	Straddle & L Support
V SUPPORT	V & High V Support
HORIZONTAL SUPPORT	Wenson Support, Lever Support & Planche

- These elements demonstrate isometric strength and must be held for 2 seconds.
- In the case of turns in support, the support must be held for 2 seconds either at the start, during or end of the turn.
- The body is fully supported by one or both arms and only the hands are in contact with the floor.
- Feet and/or hips must not touch the floor during the whole skill.
- While in support, the hands must be flat on the floor.

➤ SUPPORT

Straddle support: Legs must be straight parallel to the floor in Straddle position (90° minimum).

L support: Legs must be straight together and parallel to the floor.

➤ V SUPPORT

Straddle V support: Hips are flexed and legs straddled 90° open and vertical, minimum width 90°.

V support: Hips are flexed and legs are together vertical.

High V support: The back is parallel to the floor

➤ HORIZONTAL SUPPORT

Wenson support: the body is extended parallel to the floor, one leg supported on the upper part of the Triceps.





Lever support: the body is extended parallel to the floor.







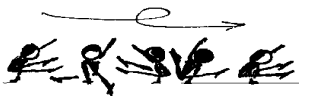
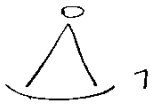

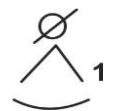




Planche: the body is supported on both hands with straight arms, not more than 20° above parallel.

DESCRIPTION OF ELEMENTS – GROUP B







SUPPORT FAMILY

• STRADDLE SUPPORT





No.	Value	STRADDLE SUPPORT		
B 102	0.2	<ol style="list-style-type: none"> 1. Straddle seat. 2. The body is supported by both arms with only the hands in contact with the floor. 3. Both hands are placed in front of the body. 4. Hips are flexed and legs straddled (minimum width 90°) and parallel to the floor. 5. Hold for 2 seconds. 		
No.	Value	STRADDLE SUPPORT 1/1 TURN		
B 104	0.4	<ol style="list-style-type: none"> 1. Straddle support. 2. The body turns 360°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. Changing hands on the floor up to 4 times. 		



No.	Value	STRADDLE SUPPORT 2/1 TURN OR MORE		
B 106	0.6	<ol style="list-style-type: none"> 1. Straddle support. 2. The body turns 720°. 3. Hold for 2 seconds, at the start, during or end of the turns. 4. Changing hands on the floor up to 8 times. 		
No.	Value	1 ARM STRADDLE SUPPORT		
B 114	0.4	<ol style="list-style-type: none"> 1. The body is supported by one arm with only the hand in contact with the floor. 2. Hips are flexed and legs straddled (minimum width 90°) and parallel to the floor. 3. Hold for 2 seconds. 4. The placement of the free arm is optional. 		
No.	Value	1 ARM ½ TURN STRADDLE SUPPORT		
B 115	0.5	<ol style="list-style-type: none"> 1. 1 arm Straddle Support. 2. The body turns 180° on 1 arm. 3. Hold for 2 seconds, at the start, during or end of the turns. 4. The turn is performed with only one arm support on the spot. 		
No.	Value	1 ARM 1/1 TURN STRADDLE SUPPORT (LACATUS)		
B 116	0.6	<ol style="list-style-type: none"> 1. 1 arm Straddle support. 2. The body turns 360°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. The turn is performed with only one arm support on the spot. 		
No.	Value	1 ARM 1 ½ TURN STRADDLE SUPPORT		
B 117	0.7	<ol style="list-style-type: none"> 1. 1 arm Straddle support. 2. The body turns 540°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. The turn is performed with only one arm support on the spot. 		
No.	Value	STRADDLE / L SUPPORT 1/1 TURN		
B 124	0.4	<ol style="list-style-type: none"> 1. Straddle Support. 2. The body turns 360°, changing the hand and leg (Straddle – L – Straddle) after every ½ turn. 		
No.	Value	STRADDLE / L SUPPORT 2/1 TURN (MOLDOVAN)		
B 126	0.6	<ol style="list-style-type: none"> 1. Straddle Support. 2. The body turns 720°, changing the hand and leg (Straddle – L – Straddle) after every ½ turn. 		



• L-SUPPORT



No.	Value	L-SUPPORT		
B 132	0.2	<ol style="list-style-type: none"> 1. Seated with legs together. 2. Both hands are placed at the side of the body close to the hips. 3. The body is supported by both arms with only the hands in contact with the floor. 4. Hips are flexed and legs parallel to the floor. 5. Hold for 2 seconds. 		
No.	Value	L-SUPPORT 1/1 TURN		
B 134	0.4	<ol style="list-style-type: none"> 1. L-support. 2. The body turns 360°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. Changing hands on the floor up to 4 times. 		
No.	Value	L-SUPPORT 2/1 TURN		
B 136	0.6	<ol style="list-style-type: none"> 1. L-support. 2. The body turns 720°. 3. Changing hands on the floor up to 8 times. 		



• V-SUPPORT

No.	Value	STRADDLE V-SUPPORT		
B 143	0.3	<ol style="list-style-type: none"> 1. Seated with legs together. 2. Both hands are placed at the side of the body close to the hips. 3. The body is supported by both arms with only the hands in contact with the floor. 4. Hips are flexed and legs become Straddle (90° or more) lifted vertical close to the chest (Straddle V-Support). 5. Hold for 2 seconds. 		
No.	Value	STRADDLE V-SUPPORT 1/1 TURN		
B 145	0.5	<ol style="list-style-type: none"> 1. Straddle V-support. 2. The body turns 360°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. Changing hands on the floor up to 4 times. 		



No.	Value	STRADDLE V-SUPPORT 2/1 TURN		
B 147	0.7	1. Straddle V-support. 2. The body turns 720°. 3. Changing hands on the floor up to 8 times.		



No.	Value	V-SUPPORT		
B 155	0.5	1. The body is supported by both arms with only the hands in contact with the floor. 2. The placement of the hands: Both hands are placed at the side of the body close to the hips. 3. Hips are flexed and legs together are lifted to the vertical, close to the chest (V-Support). 4. Hold for 2 seconds.		

No.	Value	V-SUPPORT 1/1 TURN		
B 157	0.7	1. V-support. 2. The body turns 360°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. Changing hands on the floor up to 4 times.		

No.	Value	V-SUPPORT 2/1 TURN		
B 159	0.9	1. V-support. 2. The body turns 720°. 3. Changing hands on the floor up to 8 times.		

• HIGH V-SUPPORT

No.	Value	HIGH V-SUPPORT		
B 168	0.8	1. The body is supported by both arms with only the hands in contact with the floor. 2. The placement of the hands: Both hands are placed at the side of the body close to the hips. 3. Hips are flexed and legs are lifted off the floor until the back is parallel to the floor with thighs close to the chest (Pike). 4. Hold for 2 seconds.		

No.	Value	HIGH V-SUPPORT 1/1 TURN		
B 170	1.0	1. High V-support. 2. The body turns 360°. 3. Hold for 2 seconds, at the start, during or end of the turn. 4. Changing hands on the floor up to 4 times.		

• WENSON SUPPORT















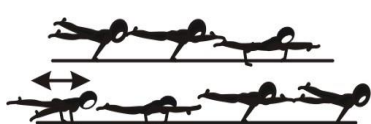






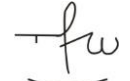
No.	Value	LIFTED WENSON SUPPORT		
B 172	0.2	Front Support. One leg is supported on the upper part of the Triceps of the same side. The rear leg is lifted off the floor (Lifted Wenson). Both legs must be straight and parallel to the floor and the back flat. Hold this position 2 seconds.		
No.	Value	LIFTED WENSON SUPPORT BOTH SIDE		
B 173	0.3	1. Front Support. One leg is supported on the upper part of the Triceps of the same side. 2. The rear leg is lifted off the floor (Lifted Wenson). Both legs must be straight and parallel to the floor and the back flat. 3. Change the front leg with rear leg without touching the floor. 4. Hold 2 seconds during the skill.		

PLANCHE FAMILY

• PLANCHE

No.	Value	STRADDLE PLANCHE		
B 186	0.6	1. A support in which the body is supported on both hands with straight arms. 2. Hands may be turned out at the wrist or pointing towards the feet. 3. Legs are in straddle. 4. Hold for 2 seconds. 5. The body line must not exceed 20° above parallel.		
No.	Value	STRADDLE PLANCHE TO PUSH UP		
B 187	0.7	1. Straddle Planche. 2. Hold for 2 seconds. 3. Perform a push up, the body keeping the alignment. 4. Straddle Planche.		
No.	Value	STRADDLE PLANCHE TO LIFTED WENSON		
B 198	0.8	1. Straddle Planche. 2. Hold for 2 seconds. 3. Bend the arms, kicking one leg laterally forwards to the lifted Wenson.		

No.	Value	STRADDLE PLANCHE TO LIFTED WENSON BACK TO STRADDLE PLANCHE		
B 200	1.0	<ol style="list-style-type: none"> 1. Straddle Planche. 2. Hold for 2 seconds. 3. Bend the arms, kicking one leg laterally forwards to the Lifted Wenson. 4. Return to Straddle Planche, Hold for 2 seconds. 		
No.	Value	STRADDLE PLANCHE TO LIFTED WENSON BOTH SIDE		
B 209	0.9	<ol style="list-style-type: none"> 1. Straddle Planche. 2. Hold 2 seconds during the skill. 3. Bend the arms, kicking one leg laterally forwards to the lifted Wenson. 4. Change the front leg with rear leg without touching the floor. 		
No.	Value	STRADDLE PLANCHE TO LIFTED WENSON BOTH SIDES BACK TO STRADDLE PLANCHE		
B 210	1.0	<ol style="list-style-type: none"> 1. Straddle Planche. 2. Hold 2 seconds during the skill. 3. Bend the arms, kicking one leg laterally forwards to the lifted Wenson. 4. Change the front leg with rear leg without touching the floor. 5. Return to Straddle Planche, Hold for 2 seconds. 		
No.	Value	PLANCHE		
B 218	0.8	<ol style="list-style-type: none"> 1. Planche, legs together. 2. Hands may be turned out at the wrist or pointing towards the feet.. 3. The body line must not exceed 20° above parallel. 4. Hold for 2 seconds. 		
No.	Value	PLANCHE TO PUSH-UP		
B 219	0.9	<ol style="list-style-type: none"> 1. Planche. 2. Hold for 2 seconds. 3. Perform a push up, the body maintaining alignment. 		
No.	Value	PLANCHE TO LIFTED WENSON		
B 220	1.0	<ol style="list-style-type: none"> 1. Planche. 2. Hold for 2 seconds. 3. Bend the arms, kicking one leg laterally forwards to a Lifted Wenson, the body maintaining alignment. 		

2. SPECIFIC ERRORS FOR EXECUTION

- All elements in Group B: Touching the floor more than one time will be considered as a FALL.

Specific Mistakes for Group B	0.1	0.3	0.5
Incorrect position in Support and V-Support Families	0.1	0.3	
Any body parts touching the floor			0.5
In horizontal support families the body/legs are not parallel to the floor	0.1	0.3	
The skill is not held for at least 2 seconds			0.5
Touching the floor one time in group B			0.5

3. MINIMUM REQUIREMENTS FOR DIFFICULTY

- All elements in Group B must be held **for 2 seconds**, and performed without fall / touch.

FAMILIES	MINIMUM REQUIREMENTS
Support	Without touching the floor
V Support	Without touching the floor
Horizontal Support	The straight body must not exceed 20° above the horizontal

GROUP C: JUMPS & LEAPS

1. GENERAL DESCRIPTION:

The families included in this group are:

Straight Jump	Air Turn; Free Fall
Horizontal Jump	Gainer;
Bent Leg(s) Jump	Tuck; Cossack;
Pike Jump	Pike;
Straddle Jump	Straddle; Frontal Split
Split Jump	Split; Switch;
Scissors Leap	Scissors Leap;
Kick Jump	Scissors Kick
Off Axis Jump	Off Axis Rotation
Butterfly Jump	Butterfly

- All jumps and leaps must demonstrate explosive power and maximum amplitude.
- Every starting position is as described.
- All jumps can be performed from 1 foot or two feet, will be considered as the same element and will receive the same value. This applies also for landing
- Take off preparation: head, shoulder, chest, hips, knees, feet must in the same direction.
- Body shape while airborne must be clearly recognizable.
- Body and legs must be tight and straight, with head in line with the spine.

LANDING POSITIONS

Standing: Landing on one foot or two feet must be in vertical position, with bend leg(s) before finishing in perfect alignment.

In Push Up: both hands and supporting feet must land at the same time in a controlled manner.

In Split (Sagital): must land from airborne phase to split form with both hands on each side of the body on the floor.

In Frontal Split: must land from airborne phase to frontal split form, both hands in front of the body.

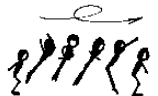

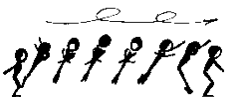



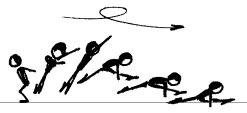
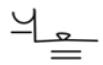
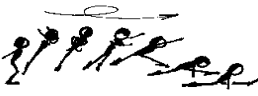
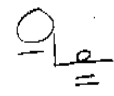
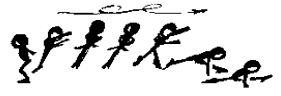
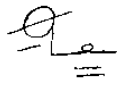
2. DESCRIPTIONS OF THE BODY IN THE AIR


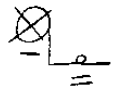
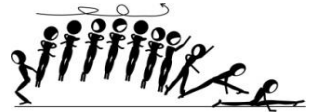
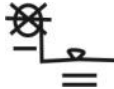
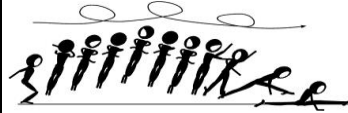

- **STRAIGHT:** The body is in extended alignment, the pelvis is fixed – 3 different kinds of jumps and leaps:
 - *Vertical:* All air turns, Freefall
 - *Vertical to Horizontal:* Gainer,
- **TUCK:** Both legs are lifted close to the chest with knees bent.
- **STRADDLE:** Legs are lifted in straddle position (minimum 90° angle), parallel to the floor or higher, arms and trunk extended over them. The angle between the trunk and legs may not be more than 60°.
- **PIKE:** After take off, the body shows a pike shape, legs together and straight, parallel to the floor or higher. The angle between the trunk and legs may not be more than 60°.
- **COSSACK:** After take off, the body shows a pike shape, legs together parallel to the floor or higher, one leg straight, one leg bent. Angle between the trunk and legs: not be more than 60°. The angle at the knee joint may not be more than 60°.
- **SPLIT:** Legs are fully stretched front and back in sagittal split (180°) with upright upper body.
- **FRONTAL SPLIT:** Legs are fully abducted laterally (right and left) frontal (180°) with upright upper body.
- **SWITCH SPLIT:** After take off, the leading leg must be parallel to the floor and switches with rear leg to show a split (180°) in the air.
- **SCISSORS LEAP:** The leading leg must be parallel to the floor and switches forward with 1/2 turn (180°).
- **SCISSORS:** The leading leg must be parallel to the floor and switches forward.
- **OFF AXIS:** A one-foot take off, kicking the free leg (bend or straight) upward diagonally. While airborne, the body inclines backward to be out of axis with a longitudinal rotation(s) in tuck or straight position, arms close to the chest. Landing in 1 foot/feet together or in split.
- **BUTTERFLY:** A one-foot take off, kicking the free leg backward to lift the body upward. While airborne, legs flies open in straddle (or feet together) with body in horizontal position (with or without longitudinal rotation(s)). Landing on one leg.

DESCRIPTION OF ELEMENTS – GROUP C



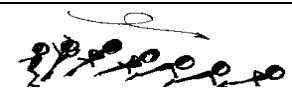
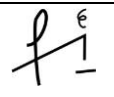
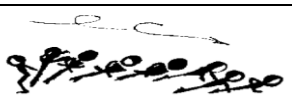



STRAIGHT JUMP FAMILY



• AIR TURN



No.	Value	1/1 AIR TURN		
C 103	0.3	1. A two-foot take off with the body vertical, fully extended. 2. While airborne the body turns 360°. 3. Position of arms is optional. 4. Landing with feet together.		
No.	Value	2/1 AIR TURN		
C 105	0.5	1. A two-foot take off with the body vertical, fully extended. 2. While airborne the body turns 720°. 3. Position of arms is optional. 4. Landing with feet together.		
No.	Value	3/1 AIR TURN		
C 108	0.8	1. A two-foot take off jump with the body vertical, fully extended. 2. While airborne the body turns 1080°. 3. Position of arms is optional. 4. Landing with feet together.		
No.	Value	½ AIR TURN TO SPLIT		
C 113	0.3	1. A two-foot take off. 2. Perform a 180° air turn. 3. The body inclines and prepares for landing. 4. Split.		
No.	Value	1/1 AIR TURN TO SPLIT		
C 114	0.4	1. A two-foot take off. 2. Perform a 360° air turn. 3. The body inclines and prepares for landing. 4. Split.		
No.	Value	1 ½ AIR TURN TO SPLIT		
C 115	0.5	1. A two-foot take off. 2. Perform a 540° air turn backwards. 3. The body inclines and prepares for landing. 4. Split.		

No.	Value	2/1 AIR TURN TO SPLIT		
C 116	0.6	1. A two-foot take off. 2. Perform a 720° air turn. The body inclines and prepares for landing. 3. Split.		
No.	Value	2 ½ AIR TURN TO SPLIT		
C 118	0.8	1. A two-foot take off. 2. Perform a 900° air turn. The body inclines and prepares for landing 3. Split.		
No.	Value	3/1 AIR TURN TO SPLIT		
C 119	0.9	1. A two-foot take off. 2. Perform a 1080° air turn. The body inclines and prepares for landing. 3. Split.		

• FREE FALL

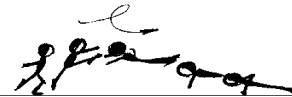

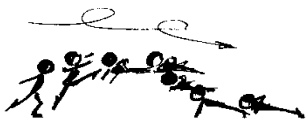


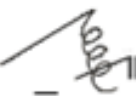
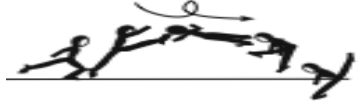
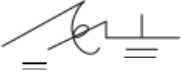
No.	Value	FREE FALL ½ TWIST AIRBORNE		
C 124	0.4	1. A two-foot take off. 2. The athlete jumps to initiate the fall and at the same time a 180° twist. 3. Hands and feet land together in Push up.		
No.	Value	FREE FALL 1/1 TWIST AIRBORNE		
C 125	0.5	1. A two-foot take off. 2. The athlete jumps to initiate the fall and at the same time a 360° twist. 3. Hands and feet land together in Push up.		
No.	Value	FREE FALL 1 ½ TWIST AIRBORNE		
C 126	0.6	1. A two-foot take off. 2. The athlete jumps to initiate the fall and at the same time a 540° twist. 3. Hands and feet land together in Push up.		
No.	Value	FREE FALL 2/1 TWIST AIRBORNE		
C 127	0.7	1. A two-foot take off. 2. The athlete jumps to initiate the fall and at the same time a 720° twist. 3. Hands and feet land together in Push up.		

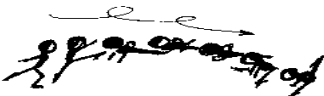
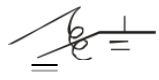


No.	Value	FREE FALL 2 ½ TWIST AIRBORNE		
C 129	0.9	<ol style="list-style-type: none"> 1. A two-foot take off. 2. The athlete jumps to initiate the fall and at the same time a 900° twist. 3. Hands and feet land together in Push up. 		

No.	Value	FREE FALL 3/1 TWIST AIRBORNE (BENJAMIN)		
C 130	1.0	<ol style="list-style-type: none"> 1. A two-foot take off. 2. Push off from the floor to initiate the fall forward and is immediately followed by a 1080° twist. 3. Hands and feet land together in Push up. 		

HORIZONTAL JUMP FAMILY



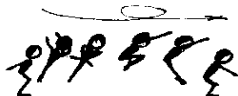

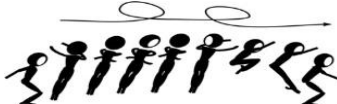

• GAINER





No.	Value	GAINER ½ TWIST		
C 144	0.4	<ol style="list-style-type: none"> 1. From standing, one leg swings forward to lift the body upwards, parallel to the floor. 2. Both legs come together while airborne (Gainer), a 180° twist is performed with a straight body. 3. Hands and feet land together in Push up. 		
No.	Value	GAINER 1 ½ TWIST		
C 147	0.7	<ol style="list-style-type: none"> 1. From standing, one leg swings forward to lift the body upwards, parallel to the floor. 2. Both legs come together while airborne (Gainer), a 540° twist is performed with a straight body. 3. Hands and feet land together in Push up. 		
No.	Value	GAINER 2 ½ TWIST		
C 150	1.0	<ol style="list-style-type: none"> 1. From standing, one leg swings forward to lift the body upwards, parallel to the floor. 2. Both legs come together while airborne (Gainer), a 900° twist is performed with a straight body. 3. Hands and feet land together in Push up. 		
No.	Value	GAINER ½ TWIST TO FRONTAL SPLIT		
C 154	0.4	<ol style="list-style-type: none"> 1. From standing 2. Perform a Gainer 180°twist. 3. Land in Frontal Split. 		

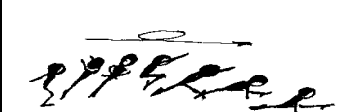




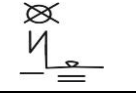




No.	Value	GAINER 1 ½ TWIST TO FRONTAL SPLIT		
C 157	0.7	1. From standing 2. Perform a Gainer 540° twist. 3. Land in Frontal Split.		
No.	Value	GAINER 2 1/2 TWIST TO FRONTAL SPLIT		
C 160	1.0	1. From standing 2. Perform a Gainer with 960° twist 3. Land in Frontal Split.		



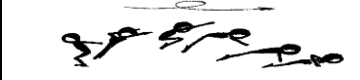
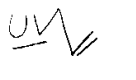
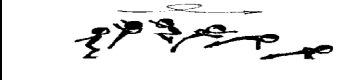



BENT LEG(S) JUMP FAMILY


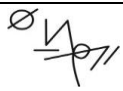
• TUCK

No.	Value	TUCK JUMP		
C 182	0.2	1. Take off, 1 or 2 feet 2. A Vertical Jump where the legs are lifted, with knees bent close to the chest. 3. Landing feet together.		
No.	Value	1/1 TURN TUCK JUMP		
C 184	0.4	1. Take off, 1 or 2 feet 2. A Vertical Jump with a 360° turn, while airborne, show a Tuck. 3. Landing feet together, facing the same direction as the start.		
No.	Value	2/1 TURN TUCK JUMP		
C 186	0.6	1. A Vertical Jump with a 720° turn. 2. While airborne, show a Tuck. 3. Landing with feet together, facing the same direction as the start.		

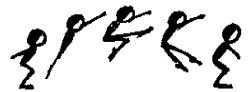

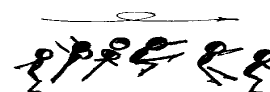



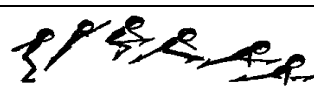
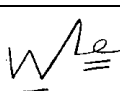
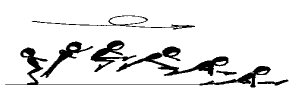
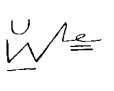

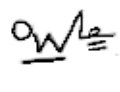
No.	Value	TUCK JUMP TO SPLIT		
C 193	0.3	1. Take off, 1 or 2 feet 2. A vertical Tuck jump. While airborne, the body inclines and prepares for landing. 3. Landing in Split.		
No.	Value	½ TURN TUCK JUMP TO SPLIT		
C 194	0.4	1. A Vertical Jump with a 180° turn into Tuck. 2. Then the body inclines and prepares for landing. 3. Landing in Split.		



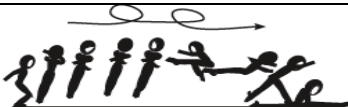
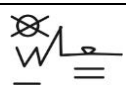










No.	Value	1/1 TURN TUCK JUMP TO SPLIT		
C 195	0.5	1. A Vertical Jump with a 360° turn into Tuck. 2. Then the body inclines and prepares for landing. 3. Landing in Split, facing the same direction as the start.		
No.	Value	1 1/2 TURN TUCK JUMP TO SPLIT		
C 196	0.6	1. A Vertical Jump with a 540° turn into Tuck. 2. Then the body inclines and prepares for landing. 3. Landing in Split.		
No.	Value	2/1 TURN TUCK JUMP TO SPLIT		
C 197	0.7	1. A Vertical Jump with a 720° turn into Tuck. 2. Then the body inclines and prepares for landing. 3. Landing in Split, facing the same direction as the start.		
No.	Value	2 1/2 TURN TUCK JUMP TO SPLIT		
C 199	0.9	1. A Vertical Jump with a 900° turn into Tuck. 2. Then the body inclines and prepares for landing. 3. Landing in Split, facing the same direction as the start.		
No.	Value	3/1 TURN TUCK JUMP TO SPLIT		
C 200	1.0	1. A Vertical Jump with a 1080° turn into Tuck. 2. Then the body inclines and prepares for landing. 3. Landing in Split, facing the same direction as the start.		

No.	Value	TUCK JUMP TO PUSH UP		
C 204	0.4	1. A vertical Tuck jump. 2. The body inclines and prepares for landing. 3. Landing in Push up.		
No.	Value	1/2 TURN TUCK JUMP TO PUSH UP		
C 205	0.5	1. A vertical jump with a 180° turns into Tuck. 2. Then the body inclines and prepares for landing. 3. Landing in Push up.		
No.	Value	1/2 TURN TUCK JUMP 1/2 TWIST TO PUSH UP		
C 206	0.6	1. A Vertical Jump with a 180° turn into Tuck. 2. The body twists 180° while airborne, inclines and prepares for landing 3. Landing in Push up, facing the same direction from the start		
No.	Value	1/1 TURN TUCK JUMP 1/2 TWIST TO PUSH UP		
C 207	0.7	1. A vertical jump with a 360° turns into Tuck. 2. The body twists 180° while airborne, inclines and prepares for landing. 3. Landing in Push up.		

No.	Value	1 ½ TURN TUCK JUMP ½ TWIST TO PUSH UP		
C 208	0.8	1. A Vertical Jump with a 540° turn into Tuck. 2. The body twists 180° while airborne, inclines and prepares for landing 3. Landing in Push up, facing the same direction from the start.		

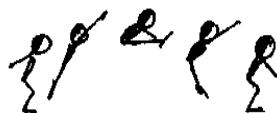






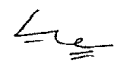

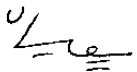




• COSSACK

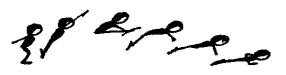
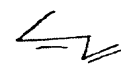


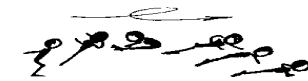
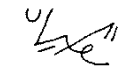




No.	Value	COSSACK JUMP		
C 223	0.3	1. A Vertical Jump where the both legs lift parallel to the floor or higher with one leg bent at knee (Cossack). 2. The thighs of both legs are together and parallel to the floor. 3. Landing with feet together.		
No.	Value	1/1 TURN COSSACK JUMP		
C 225	0.5	1. A Vertical Jump with a 360° turn. 2. While airborne show a Cossack. 3. Landing with feet together.		
No.	Value	2/1 TURN COSSACK JUMP		
C 227	0.7	1. A Vertical Jump with a 720° turn. 2. While airborne show a Cossack. 3. Landing with feet together.		
No.	Value	COSSACK JUMP TO SPLIT		
C 234	0.4	1. A Cossack Jump. 2. The body inclines and prepares for landing. 3. Landing in Split.		
No.	Value	½ TURN COSSACK JUMP TO SPLIT		
C 235	0.5	1. A Vertical Jump with a 180° turn into Cossack. 2. Then the body inclines and prepares for landing. 3. Landing in Split.		
No.	Value	1/1 TURN COSSACK JUMP TO SPLIT		
C 236	0.6	1. A Vertical Jump with a 360° turn into Cossack 2. Then the body inclines and prepares for landing. 3. Landing in Split.		

No.	Value	1 ½ TURN COSSACK JUMP TO SPLIT		
C 237	0.7	<ol style="list-style-type: none"> 1. A Vertical Jump with a 360° turn into Cossack. 2. Then the body makes another 180° turn, inclines and prepares for landing. 3. Landing in Split, facing the opposite direction from the start. 		
No.	Value	2/1 TURN COSSACK JUMP SPLIT		
C 238	0.8	<ol style="list-style-type: none"> 1. A Vertical Jump with a 720° turn into Cossack. 2. Then the body inclines and prepares for landing. 3. Landing in frontal prone Split. 		
No.	Value	COSSACK JUMP TO PUSH UP		
C 245	0.5	<ol style="list-style-type: none"> 1. A Cossack Jump. 2. The body inclines and prepares for landing. 3. Landing in Push up. 		
No.	Value	COSSACK JUMP ½ TWIST TO PUSH UP		
C 246	0.6	<ol style="list-style-type: none"> 1. A Vertical Jump to Cossack position. 2. Then the body inclines and twists 180° prepares for landing. 3. Landing in Push up, facing the opposite direction from the start 		
No.	Value	½ TURN COSSACK JUMP ½ TWIST TO PUSH UP		
C 247	0.7	<ol style="list-style-type: none"> 1. Landing in A Vertical Jump with a 180° turn into Cossack. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up. 		
No.	Value	1/1 TURN COSSACK JUMP ½ TWIST TO PUSH UP (JULIEN)		
C 248	0.8	<ol style="list-style-type: none"> 1. A Vertical Jump with a 360° turn into Cossack. 2. While airborne, the body twists another 180°, inclines and prepares for landing 3. Landing in Push up, facing the opposite direction from the start. 		
No.	Value	1½ TURN COSSACK JUMP ½ TWIST TO PUSH UP (ALCAN)		
C 249	0.9	<ol style="list-style-type: none"> 1. A Vertical Jump with a 540° turn into Cossack. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up. 		

PIKE JUMP FAMILY


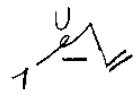


• PIKE



No.	Value	PIKE JUMP		
C 264	0.4	<ol style="list-style-type: none"> 1. A Vertical Jump with the body folding into a Pike, both legs lifted off the floor to a horizontal. 2. The legs are parallel to or higher than the floor, showing an angle of no more than 60° between the trunk and the legs, arms and hands extended towards the toes. 3. Landing with feet together. 		
No.	Value	1/1 TURN PIKE JUMP		
C 266	0.6	<ol style="list-style-type: none"> 1. A jump with a 360° turn. 2. While airborne show a Pike. 3. Landing with feet together. 		
No.	Value	2/1 TURN PIKE JUMP		
C 268	0.8	<ol style="list-style-type: none"> 1. A jump with a 720° turn. 2. While airborne show a Pike. 3. Landing with feet together. 		
No.	Value	PIKE JUMP TO SPLIT		
C 275	0.5	<ol style="list-style-type: none"> 1. A Pike Jump. 2. Then the body inclines and prepares for landing. 3. Landing in Split 		
No.	Value	1/2 TURN PIKE JUMP TO SPLIT		
C 276	0.6	<ol style="list-style-type: none"> 1. Jump with a 180° turn into Pike. 2. Then the body inclines and prepares for landing. 3. Landing in Split. 		
No.	Value	1/1 TURN PIKE JUMP TO SPLIT		
C 277	0.7	<ol style="list-style-type: none"> 1. Jump with a 360° turn into Pike. 2. Then the body inclines and prepares for landing. 3. Landing in Split. 		
No.	Value	1 1/2 TURN PIKE JUMP TO SPLIT		
C 278	0.8	<ol style="list-style-type: none"> 1. Jump with a 540° turn into Pike. 2. Then the body inclines and prepares for landing. 3. Landing in Split. 		

No.	Value	PIKE JUMP TO PUSH UP		
C 286	0.6	1. A Pike Jump. 2. The body inclines and prepares for landing. 3. Landing in Push up.		
No.	Value	PIKE JUMP ½ TWIST TO PUSH UP		
C 287	0.7	1. A Pike Jump. 2. While airborne, the body twists 180°, inclines and prepares for landing. 3. Landing in Push up, facing.		
No.	Value	½ TURN PIKE JUMP ½ TWIST TO PUSH UP		
C 288	0.8	1. A jump with a 180° turn into a Pike. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up.		
No.	Value	1/1 TURN PIKE JUMP ½ TWIST TO PUSH UP		
C 289	0.9	1. A Vertical Jump with a 360° turn into Pike. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up.		
No.	Value	1 ½ TURN PIKE JUMP ½ TWIST TO PUSH UP		
C 290	1.0	1. A jump with a 540° turn into Pike. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up.		

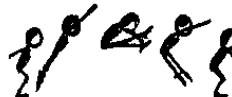





STRADDLE JUMP FAMILY







• STRADDLE LEAP


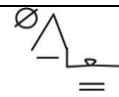
No.	Value	½ TURN STRADDLE LEAP TO PUSH UP (KALOYANOV)		
C 307	0.7	1. A one foot Leap with reverse 180° turn into Straddle. 2. Keeping legs alignment with trunk and head, then show a straight body before landing. 3. Landing in Push up, facing the opposite direction from the start.		
No.	Value	1/1 TURN STRADDLE LEAP TO PUSH UP		
C 308	0.8	1. A Leap from one foot with a 360° turn into Straddle. 2. Keeping legs alignment with trunk and head, then show a straight body before landing. 3. Landing in Push up.		



No.	Value	1/1 TURN STRADDLE LEAP ½ TWIST TO PUSH UP		
C 309	0.9	1. A Leap from one foot with a 360° turn into Straddle. 2. Perform a 180° twist and then show a straight body before landing. 3. Landing in Push up.		



• STRADDLE JUMP



No.	Value	STRADDLE JUMP		
C 314	0.4	1. A Vertical Jump where the legs are lifted into an airborne Straddle (90° wide open) with arms. 2. The angle between trunk and legs must not be more than 60°. 3. The legs must be parallel to or higher than floor. 4. Landing with feet together.		
No.	Value	1/1 TURN STRADDLE JUMP		
C 316	0.6	1. A Vertical Jump with a 360° turn. 2. While airborne, after completing the turn show a Straddle. 3. Landing with feet together, facing the same direction as the start.		
No.	Value	2/1 TURN STRADDLE JUMP		
C 318	0.8	1. A Vertical Jump with a 720° turn. 2. While airborne, after completing the turn show a Straddle. 3. Landing with feet together, facing the same direction as the start.		



No.	Value	STRADDLE JUMP TO SPLIT		
C 325	0.5	1. A Straddle Jump. 2. Then the body inclines and prepares for landing. 3. Landing in Split.		
No.	Value	½ TURN STRADDLE JUMP TO SPLIT		
C 326	0.6	1. A Vertical Jump with a 180° turn into Straddle. 2. The body inclines and prepares for landing. 3. Landing in Split.		
No.	Value	1/1 TURN STRADDLE JUMP TO SPLIT		
C 327	0.7	1. A Vertical Jump with a 360° turn into Straddle. 2. Then the body inclines and prepares for landing. 3. Landing in Split.		



No.	Value	1 ½ TURN STRADDLE JUMP TO SPLIT		
C 328	0.8	1. A Vertical Jump with a 540° turn into Straddle. 2. Then the body inclines and prepares for landing. 3. Landing in Split.		



No.	Value	STRADDLE JUMP TO PUSH UP		
C 336	0.6	1. A Straddle jump. 2. The body inclines and prepares for landing. 3. Landing in Push up.		




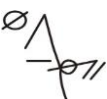
No.	Value	½ TURN STRADDLE JUMP TO PUSH UP		
C 337	0.7	1. A Vertical Jump with a 180° turn into Straddle. 2. Then the body inclines and prepares for landing. 3. Landing in Push up.		

No.	Value	1/1 TURN STRADDLE JUMP TO PUSH UP		
C 338	0.8	1. A Vertical Jump with a 360° turn into Straddle. 2. Then the body inclines and prepares for landing. 3. Landing in Push up.		


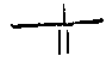

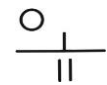

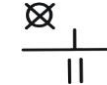

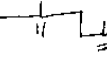

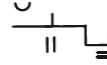
No.	Value	1 ½ TURN STRADDLE JUMP TO PUSH UP		
C 339	0.9	1. A Vertical Jump with a 540° turn into Straddle. 2. Then the body inclines and prepares for landing. 3. Landing in Push up.		


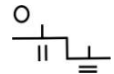

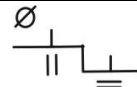
No.	Value	STRADDLE JUMP ½ TWIST TO PUSH UP		
C 347	0.7	1. A vertical Straddle jump. 2. While airborne, the body twists 180°, inclines and prepares for landing. 3. Landing in Push up.		


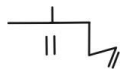

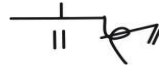



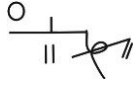
No.	Value	½ TURN STRADDLE JUMP ½ TWIST TO PUSH UP		
C 348	0.8	1. A Vertical Jump with a 180° turn into Straddle. 2. While airborne, the body then inclines and twists 180°. 3. Landing in Push up.		

No.	Value	1/1 TURN STRADDLE JUMP ½ TWIST TO PUSH UP		
C 349	0.9	1. A Vertical Jump with a 360° turn into Straddle. 2. While airborne the body twists 180°, inclines and prepares for landing. 3. Landing in Push up.		
No.	Value	1 ½ TURN STRADDLE JUMP ½ TWIST TO PUSH UP		
C 350	1.0	1. A Vertical Jump with a 540° turn into Straddle. 2. While airborne the body twists 180°, inclines and prepares for landing. 3. Landing in Push up.		

• FRONTAL SPLIT

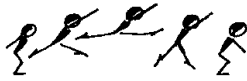

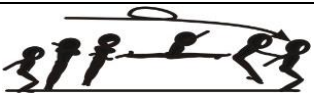
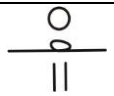

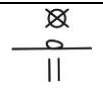
No.	Value	FRONTAL SPLIT JUMP		
C 354	0.4	1. A Vertical Jump where legs are lifted into an airborne Frontal Split. 2. Upper body must remain upright during the Frontal split. 3. Landing with feet together.		
No.	Value	1/1 TURN FRONTAL SPLIT JUMP		
C 356	0.6	1. A two-foot take off jump with a 360° turn. 2. While airborne show a Frontal Split. 3. Landing with feet together.		
No.	Value	2/1 TURN FRONTAL SPLIT JUMP		
C 358	0.8	1. A two-foot take off jump with a 720° turn. 2. While airborne show a Frontal Split. 3. Landing with feet together.		
No.	Value	FRONTAL SPLIT JUMP TO FRONTAL SPLIT		
C 365	0.5	1. A Jump. 2. While airborne show a Frontal Split. 3. Landing in Frontal Split.		
No.	Value	½ TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT		
C 366	0.6	1. A jump. 2. A 180° turn into a Frontal Split. 3. Landing in Frontal Split.		


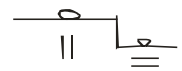

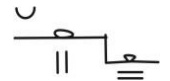

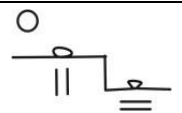

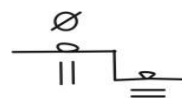
No.	Value	1/1 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT		
C 367	0.7	1. A jump with a 360° turn. 2. After the full turn, while airborne show a Frontal Split 3. Landing in Frontal Split.		
No.	Value	1 ½ TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT		
C 368	0.8	1. A jump with a 540° turn. 2. After the full turn, while airborne show a Frontal Split 3. Landing in Frontal Split.		


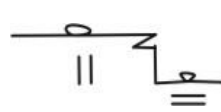

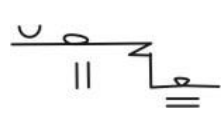

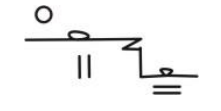

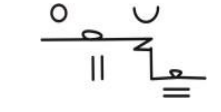
No.	Value	FRONTAL SPLIT JUMP TO PUSH UP (SHUSHUNOVA)		
C 376	0.6	1. A Frontal Split Jump. 2. Then the body inclines and prepares for landing. 3. Landing in Push up.		
No.	Value	FRONTAL SPLIT JUMP ½ TWIST TO PUSH UP		
C 377	0.7	1. A Frontal Split Jump. 2. While airborne, the body twists 180°, inclines and prepares for landing. 3. Landing in Push up, facing the opposite direction from the start.		
No.	Value	½ TURN FRONTAL SPLIT JUMP ½ TWIST TO PU		
C 378	0.8	1. A 180° turn Frontal Split Jump. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up.		
No.	Value	1/1 TURN FRONTAL SPLIT JUMP ½ TWIST TO PU		
C 379	0.9	1. A 360° turn Frontal Split Jump. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up.		


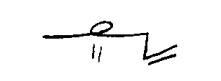





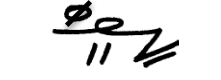
SPLIT JUMP FAMILY

• SPLIT JUMP





No.	Value	SPLIT JUMP		
C 384	0.4	<ol style="list-style-type: none"> 1. A jump. 2. While airborne, the legs are fully stretched and show a Split. 3. Landing with feet together. 		
No.	Value	1/1 TURN SPLIT JUMP		
C 386	0.6	<ol style="list-style-type: none"> 1. A Vertical Jump with 360° turn. 2. While airborne, the legs are fully stretched and show a Split. 3. Landing with feet together. 		
No.	Value	2/1 TURNS SPLIT JUMP		
C 388	0.8	<ol style="list-style-type: none"> 1. A Vertical Jump with 540° turn. 2. While airborne, the legs are fully stretched and show a Split. 3. Landing with feet together. 		


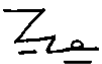




No.	Value	SPLIT JUMP TO SPLIT		
C 395	0.5	<ol style="list-style-type: none"> 1. A Split Jump. 2. The body inclines and prepares for landing. 3. Landing in Split. 		
No.	Value	1/2 TURN SPLIT JUMP TO SPLIT		
C 396	0.6	<ol style="list-style-type: none"> 1. A jump with a 180° turn into a Split. 2. The body inclines and prepares for landing. 3. Landing in Split, facing the opposite direction from the start. 		
No.	Value	1/1 TURN SPLIT JUMP TO SPLIT		
C 397	0.7	<ol style="list-style-type: none"> 1. A Split Jump. 2. While airborne the body makes a 360° turn. 3. Then the body inclines and prepares for landing 4. Landing in Split. 		
No.	Value	1 1/2 TURN SPLIT JUMP TO SPLIT		
C 398	0.8	<ol style="list-style-type: none"> 1. A Split Jump. 2. While airborne the body makes a 540° turn. 3. Then the body inclines and prepares for landing 4. Landing in Split. 		

No.	Value	SPLIT JUMP SWITCH TO SPLIT		
C 406	0.6	1. A Split Jump. 2. While airborne the legs switch. 3. Then the body inclines and prepares for landing 4. Landing in Split.		
No.	Value	½ TURN SPLIT JUMP SWITCH TO SPLIT		
C 407	0.7	1. A jump with a 180° turn into a Split. 2. While airborne the legs switch. 3. Then the body inclines and prepares for landing 4. Landing in Split.		
No.	Value	1/1 TURN SPLIT JUMP SWITCH TO SPLIT		
C 408	0.8	1. A jump with a 360° turn into a Split. 2. While airborne the legs switch. 3. Then the body inclines and prepares for landing 4. Landing in Split.		
No.	Value	1 ½ TURN SPLIT JUMP SWITCH TO SPLIT		
C 409	0.9	1. A jump with a 540° turn into a Split. 2. While airborne the legs switch. 3. Then the body inclines and prepares for landing 4. Landing in Split.		



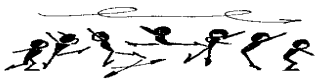

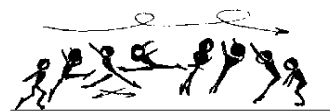


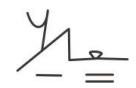
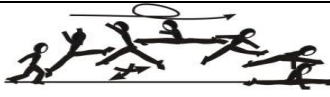
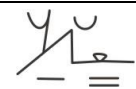



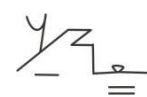
No.	Value	SPLIT JUMP TO PUSH UP		
C 416	0.6	1. A Split Jump. 2. The body inclines and prepares for landing. 3. Landing in Push up.		
No.	Value	½ TURN SPLIT JUMP TO PUSH UP		
C 417	0.7	1. A Split Jump with a 180° turn. 2. Then the body inclines and prepares for landing. 3. Landing in Push up, facing the opposite direction from the start.		
No.	Value	1/1 TURN SPLIT JUMP TO PUSH UP		
C 418	0.8	1. A Split Jump with a 360° turn. 2. Then the body inclines and prepares for landing. 3. Landing in Push up.		
No.	Value	1 ½ TURN SPLIT JUMP TO PUSH UP		
C 419	0.9	1. A Split Jump with a 540° turn. 2. Then the body inclines and prepares for landing. 3. Landing in Push up.		









• SWITCH SPLIT LEAP

No.	Value	SWITCH SPLIT LEAP		
C 424	0.4	<ol style="list-style-type: none"> 1. A one-foot take off Leap. 2. While airborne, the legs switch to show a Split. 3. Land on the foot of the leading leg. 		
No.	Value	SWITCH SPLIT LEAP ½ TURN		
C 425	0.5	<ol style="list-style-type: none"> 1. A one-foot take off Leap. 2. While airborne, the legs switch to show a Split. 3. Turn 180°. 4. Land on the foot of the leading leg 		

No.	Value	SWITCH SPLIT LEAP TO SPLIT		
C 435	0.5	<ol style="list-style-type: none"> 1. A one-foot take off Switch Split Leap. 2. Then the body inclines and prepares for landing. 3. Landing in Split. 		
No.	Value	SWITCH SPLIT LEAP ½ TURN TO SPLIT		
C 436	0.6	<ol style="list-style-type: none"> 1. A one-foot take off Switch Split Leap. 2. While airborne, the body turns 180°. 3. Then the body inclines and prepares for landing 4. Landing in Split, facing the opposite direction from the start. 		
No.	Value	SWITCH SPLIT LEAP TO PUSH UP		
C 446	0.6	<ol style="list-style-type: none"> 1. A one-foot take off Switch Split Leap. 2. Then the body inclines and prepares for landing. 3. Landing in Push up. 		




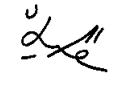
SCISSORS LEAP FAMILY

No.	Value	SCISSORS LEAP ½ TURN		
C 465	0.5	<ol style="list-style-type: none"> 1. A one foot take off with one straight leg forward, turning 180°. 2. While airborne the legs switch in order to show a Split. 3. Land on one Leg. 		
No.	Value	SCISSORS LEAP 1/1 TURN		
C 466	0.6	<ol style="list-style-type: none"> 1. A one foot take off with one straight leg forward, turning 180°. 2. While airborne legs switch in order to show a Split with ½ turn (180°) 3. Land on two feet in the same direction from the starting position. 		
No.	Value	SCISSORS LEAP 1 ½ TURN		
C 467	0.7	<ol style="list-style-type: none"> 1. A one foot take off Leap where the body simultaneously turns 180°. 2. While airborne legs switch in order to show a Split. 3. The body then turns 360°. 4. Land on two feet. 		
No.	Value	SCISSORS LEAP ½ TURN TO SPLIT		
C 476	0.6	<ol style="list-style-type: none"> 1. A one foot take off Scissors Leap ½ turn. 2. Then the body maintains the vertical position in order to prepare the landing. 3. Landing in Split. 		
No.	Value	SCISSORS LEAP 1/1 TURN TO SPLIT		
C 477	0.7	<ol style="list-style-type: none"> 1. A one- foot take off Scissors Leap 1/2 turn. 2. Then the body performs ½ turn in the vertical position. 3. Landing in Split or Frontal Split. 		
No.	Value	SCISSORS LEAP 1 ½ TURN TO SPLIT		
C 478	0.8	<ol style="list-style-type: none"> 1. A one- foot take off Scissors Leap 360° turn. 2. Then the body performs 1/1 turn in the vertical position; 3. Landing in Split or Frontal Split. 		
No.	Value	SCISSORS LEAP ½ TURN SWITCH TO SPLIT (MARCHENKOV)		
C 487	0.7	<ol style="list-style-type: none"> 1. A one- foot take off Scissors Leap 180° turn. 2. While airborne, the legs switch s to show a Split. 3. Then the body inclines and prepares for landing. 4. Landing in Split. 		

No.	Value	SCISSORS LEAP 1/1 TURN SWITCH TO SPLIT		
C 488	0.8	1. A one- foot take off Scissors Leap 360° turn. 2. While airborne, the legs switch s to show a Split. 3. Then the body inclines and prepares for landing. 4. Landing in Split.		
No.	Value	SCISSORS LEAP 1/2 TURN TO PUSH UP		
C 497	0.7	1. A one foot take off Scissors Leap 180° turn. 2. Then the body prepares for landing. 3. Landing in Push up.		
No.	Value	SCISSORS LEAP 1/2 TURN 1/2 TWIST TO PUSH UP		
C 498	0.8	1. A one-foot take off Scissors Leap 180° turn. 2. While airborne, the body twists another 180°, and prepares for landing. 3. Landing in Push up.		
No.	Value	SCISSORS LEAP 1/2 TURN 1/1 TWIST TO PUSH UP (NEZEZON)		
C 500	1.0	1. A one -foot take off Scissors Leap 180° turn. 2. While airborne, the body twists another 360°, and prepares for landing. 3. Landing in Push up, facing the opposite direction from the start.		




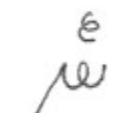
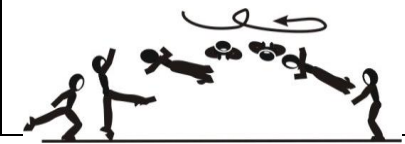


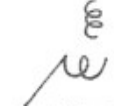

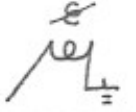

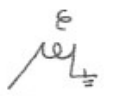
KICK JUMP FAMILY


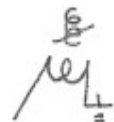
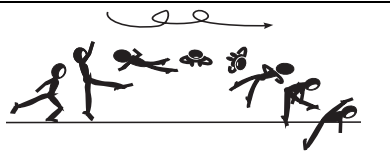
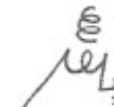





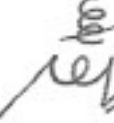


• SCISSORS KICK

No.	Value	SCISSORS KICK 1/2 TWIST TO PUSH UP		
C 505	0.5	1. A one-foot take off Scissors Kick. 2. While airborne, the body twists 180°, inclines and prepares for landing. 3. Landing in Push up.		
No.	Value	1/2 TURN SCISSORS KICK 1/2 TWIST TO PUSH UP		
C 506	0.6	1. A one-foot take off Scissors Kick with 180° turn. 2. While airborne, the body twists another 180°, inclines and prepares for landing. 3. Landing in Push up.		

OFF AXIS JUMP FAMILY (Off Axis Rotation)



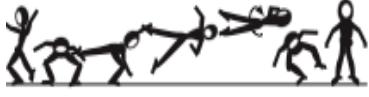



• OFF AXIS JUMP

No.	Value	1/2 TWIST OFF AXIS JUMP		
C 545	0.5	<ol style="list-style-type: none"> 1. A one-foot take off, kicking the free leg upward and diagonally. 2. While airborne, the body inclines backward to be out of axis with a half longitudinal rotation (180°) arms close to the chest. 3. Landing in standing position. 		
No.	Value	1/1 TWIST OFF AXIS JUMP		
C 546	0.6	<ol style="list-style-type: none"> 1. A one-foot take off, kicking the free leg upward and diagonally 2. While airborne, the body inclines backward to be out of axis with a full longitudinal rotation (360°), arms close to the chest. 3. Landing in standing position. 		
No.	Value	1 1/2 TWIST OFF AXIS JUMP		
C 548	0.8	<ol style="list-style-type: none"> 1. A one-foot take off, kicking the free leg upward and diagonally. 2. While airborne, the body inclines backward to be out of axis with 1 1/2 longitudinal rotation (540°) arms close to the chest; 3. Landing in standing position. 		
No.	Value	2/1 TWISTS OFF AXIS JUMP		
C 549	0.9	<ol style="list-style-type: none"> 1. A one-foot take off, kicking the free leg upward and diagonally. 2. While airborne, the body inclines backward to be out of axis with double longitudinal rotation (720°), arms close to the chest 3. Landing in standing position. 		
No.	Value	1/2 TWIST OFF AXIS JUMP TO FRONTAL SPLIT		
C 556	0.6	<ol style="list-style-type: none"> 1. A one-foot take off kicking the free leg upward and diagonally. 2. While airborne, the body inclines backward to be out of axis with a half longitudinal rotation (180°) with straight body and arms close to the chest. 3. Landing opposite in frontal split. 		
No.	Value	1/1 TWIST OFF AXIS JUMP TO FRONTAL SPLIT		
C 557	0.7	<ol style="list-style-type: none"> 1. A one-foot take off with free leg straight to swing diagonally forward. 2. While airborne, the body inclines backward to be out of axis with full longitudinal rotation (360°) with straight body and arms close to the chest. 3. Landing in frontal split. 		

No.	Value	1 ½ TWIST OFF AXIS JUMP TO FRONTAL SPLIT		
C 559	0.9	<ol style="list-style-type: none"> 1. A one-foot take off, kicking the free leg upward and diagonally 2. While airborne, the body inclines backward to be out of axis with 1 1/2 longitudinal rotation (540°) with straight body and arms close to the chest. 3. Landing opposite in standing position. 		
No.	Value	2/1 TWISTS OFF AXIS JUMP TO FRONTAL SPLIT (MAXIME)		
C 560	1.0	<ol style="list-style-type: none"> 1. A one-foot take off, kicking the free leg upward and diagonally. 2. While airborne, the body inclines backward to be out of axis with double longitudinal rotation (720°) with straight body and arms close to the chest. 3. Landing in split. 		
No.	Value	1/2 TWIST OFF AXIS JUMP TO PUSH UP		
C 566	0.6	<ol style="list-style-type: none"> 1. A one-foot take off, kicking the free leg upward and diagonally. 2. While airborne, the body inclines backward to be out of axis with a half longitudinal rotation (180°) with straight body and arms close to the chest. 3. Landing in push up. 		
No.	Value	1/1 TWIST OFF AXIS JUMP TO PUSH UP		
C 567	0.7	<ol style="list-style-type: none"> 1. A one-foot take off, kicking the free leg upward and diagonally. 2. While airborne, the body inclines backward to be out of axis with a full longitudinal rotation (360°) with straight body and arms close to the chest. 3. Landing in push up. 		
No.	Value	1 ½ TWIST OFF AXIS JUMP TO PUSH UP (BENJAMIN)		
C 569	0.9	<ol style="list-style-type: none"> 1. A one-foot take off, kicking the free leg upward and diagonally. 2. While airborne, the body inclines backward to be out of axis with double longitudinal rotation (720°) with straight body and arms close to the chest. 3. Landing in push up. 		
No.	Value	2/1 TWISTS OFF AXIS JUMP TO PUSH UP (BENJAMIN)		
C 570	1.0	<ol style="list-style-type: none"> 1. A one-foot take off, kicking the free leg upward and diagonally. 2. While airborne, the body inclines backward to be out of axis with double longitudinal rotation (720°) with straight body and arms close to the chest. 3. Landing in push up. 		

BUTTERFLY JUMP FAMILY

• BUTTERFLY JUMP

No.	Value	BUTTERFLY		
C 584	0.4	<ol style="list-style-type: none"> 1. A one-foot take off, kicking the free leg straight and backward to lift the body upward. 2. While airborne, legs flies open in straddle with body in horizontal position. 3. Landing in one leg. 		
No.	Value	BUTTERFLY 1/1 TWIST		
C 587	0.7	<ol style="list-style-type: none"> 1. A one-foot take off with free leg straight and to swing diagonally backward to lift the body upward. 2. While airborne, legs flies open in straddle and body rotates to perform a full twist (360°) in horizontal position. 3. Landing in one foot. 		
No.	Value	BUTTERFLY 2/1 TWIST		
C 590	1.0	<ol style="list-style-type: none"> 1. A one-foot take off with free leg straight and to swing diagonally backward to lift the body upward. 2. While airborne, the body rotates to perform double twist (720°) in horizontal position. 3. Landing in one foot. 		

2.SPECIFIC ERRORS FOR EXECUTION

Specific Mistakes for Group C	0.1	0.3	0.5
Uncontrolled arms in airborne phase	0.1		
Knees not at the waist level in Tuck	0.1	0.3	0.5
Legs not parallel to the floor in Straddle, Pike, Cossack, Split families	0.1	0.3	0.5
Leading leg not parallel to the floor in Scissors Kick, Scissors Leap and Switch Split Leap–	0.1	0.3	
In Split families legs less than 180°	0.1	0.3	0.5
Legs and hand(s) not landing on the floor at the same time.		0.3	0.5
Off Axis & Butterfly: body and legs under horizontal	0.1	0.3	0.5
Ending in Split position: Incorrect arm position	0.1	0.3	0.5
Touching the floor in group C			0.5

3. MINIMUM REQUIREMENTS FOR DIFFICULTY

- All elements in Group C must be performed without a fall.
- All elements in this group landing in 1 or 2 feet must finish in standing position.
- All elements in Group C landing in PU, hands and feet must land at the same time.
- All elements in Group C landing in Split position, both hands must be on each side of the body on the floor.

FAMILIES	MINIMUM REQUIREMENTS
Vertical Jump	Without a fall
Horizontal Jump	Without a fall
Bent leg(s) Jump	Legs at least parallel to the floor
Pike Jump	Legs at least parallel to the floor
Straddle Jump	Legs at least parallel to the floor
Split Jump	Split position 170 °
Scissors Leap	Split position 170 °
Kick Jump	Leading leg at least parallel to the floor
Off Axis Jump	Body must not exceed 45° above the horizontal
Butterfly Jump	Body must not exceed 45° above the horizontal

GROUP D: BALANCE & FLEXIBILITY

1. GENERAL DESCRIPTION:

The families included in this group are:

SPLIT	Split; Frontal Split; Vertical Split with Turn
TURN	Turn; Turn with Leg in Horizontal
BALANCE TURN	Balance Turn;
ILLUSION	Illusion
KICK	High Leg Kicks

- All skills must show a correct alignment
 - **SPLIT**
 - Legs must be straight, in line, showing 180°.
 - In Vertical Split: supporting leg must be in vertical position.

➤ TURN

- All exercises requiring turns must demonstrate complete rotations on the ball of the foot.
- Turns are completed when the heel of the turning foot touches the floor.
- Turn with Leg at Horizontal and Balance Turn: must turn towards the same side of the supporting leg "pirouette en dedans".


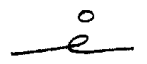




➤ ILLUSION



- Starting position of illusion: head, shoulder, chest, hips, knees, toes must be in alignment.
- A full split (180°) must be shown during the movement.

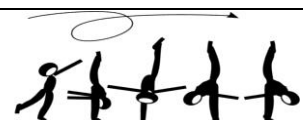

DESCRIPTION OF ELEMENTS – GROUP D

SPLIT FAMILY (Split and Vertical Split with turn)

• SPLIT



No.	Value	<i>SPLIT ROLL</i>		
D 103	0.3	1. From a Split, the torso is folded forward and the arms are extended holding the front leg. 2. The body then rolls laterally 360° on the floor.		
No.	Value	<i>SPLIT THROUGH (PANCAKE)</i>		
D 112	0.2	1. Frontal split 2. The torso fold forward until the chests is on the floor. 3. The legs continue the rotation at the hip joint until the body is in extended prone.		
No.	Value	<i>VERTICAL SPLIT</i>		
D 121	0.1	1. While one leg supports the body, the other leg is lifted 180° to a Vertical Split. 2. The hands touch the floor besides the supporting foot. 3. Head, trunk and leg are all alignment.		



No.	Value	FREE VERTICAL SPLIT		
D 122	0.2	1. While one leg supports the body, the other leg is lifted 180° to a Vertical Split. 2. Hands do not touch the floor with the placement of the hands being optional. 3. Head, trunk and leg are all alignment.		



No.	Value	FREE VERTICAL SPLIT WITH 1/1 TURN		
D 124	0.4	1. Standing on one leg. 2. A Free Vertical Split is performed 3. Full turn (360°) is performed.		



TURN FAMILY (Turn and Turn with Leg at horizontal)



• SPLIT



No.	Value	1/1 TURN		
D 142	0.2	1. Standing on one leg. 2. A full turn (360°) is performed. 3. Optional placement of the free leg and arms. 4. Standing on one or both legs.		



No.	Value	2/1 TURN		
D 144	0.4	1. Standing on one leg. 2. A full turn (720°) is performed. 3. Optional placement of the free leg and arms. 4. Standing on one or both legs.		



No.	Value	3/1 TURN		
D 146	0.6	1. Standing on one leg. 2. A full turn (1080°) is performed. 3. Optional placement of the free leg and arms. 4. Standing on one or both legs.		


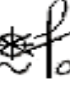
No.	Value	1/1 TURN TO VERTICAL SPLIT		
D 153	0.3	1. Standing on one leg. 2. A full turn (360°) is performed. 3. Vertical Split.		

No.	Value	2/1 TURN TO VERTICAL SPLIT		
D 155	0.5	1. Standing on one leg. 2. 2/1 full turns (720°) are performed. 3. Vertical Split.		


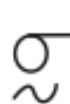
No.	Value	3/1 TURN TO VERTICAL SPLIT		
D 157	0.7	1. Standing on one leg. 2. 3/1 full turns (1080°) are performed. 3. Vertical Split.		










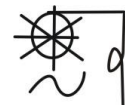
No.	Value	1/1 TURN TO FREE VERTICAL SPLIT		
D 164	0.4	1. Standing on one leg. 2. A full turn (360°) is performed. 3. Free Vertical Split.		



No.	Value	2/1 TURN TO FREE VERTICAL SPLIT		
D 166	0.6	1. Standing on one leg. 2. 2/1 turn (720°) is performed. 3. Free Vertical Split.		



No.	Value	3/1 TURN TO FREE VERTICAL SPLIT		
D 168	0.8	1. Standing on one leg. 2. 3/1 turn (1080°) is performed. 3. Free Vertical Split.		

• TURN WITH LEG AT HORIZONTAL

No.	Value	1/1 TURN WITH LEG AT HORIZONTAL		
D 185	0.5	1. Standing on one leg, free leg must be straight. 2. A full turn (360°) with a heel of the free leg forward at horizontal throughout the turn. 3. Optional placement of the arms. 4. Standing on one or both legs.		



No.	Value	2/1 TURN WITH LEG AT HORIZONTAL		
D 187	0.7	1. Standing on one leg, free leg must be straight. 2. 2/1 turns (720°) with a heel of the free leg forward at horizontal throughout the turn. 3. Optional placement of the arms. 4. Standing on one or both legs.		
No.	Value	3/1 TURN WITH LEG AT HORIZONTAL		
D 189	0.9	1. Standing on one leg, free leg must be straight. 2. 3/1 turns (1080°) with a heel of the free leg forward at horizontal throughout the turn. 3. Optional placement of the arms. 4. Standing on one or both legs.		
No.	Value	1/1 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT		
D 196	0.6	1. Standing on one leg, free leg must be straight. 2. Full turn (360°) with a heel of the free leg forward at horizontal throughout the turn. 3. Optional placement of the arms. 4. Vertical Split.		
No.	Value	2/1 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT		
D 198	0.8	1. Standing on one leg, free leg must be straight. 2. 2/1 full turns (720°) with a heel of the free leg forward at horizontal throughout the turn. 3. Optional placement of the arms. 4. Vertical Split.		
No.	Value	3/1 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT		
D 200	1.0	1. Standing on one leg, free leg must be straight. 2. 3/1 full turns (1080°) with a heel of the free leg forward at horizontal throughout the turn. 3. Optional placement of the arms. 4. Vertical Split.		



No.	Value	1/1 TURN WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT		
D 207	0.7	<ol style="list-style-type: none"> 1. Standing on one leg, free leg must be straight. 2. A full turns (360°) with a heel of the free leg forward at horizontal throughout the turn. 3. Optional placement of the arms. 4. Free Vertical Split. 		

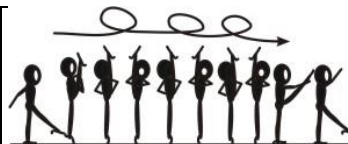

No.	Value	2/1 TURN WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT		
D 209	0.9	<ol style="list-style-type: none"> 1. Standing on one leg, free leg must be straight. 2. 2/1 full turns (720°) with a heel of the free leg forward at horizontal throughout the turn. 3. Optional placement of the arms. 4. Free Vertical Split. 		

BALANCE FAMILY

• BALANCE TURN

No.	Value	BALANCE 1/1 TURN		
D 224	0.4	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted to either a sagittal or frontal balance and is supported by one hand. 2. A complete turn (360°) must be performed. 3. Optional placement of the free arm. 4. Standing on one or both legs. 		

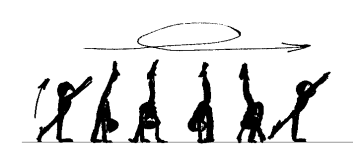






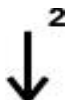
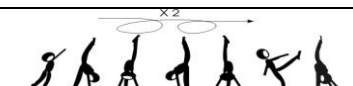

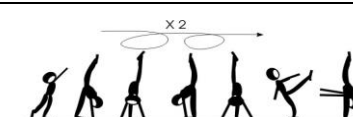
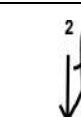
No.	Value	BALANCE 2/1TURN		
D 226	0.6	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted in either a sagittal or frontal balance and is supported by one hand. 2. 2/1full turns (720°) must be performed. 3. Optional placement of the free arm. 4. Standing on one or both legs. 		

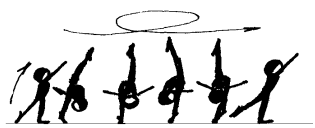





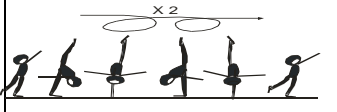

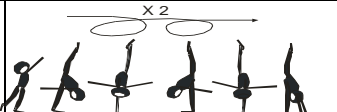



No.	Value	BALANCE 3/1TURN		
D 228	0.8	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted in either a sagittal or frontal balance and is supported by one hand. 2. 3/1full turns (1080°) must be performed. 3. Optional placement of the free arm. 4. Standing on one or both legs. 		

No.	Value	BALANCE 1/1 TURN TO VERTICAL SPLIT		
D 235	0.5	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted to either a sagittal or frontal balance and is supported by one hand. 2. A full turn (360°) must be performed. 3. Optional placement of the free arm. 4. Vertical Split. 		
No.	Value	BALANCE 2/1 TURN TO VERTICAL SPLIT		
D 237	0.7	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted to either a sagittal or frontal balance and is supported by one hand. 2. 2/1 turns (720°) must be performed. 3. Optional placement of the free arm. 4. Vertical Split. 		
No.	Value	BALANCE 3/1 TURN TO VERTICAL SPLIT		
D 239	0.9	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted to either a sagittal or frontal balance and is supported by one hand. 2. 3/1 turns (1080°) must be performed. 3. Optional placement of the free arm. 4. Vertical Split. 		
No.	Value	BALANCE 1/1 TURN TO FREE VERTICAL SPLIT		
D 246	0.6	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted to either a sagittal or frontal balance and is supported by one hand. 2. A full turn (360°) must be performed. 3. Optional placement of the free arm. 4. Free Vertical Split. 		
No.	Value	BALANCE 2/1 TURN TO FREE VERTICAL SPLIT		
D 248	0.8	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted to either a sagittal or frontal balance and is supported by one hand. 2. 2/1 turns (720°) must be performed. 3. Optional placement of the free arm. 4. Free Vertical Split. 		
No.	Value	BALANCE 3/1 TURN TO FREE VERTICAL SPLIT		
D 250	1.0	<ol style="list-style-type: none"> 1. A Balance turn where one leg is lifted to either a sagittal or frontal balance and is supported by one hand. 2. 3/1 turns (1080°) must be performed. 3. Optional placement of the free arm. 4. Free Vertical Split. 		

ILLUSION FAMILY



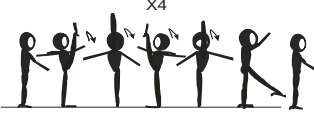

• ILLUSION

No.	Value	ILLUSION		
D 264	0.4	<ol style="list-style-type: none"> From standing position on one leg, one leg is lifted upward to initiate a 360° vertical circle. Simultaneously the body rotates and turns 360° on the supporting leg. One hand touches the floor, beside the supporting foot. The lifted leg comes down to the starting. Standing on one leg or feet together. 		
D 265	0.5	<ol style="list-style-type: none"> From standing position on one leg, one leg is lifted upward to initiate a 360° vertical circle. Simultaneously the body rotates and turns 360° on the supporting leg. One hand touches the floor, beside the supporting foot. Vertical split. 		
D 266	0.6	<ol style="list-style-type: none"> From standing position, one leg is lifted upward to initiate a 360° vertical circle. Simultaneously the body rotates and turns 360° on the supporting leg. One hand touches the floor, beside the supporting foot. Free Vertical Split. 		
D 276	0.6	<ol style="list-style-type: none"> Standing on one leg. Perform an Illusion (360°) linked with a second Illusion. Standing on one leg or feet together. 		
D 277	0.7	<ol style="list-style-type: none"> Standing on one leg. Perform an illusion (360°) linked with a second Illusion Vertical Split. 		
D 278	0.8	<ol style="list-style-type: none"> Standing on one leg. Perform an Illusion (360°) linked with a second Illusion Free Vertical Split. 		

No.	Value	FREE ILLUSION		
D 285	0.5	<ol style="list-style-type: none"> 1. Standing on one leg, one leg is lifted upward to initiate a 360° vertical circle. 2. Simultaneously the body rotates and turns 360° on the supporting leg. 3. Hands do not touch the floor and the lifted leg comes down to the starting. 4. Standing on one leg or feet together. 		
No.	Value	FREE ILLUSION TO VERTICAL SPLIT		
D 286	0.6	<ol style="list-style-type: none"> 1. Standing on one leg. 2. Perform a Free Illusion (360°). 3. Vertical Split. 		
No.	Value	FREE ILLUSION TO FREE VERTICAL SPLIT		
D 287	0.7	<ol style="list-style-type: none"> 1. Standing on one leg. 2. Perform a Free Illusion (360°). 3. Free Vertical Split. 		
No.	Value	FREE DOUBLE ILLUSION		
D 297	0.7	<ol style="list-style-type: none"> 1. Standing on one leg. 2. Perform a Free Illusion (360°) linked with a second Free Illusion. 3. Land on one leg or feet together. 		
No.	Value	FREE DOUBLE ILLUSION TO VERTICAL SPLIT		
D 298	0.8	<ol style="list-style-type: none"> 1. Standing on one leg. 2. Perform a Free Illusion (360°) linked with a second Free Support Illusion. 3. Vertical Split. 		
No.	Value	FREE DOUBLE ILLUSION TO FREE VERTICAL SPLIT		
D 299	0.9	<ol style="list-style-type: none"> 1. Standing on one leg. 2. Perform a Free Illusion (360°) linked with a second Free Support Illusion. 3. Free Vertical Split. 		

KICK FAMILY

• HIGH LEG KICKS

No.	Value	FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL		
D 302	0.2	<ol style="list-style-type: none"> 1. Standing feet together. 2. Four alternatives Sagital High Leg Kicks Vertical, toe above head height. 3. Standing feet together, optional arms. 		
No.	Value	FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL 1/1 TURN		
D 303	0.3	<ol style="list-style-type: none"> 1. Standing feet together. 2. Four alternatives Sagital High Leg Kicks Vertical, toe above head height with 1/1 turn (360°). 3. Standing feet together, optional arms. 		

2. SPECIFIC ERRORS FOR EXECUTION

Specific Mistakes for Group D	0.1	0.3	0.5
Free foot touching the floor (each time)		0.3	
Leg position not horizontal		0.3	
Inability to complete the rotation in the vertical plane with the lifted leg (Illusion)		0.3	
Vertical split out of vertical line	0.1	0.3	
Loss of balance	0.1	0.3	0.5
Lack of continuity (flow) in turns & illusion	0.1	0.3	
Slide or hopping during Illusion and turn		0.3	
Extra turn after the Illusion	0.1	0.3	
Incomplete rotation / turns	0.1	0.3	
Turn not on the ball of the foot		0.3	
Hand in support on the leg during the free Illusion or free vertical split		0.3	
One hand touching the floor finishing in vertical or free vertical split position			0.5
For Illusion and turns to vertical split, the supporting foot is off the floor in the vertical split			0.5
Touching the floor one time in group D		0.3	
Touching the floor more than one time in group D			0.5

3. MINIMUM REQUIREMENTS FOR DIFFICULTY

- All elements in Group D must be performed without a fall;
- All elements must meet the respective minimum requirements for the involved movements.
- Elements ending in vertical split position: the foot of the supporting leg in the vertical split position must remain in contact with the floor and must be in vertical line (perpendicular) to the floor.

FAMILIES	MINIMUM REQUIREMENTS
SPLIT	Angle between the legs: 170° minimum
TURN & BALANCE TURN	Must be performed on the ball of the foot without hopping.
TURN WITH LEG AT HORIZONTAL	Must be performed "en dedans", one leg in horizontal position and on the ball of the foot without hopping
ELEMENTS IN VERTICAL SPLIT	The foot of the supporting leg must remain in contact with the floor in vertical line (perpendicular).
ILLUSION	Full rotation of the free leg without hopping (170° minimum).
KICK	170° minimum

FEDERATION INTERNATIONALE DE GYMNASTIQUE



2017 – 2020 CODE OF POINTS



Aerobic Gymnastics

APPENDIX III

March 2016


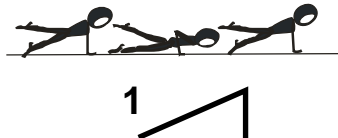
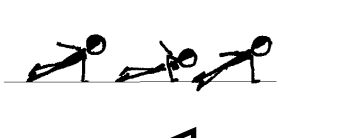
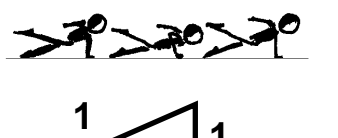
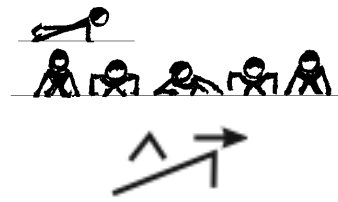
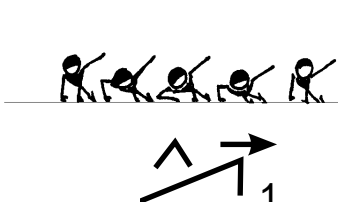


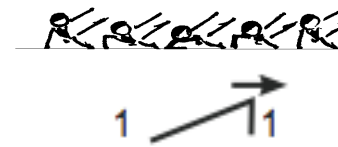
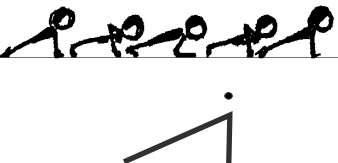
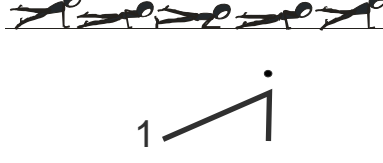
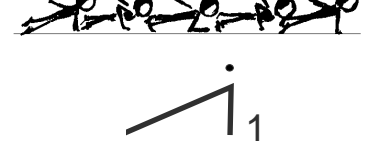
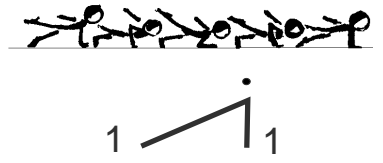
DIFFICULTY TABLES / Element Pool & Values

Group A – DYNAMIC STRENGTH


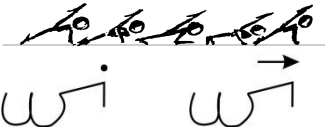
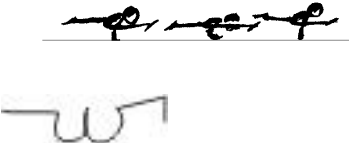
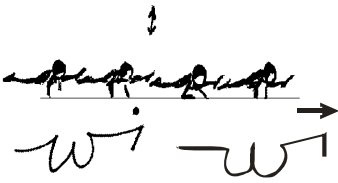
Group B – STATIC STRENGTH

Group C – JUMPS AND LEAPS

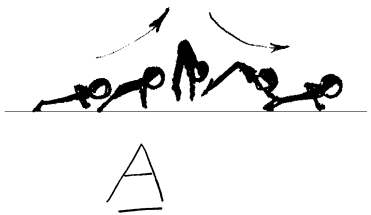


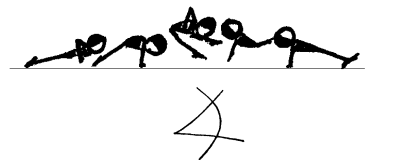
Group D – BALANCE AND FLEXIBILITY

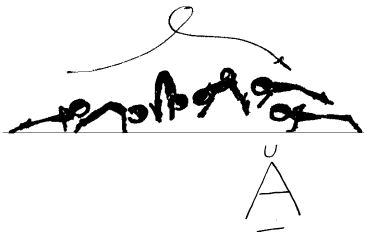



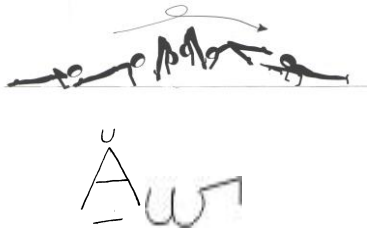
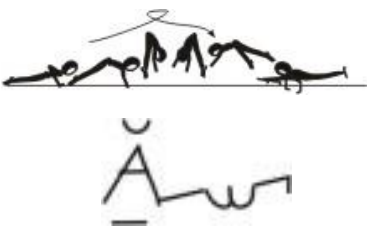
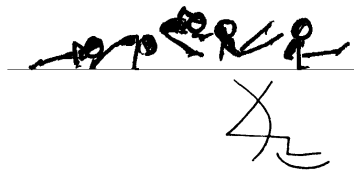




0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : PUSH UP FAMILY (PUSH UP)				
A 101 PUSH UP 	A 102 1 LEG PUSH UP 	A 103 1 ARM PUSH UP 	A 104 1 ARM 1 LEG PUSH UP 	
	A 112 STRADDLE LATERAL PUSH UP 		A 114 1 ARM STRADDLE LATERAL PUSH UP 	
	A 122 LATERAL PUSH UP 	A 123 1 LEG LATERAL PUSH UP 		A 125 1 ARM 1 LEG LATERAL PUSH UP 
	A 132 HINGE PUSH UP 	A 133 1 LEG HINGE PUSH UP 	A 134 1 ARM HINGE PUSH UP 	A 135 1 ARM 1 LEG HINGE PUSH UP 

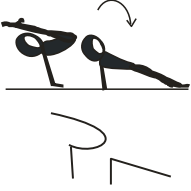
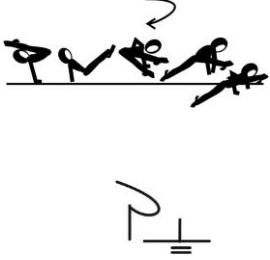
0.6	0.7	0.8	0.9	1.0



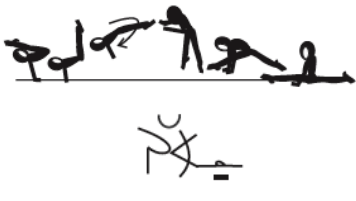
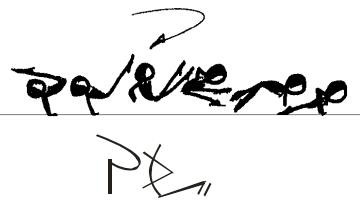



0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : <i>PUSH UP FAMILY (WENSON)</i>				
	A 142 WENSON PUSH UP 	A 143 WENSON HINGE PUSH UP OR LATERAL PUSH UP 		
		A 153 LIFTED WENSON PUSH UP 	A 154 LIFTED WENSON HINGE PUSH UP OR LATERAL PUSH UP 	

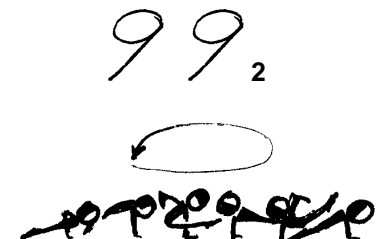
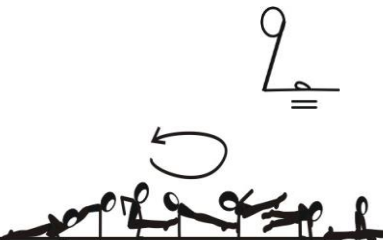
0.6	0.7	0.8	0.9	1.0

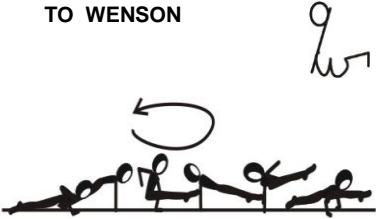
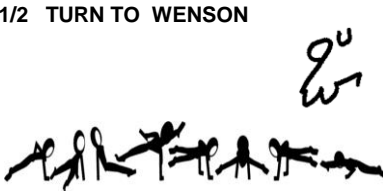
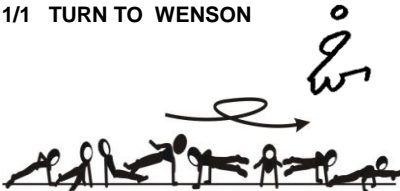
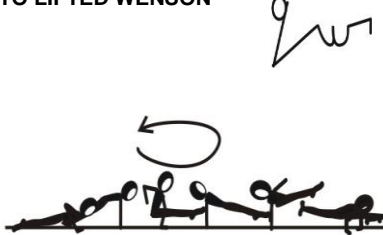

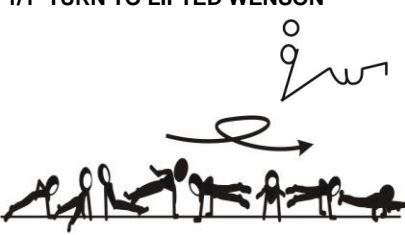

0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : <i>EXPLOSIVE PUSH UP FAMILY (A FRAME, CUT)</i>				
			<p>A 184 EXPLOSIVE A-FRAME</p> 	
			<p>A 194 EXPLOSIVE A-FRAME TO SPLIT</p> 	
				<p>A 205 EXPLOSIVE A-FRAME TO WENSON</p> 
				<p>A 215 STRADDLE CUT</p> 


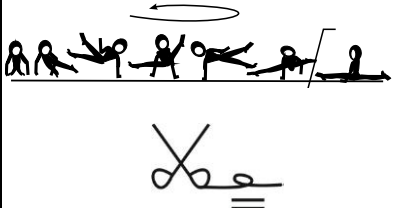
0.6	0.7	0.8	0.9	1.0
<p>A 186 EXPLOSIVE A-FRAME ½ TURN</p> 				
<p>A 196 EXPLOSIVE A-FRAME ½ TURN TO SPLIT</p> 		<p>A 198 EXPLOSIVE A-FRAME 1/2 TURN ½ TWIST TO BACK SUPPORT</p> 		
<p>A 206 EXPLOSIVE A-FRAME TO LIFTED WENSON</p> 	<p>A 207 EXPLOSIVE A-FRAME 1/2 TURN TO WENSON</p> 	<p>A 208 EXPLOSIVE A-FRAME 1/2 TURN TO LIFTED WENSON</p> 		
<p>A 216 STRADDLE CUT TO L-SUPPORT</p> 	<p>A 217 STRADDLE CUT TO STRADDLE V-SUPPORT</p> 	<p>A 218 STRADDLE CUT TO V-SUPPORT</p> 	<p>A 219 STRADDLE CUT 1/2 TWIST TO PUSH UP</p> 	<p>A 220 STRADDLE CUT 1/2 TWIST TO WENSON</p> 






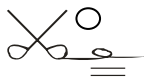















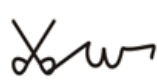



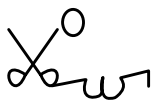
0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : <i>EXPLOSIVE SUPPORT FAMILY (HIGH V SUPPORT & REVERSE CUT)</i>				
	<p>A 222 HIGH V- SUPPORT TO BACK-SUPPORT</p> 			<p>A 225 HIGH V-SUPPORT TO SPLIT</p> 

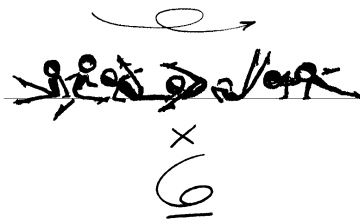
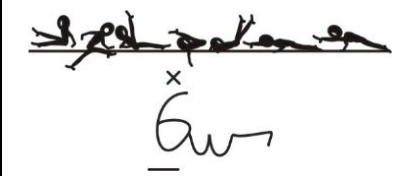
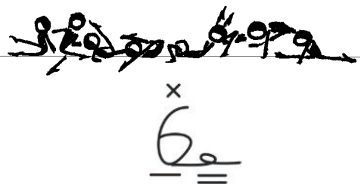
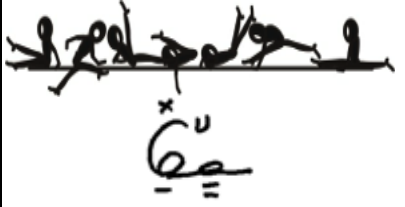
0.6	0.7	0.8	0.9	1.0
<p>A 226 HIGH V-SUPPORT REVERSE CUT TO SPLIT</p> 	<p>A 227 HIGH V-SUPPORT ½ TURN TO FRONTAL SPLIT</p> 	<p>A 228 HIGH V-SUPPORT REVERSE CUT ½ TURN TO SPLIT</p> 		<p>A 230 HIGH V-SUPPORT, REVERSE STRADDLE CUT TO PUSH UP (SALVAN)</p> 
	<p>A 237 HIGH V-SUPPORT ½ TWIST TO PUSH UP</p> 		<p>A 239 HIGH V-SUPPORT ½ TWIST TO WENSON</p> 	<p>A 240 HIGH V-SUPPORT ½ TWIST TO LIFTED WENSON</p> 



0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : <i>LEG CIRCLE FAMILY (DOUBLE LEG CIRCLE)</i>				
				<p>A 265 DOUBLE LEG 1/1 CIRCLE (1 OR 2)</p> 
				<p>A 285 DOUBLE LEG 1/1 CIRCLE TO SPLIT</p> 


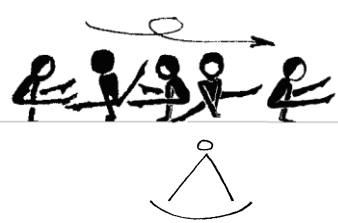
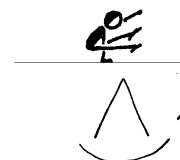
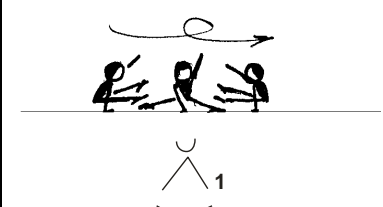
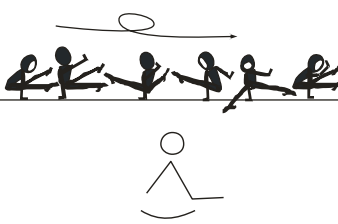

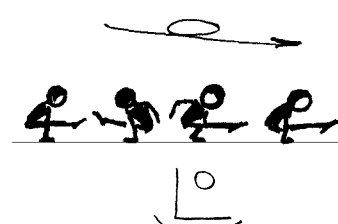
0.6	0.7	0.8	0.9	1.0
<p>A 266 DOUBLE LEG 1/1 CIRCLE TO WENSON</p> 	<p>A 267 DOUBLE LEG 1/1 CIRCLE 1/2 TURN TO WENSON</p> 	<p>A 268 DOUBLE LEG 1/1 CIRCLE 1/1 TURN TO WENSON</p> 		
	<p>A 277 DOUBLE LEG 1/1 CIRCLE TO LIFTED WENSON</p> 	<p>A 278 DOUBLE LEG 1/1 CIRCLE 1/2 TURN TO LIFTED WENSON</p> 	<p>A 279 DOUBLE LEG 1/1 CIRCLE 1/1 TURN TO LIFTED WENSON</p> 	
	<p>A 287 DOUBLE LEG 1/1 CIRCLE 1/1 TURN TO SPLIT</p> 			


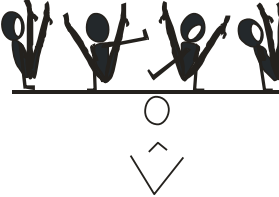

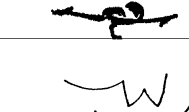
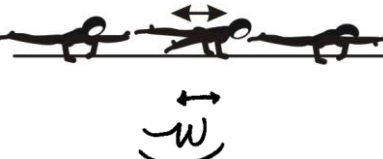
0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : <i>LEG CIRCLE FAMILY (FLAIR)</i>				
				<p>A 305 FLAIR (1 OR 2)</p> 
				<p>A 315 FLAIR TO SPLIT</p> 

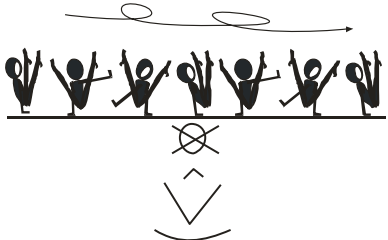
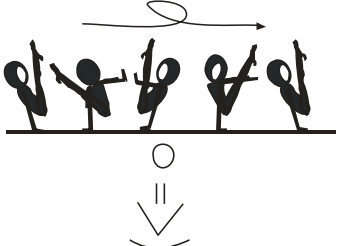
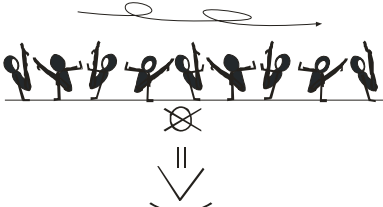

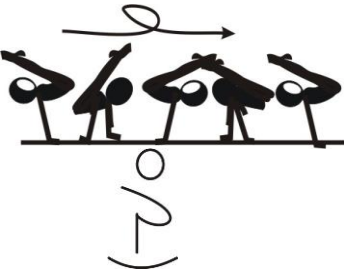
0.6	0.7	0.8	0.9	1.0
			<p>A 309. FLAIR 1/1 TWIST AIRBORNE TO PU</p>  	<p>A 310. FLAIR 1/2 TURN, 1/1 TWIST AIRBORNE TO PU (PIMPA) OR TO WENSON</p>  
	<p>A 317 FLAIR 1/1 TURN TO SPLIT</p>  		<p>A 319 FLAIR + AIR FLAIR (1 OR 2)</p>  	<p>A 320 FLAIR + AIR FLAIR (1 OR 2) + FLAIR</p>  
<p>A 326 FLAIR TO WENSON</p>  	<p>A 327 FLAIR 1/2 TURN TO WENSON</p>  	<p>A 328 FLAIR 1/1 TURN TO WENSON</p>  	<p>A 329 FLAIR 1/1 SPINDLE TO WENSON</p>  	<p>A 330 FLAIR BOTH SIDES</p>  
	<p>A 337. FLAIR TO LIFTED WENSON</p>  	<p>A 338 FLAIR 1/2 TURN TO LIFTED WENSON</p>  	<p>A 339 FLAIR 1/1 TURN TO LIFTED WENSON</p>  	

0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : LEG CIRCLE FAMILY AND HELICOPTER FAMILY				
			A 364 HELICOPTER 	A 365 HELICOPTER TO WENSON 
			A 374 HELICOPTER TO SPLIT 	A 375 HELICOPTER ½ TURN TO SPLIT 


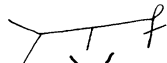
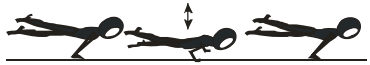







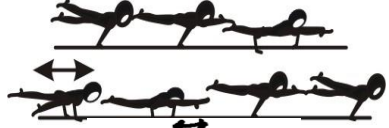







0.6	0.7	0.8	0.9	1.0
<p>A 366 HELICOPTER TO LIFTED WENSON</p>  <p>^x 6w</p>		<p>A 368 HELICOPTER 1/1 TWIST TO WENSON</p>  <p>^x 6e</p>		

0.1	0.2	0.3	0.4	0.5
GROUP B - STATIC STRENGTH : SUPPORT FAMILY (STRADDLE AND L SUPPORT)				
	B 102 STRADDLE SUPPORT 		B 104 STRADDLE SUPPORT 1/1 TURN 	
			B 114 1 ARM STRADDLE SUPPORT 	B 115 1 ARM 1/2 TURN STRADDLE SUPPORT 
			B 124 STRADDLE / L SUPPORT 1/1 TURN 	
	B 132 L-SUPPORT 		B 134 L-SUPPORT 1/1 TURN 	

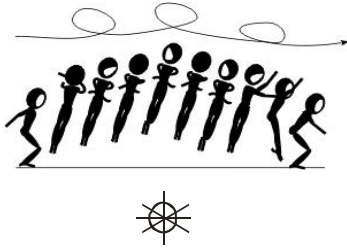
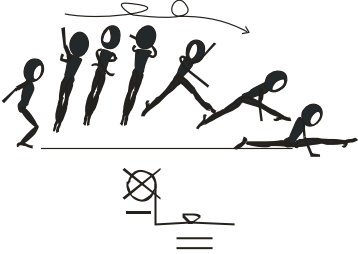
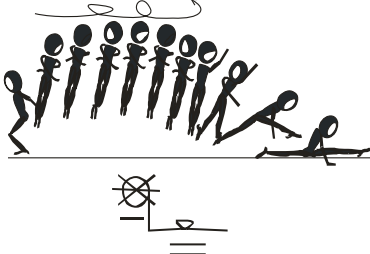
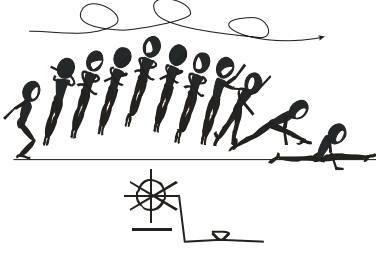
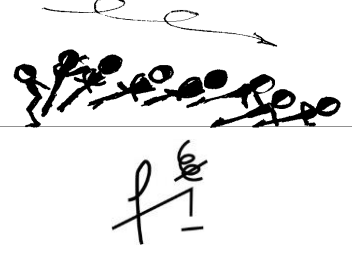
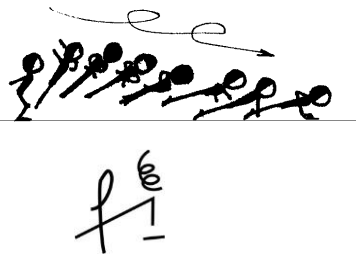
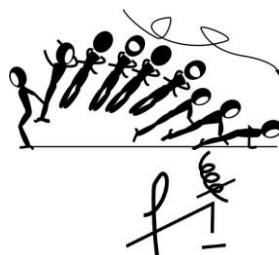
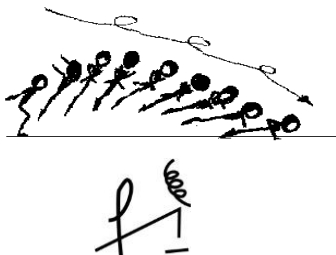
0.1	0.2	0.3	0.4	0.5
GROUP B - STATIC STRENGTH : V-SUPPORT FAMILY AND HORIZONTAL SUPPORT FAMILY				
		B 143 STRADDLE V-SUPPORT 		B 145 STRADDLE V-SUPPORT 1/1 TURN 
				B 155 V-SUPPORT 
		B 175 LIFTED STATIC WENSON SUPPORT 	B 176 LIFTED STATIC WENSON SUPPORT BOTH SIDES 	


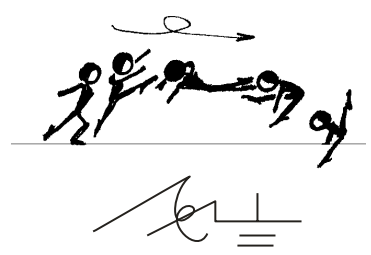
0.6	0.7	0.8	0.9	1.0
	<p>B 147 STRADDLE V-SUPPORT 2/1 TURN</p> 			
	<p>B 157 V-SUPPORT 1/1 TURN</p> 		<p>B 159 V-SUPPORT 2/1 TURN</p> 	
		<p>B 168 HIGH V-SUPPORT</p> 		<p>B 168 HIGH V-SUPPORT 1/1 TURN</p> 

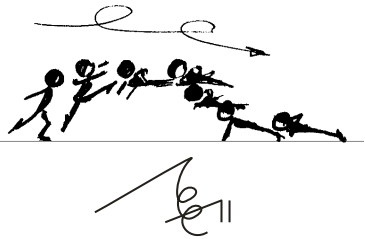

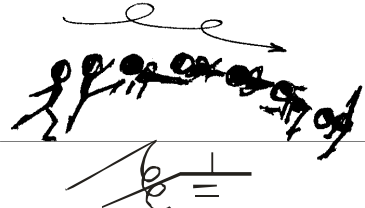
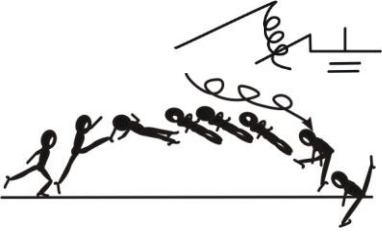
0.1	0.2	0.3	0.4	0.5
GROUP B - STATIC STRENGTH : <i>HORIZONTAL SUPPORT FAMILY</i>				



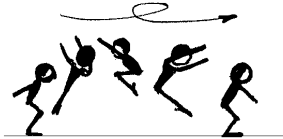




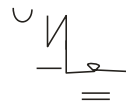
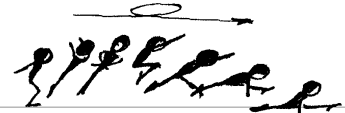



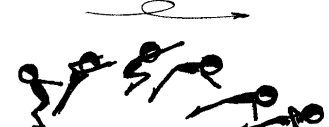

0.6	0.7	0.8	0.9	1.0
B 186 STRADDLE PLANCHE  	B 187 STRADDLE PLANCHE TO PUSH UP  			
		B 198 STRADDLE PLANCHE TO LIFTED WENSON  		B 199 STRADDLE PLANCHE TO LIFTED WENSON BACK TO STRADDLE PLANCHE  
		B 208 STRADDLE PLANCHE TO LIFTED WENSON BOTH SIDES  		B 210 STRADDLE PLANCHE TO LIFTED WENSON BOTH SIDES BACK TO STRADDLE PLANCHE  
		B 218 PLANCHE  	B 219 PLANCHE TO PUSH UP  	B 220 PLANCHE TO LIFTED WENSON  

0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS AND LEAPS : STRAIGHT JUMP FAMILY (AIR TURN & FREE FALL)				
		C 103 1/1 AIR TURN 		C 105 2/1 AIR TURN
		C 113 1/2 AIR TURN TO SPLIT 	C 114 1/1 AIR TURN TO SPLIT 	C 115 1 1/2 AIR TURN TO SPLIT
		C 123 FREE FALL AIRBORNE 	C 124 FREE FALL 1/2 TWIST AIRBORNE 	C 125 FREE FALL 1/1 TWIST AIRBORNE



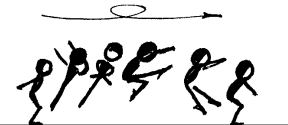




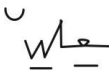


0.6	0.7	0.8	0.9	1.0
		<p>C 108 3/1 AIR TURN</p> 		
<p>C 116 2/1 AIR TURN TO SPLIT</p> 		<p>C 118 2 1/2 AIR TURN TO SPLIT</p> 	<p>C 119 3/1 AIR TURN TO SPLIT</p> 	
<p>C 126 FREE FALL 1 1/2 TWIST AIRBORNE</p> 	<p>C 127 FREE FALL 2/1 TWIST AIRBORNE</p> 		<p>C 129 FREE FALL 2 1/2 TWIST AIRBORNE</p> 	<p>C 130 FREE FALL 3/1 TWIST AIRBORNE (BENJAMIN)</p> 

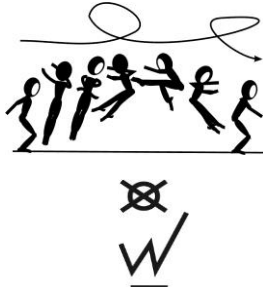






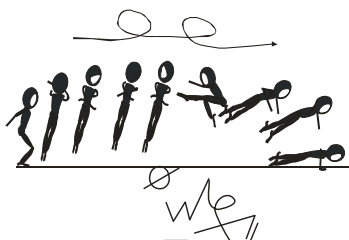
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS AND LEAPS : <i>HORIZONTAL JUMP FAMILY (GAINER)</i>				
			<p>C 144 GAINER 1/2 TWIST</p> 	
			<p>C 154 GAINER 1/2 TWIST TO SPLIT</p> 	

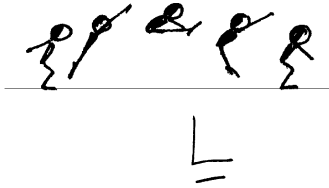

	0.7	0.8	0.9	1.0
	<p>C 147 GAINER 1 1/2 TWIST</p> 			<p>C 150 GAINER 2 1/2 TWIST</p> 
	<p>C 157 GAINER 1 1/2 TWIST TO FRONTAL SPLIT</p> 			<p>C 160 GAINER 2 1/2 TWIST TO FRONTAL SPLIT</p> 

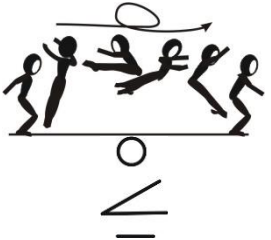
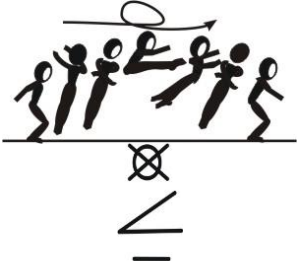
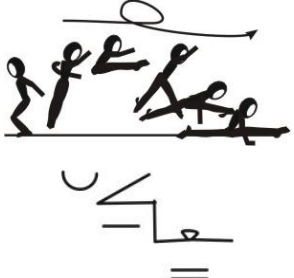
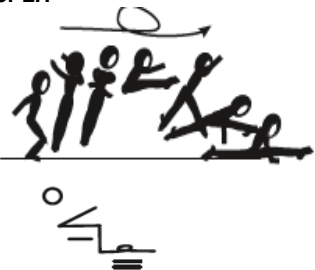
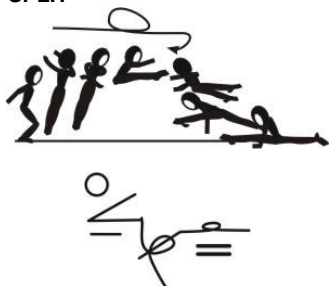
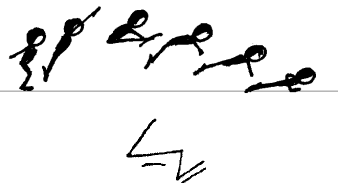
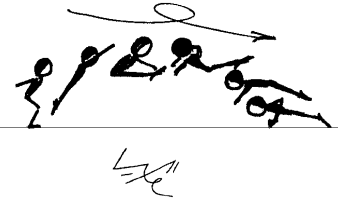

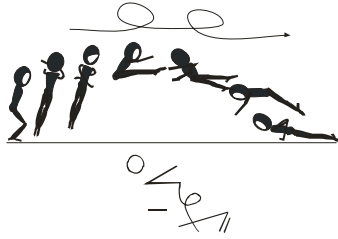

0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : BENT LEG(S) JUMP FAMILY (TUCK)				
	C 182 TUCK JUMP  		C 184 1/1 TURN TUCK JUMP  	
		C 193 TUCK JUMP TO SPLIT  	C 194 1/2 TURN TUCK JUMP TO SPLIT  	C 195 1/1 TURN TUCK JUMP TO SPLIT  
			C 204 TUCK JUMP TO PUSH UP  	C 205 1/2 TURN TUCK JUMP TO PUSH UP  

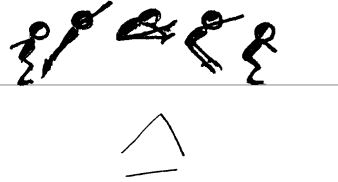
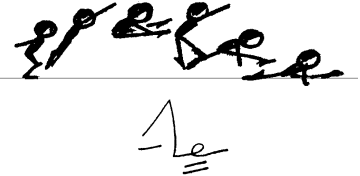
0.6	0.7	0.8	0.9	1.0
<p>C 186 2/1 TURN TUCK JUMP</p>				
<p>C 196 1 1/2 TURN TUCK JUMP TO SPLIT</p>	<p>C 197 2/1 TURN TUCK JUMP TO SPLIT</p>		<p>C 199 2 1/2 TURN TUCK JUMP TO SPLIT</p>	<p>C 200 3/1 TURN TUCK JUMP TO SPLIT</p>
<p>C 206 1/2 TURN TUCK JUMP 1/2 TWIST TO PUSH UP</p>	<p>C 207 1/1 TURN TUCK JUMP 1/2 TWIST TO PUSH UP</p>	<p>C 208 1 1/2 TURN TUCK JUMP 1/2 TWIST TO PUSH UP</p>		

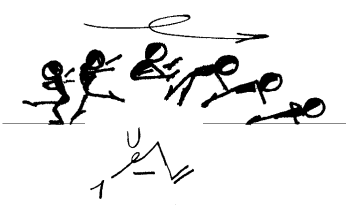


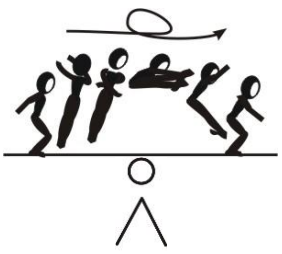
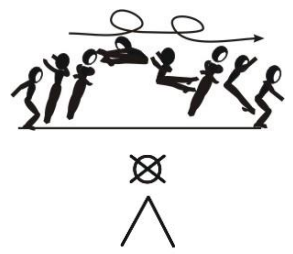
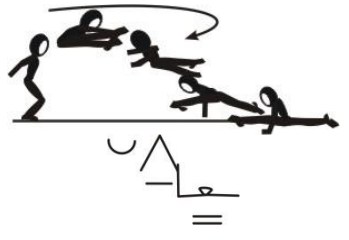
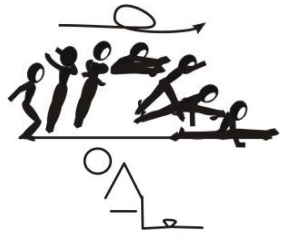
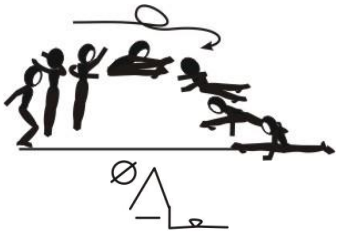
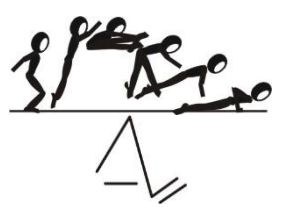
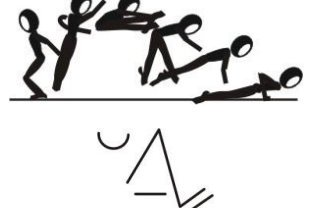


0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : BENT LEG(S) JUMP FAMILY (COSSACK)				
		C 223 COSSACK JUMP  		C 225 1/1 TURN COSSACK JUMP  
			C 234 COSSACK JUMP TO SPLIT  	C 235 1/2 TURN COSSACK JUMP TO SPLIT  
				C 245 COSSACK JUMP TO PUSH UP  

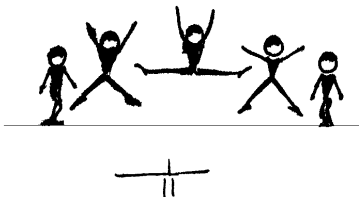

0.6	0.7	0.8	0.9	1.0
	<p>C 227 2/1 TURN COSSACK JUMP</p> 			
<p>C 236 1/1 TURN COSSACK JUMP TO SPLIT</p> 	<p>C 237 1 1/2 TURN COSSACK JUMP TO SPLIT</p> 	<p>C 238 2/1 TURN COSSACK JUMP TO SPLIT</p> 		
<p>C 246 COSSACK JUMP 1/2 TWIST TO PUSH UP</p> 	<p>C 247 1/2 TURN COSSACK JUMP 1/2 TWIST TO PUSH UP</p> 	<p>C 248 1/1 TURN COSSACK JUMP 1/2 TWIST TO PUSH UP (JULIEN)</p> 	<p>C 249 1 1/2 TURN COSSACK JUMP 1/2 TWIST TO PUSH UP (ALCAN)</p> 	

0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS: <i>PIKE JUMP FAMILY</i>				
			C 264 PIKE JUMP 	
				C 275 PIKE JUMP TO SPLIT 

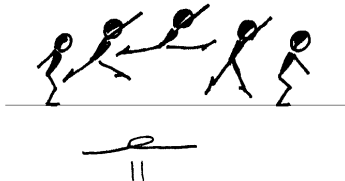
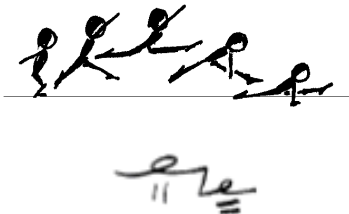
0.6	0.7	0.8	0.9	1.0
<p>C 266 1/1 TURN PIKE JUMP</p> 		<p>C 268 2/1 TURN PIKE JUMP</p> 		
<p>C 276 1/2 TURN PIKE JUMP TO SPLIT</p> 	<p>C 277 1/1 TURN PIKE JUMP TO SPLIT</p> 	<p>C 278 1 1/2 TURN PIKE JUMP TO SPLIT</p> 		
<p>C 286 PIKE JUMP TO PUSH UP</p> 	<p>C 287 PIKE JUMP 1/2 TWIST TO PUSH UP</p> 	<p>C 288 1/2 TURN PIKE JUMP 1/2 TWIST TO PUSH UP</p> 	<p>C 289 1/1 TURN PIKE JUMP 1/2 TWIST TO PUSH UP</p> 	<p>C 290 1 1/2 TURN PIKE JUMP 1/2 TWIST TO PUSH UP</p> 

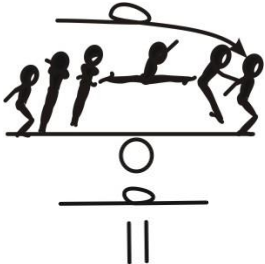
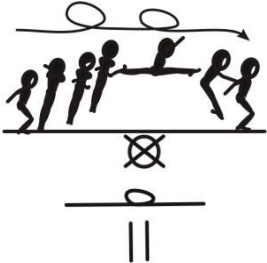
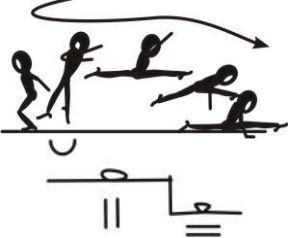
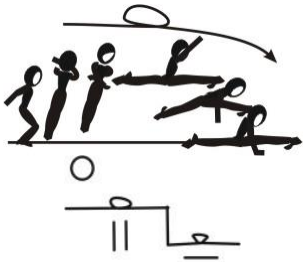
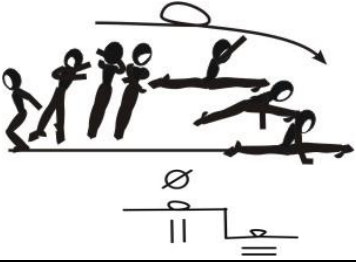
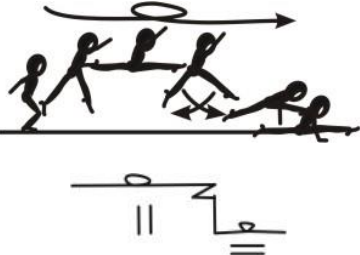
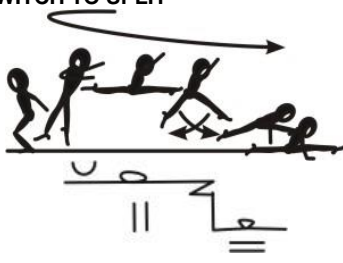
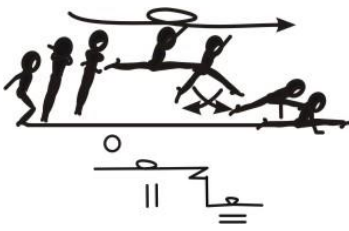
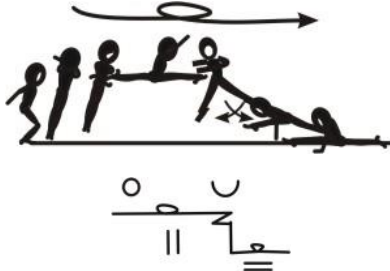
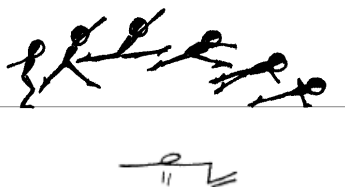
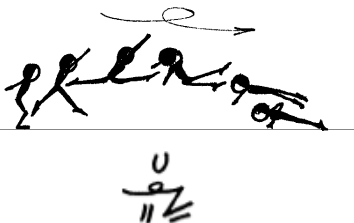
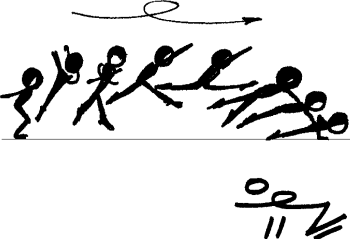
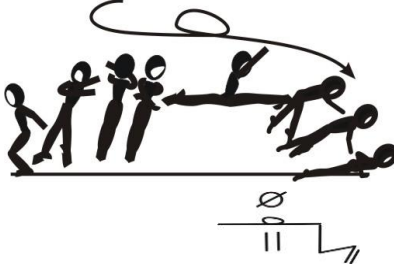
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : STRADDLE JUMP FAMILY (STRADDLE)				
			<p>C 314 STRADDLE JUMP</p> 	
				<p>C 325 STRADDLE JUMP TO SPLIT</p> 

0.6	0.7	0.8	0.9	1.0
	<p>C 307 1/2 TURN STRADDLE LEAP TO PUSH UP (KALOYANOV)</p> 	<p>C 308 1/1 TURN STRADDLE LEAP TO PUSH UP</p> 	<p>C 309 1/1 TURN STRADDLE LEAP 1/2 TWIST TO PU</p> 	
<p>C 316 1/1 TURN STRADDLE JUMP</p> 		<p>C 318 2/1 TURN STRADDLE JUMP</p> 		
<p>C 326 1/2 TURN STRADDLE JUMP TO SPLIT</p> 	<p>C 327 1/1 TURN STRADDLE JUMP TO SPLIT</p> 	<p>C 328 1 1/2 TURN STRADDLE JUMP TO SPLIT</p> 		
<p>C 336 STRADDLE JUMP TO PUSH UP</p> 	<p>C 337 1/2 TURN STRADDLE JUMP TO PUSH UP</p> 	<p>C 338 1/1 TURN STRADDLE JUMP TO PUSH UP</p> 	<p>C 339 1 1/2 TURN STRADDLE JUMP TO PUSH UP</p> 	



0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : STRADDLE JUMP FAMILY (FRONTAL SPLIT)				
			<p>C 354 FRONTAL SPLIT JUMP</p>  <p>The diagram shows a sequence of five stick figures illustrating a frontal split jump. The first figure is in a starting crouch. The second figure shows the jumper taking off with arms and legs extended. The third figure shows the jumper at the peak of the jump in a full split position with arms raised. The fourth figure shows the jumper descending with arms and legs extended. The fifth figure shows the jumper landing in a crouch. Below the sequence is a simple line drawing of a horizontal bar with two vertical lines underneath it, representing a vaulting horse.</p>	
				<p>C 365 FRONTAL SPLIT JUMP TO FRONTAL SPLIT</p>  <p>The diagram shows a sequence of five stick figures illustrating a frontal split jump to a frontal split. The first figure is in a starting crouch. The second figure shows the jumper taking off with arms and legs extended. The third figure shows the jumper at the peak of the jump in a full split position with arms raised. The fourth figure shows the jumper descending with arms and legs extended. The fifth figure shows the jumper landing in a crouch. Below the sequence is a simple line drawing of a horizontal bar with two vertical lines underneath it, representing a vaulting horse.</p>

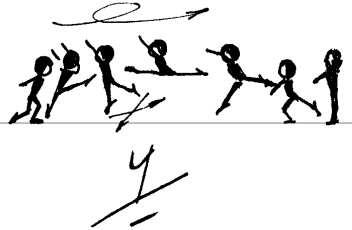
0.6	0.7	0.8	0.9	1.0
		<p>C 348 STRADDLE JUMP 1/2 TWIST TO PUSH UP</p>	<p>C 349 1/2 TURN STRADDLE JUMP 1/2 TWIST TO PUSH UP</p>	
<p>C 356 1/1 TURN FRONTAL SPLIT JUMP</p>		<p>C 358 2/1 TURN FRONTAL SPLIT JUMP</p>		
<p>C 366 1/2 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT</p>	<p>C 367 1/1 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT</p>	<p>C 368 1 1/2 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT</p>		
<p>C 376 FRONTAL SPLIT JUMP TO PUSH UP (SHUSHUNOVA)</p>	<p>C 377 1/2 TURN FRONTAL SPLIT JUMP TO PUSH UP</p>	<p>C 378 1/2 TURN FRONTAL SPLIT JUMP 1/2 TWIST TO PUSH UP</p>	<p>C 379 1/1 TURN FRONTAL SPLIT JUMP 1/2 TWIST TO PUSH UP</p>	

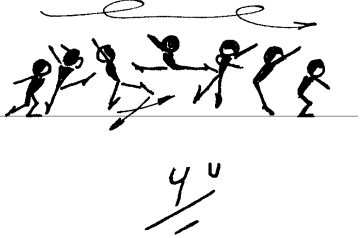
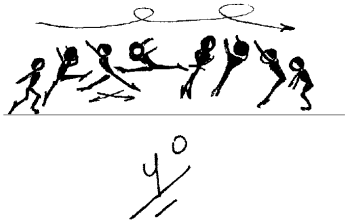
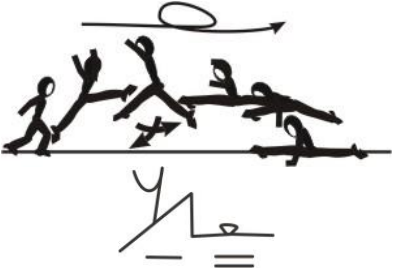
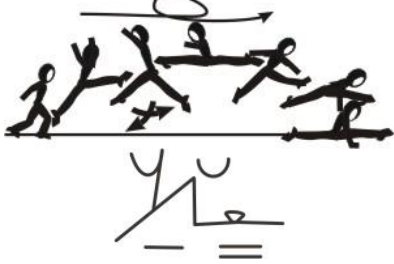
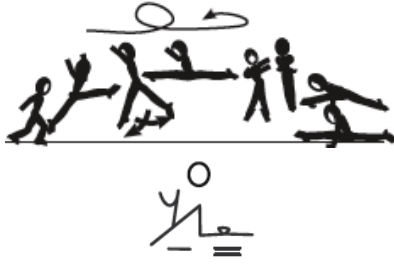
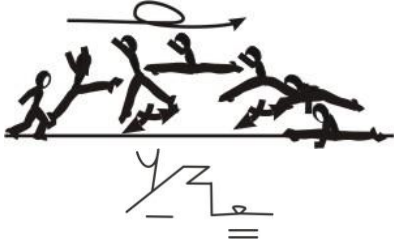
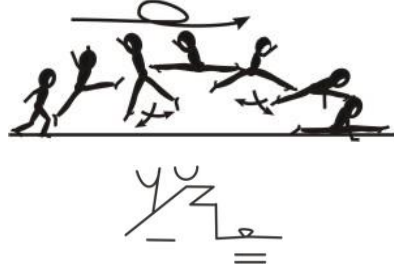
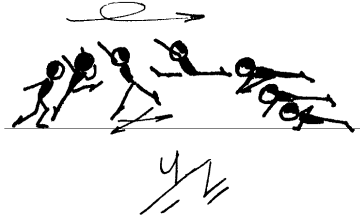

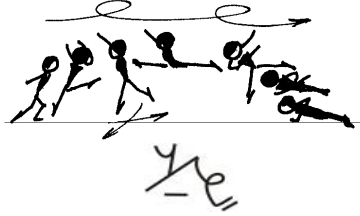
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : <i>SPLITJUMP</i> FAMILY (<i>SPLIT</i>)				
			C 384 SPLIT JUMP 	
				C 395 SPLIT JUMP TO SPLIT 

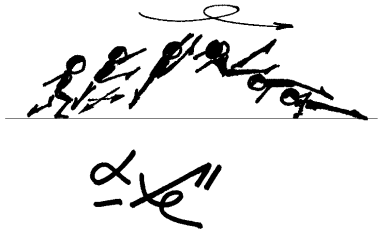
0.6	0.7	0.8	0.9	1.0
<p>C 386 1/1 TURN SPLIT JUMP</p> 		<p>C 388 2/1 TURN SPLIT JUMP</p> 		
<p>C 396 1/2 TURN SPLIT JUMP TO SPLIT</p> 	<p>C 397 1/1 TURN SPLIT JUMP TO SPLIT</p> 	<p>C 398 1 1/2 TURN SPLIT JUMP TO SPLIT DRAWING</p> 		
<p>C 406 SPLIT JUMP SWITCH TO SPLIT</p> 	<p>C 407 1/2 TURN SPLIT JUMP SWITCH TO SPLIT</p> 	<p>C 408 1/1 TURN SPLIT JUMP SWITCH TO SPLIT</p> 	<p>C 409 1 1/2 TURN SPLIT JUMP SWITCH TO SPLIT</p> 	
<p>C 416 SPLIT JUMP TO PUSH UP</p> 	<p>C 417 1/2 TURN SPLIT JUMP TO PUSH UP</p> 	<p>C 418 1/1 TURN SPLIT JUMP TO PUSH UP</p> 	<p>C 419 1 1/2 TURN SPLIT JUMP TO PUSH UP</p> 	


0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : SPLITJUMP FAMILY (SWITCH SPLIT LEAP)				
			C 424 SWITCH SPLIT LEAP  	C 425 SWITCH SPLIT LEAP ½ TURN  
				C 426 SWITCH SPLIT LEAP TO SPLIT  

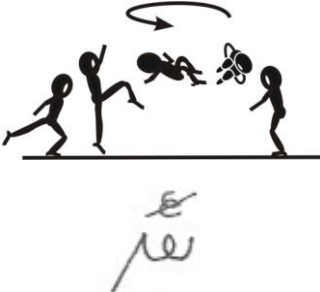
0.6	0.7	0.8	0.9	1.0
<p>C 436 SWITCH SPLIT LEAP 1/2 TURN TO SPLIT</p>  <p><u>Z₄</u></p>				
<p>C 446 SWITCH SPLIT LEAP TO PUSH UP</p>  <p><u>Z₂</u></p>				

0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : <i>SPLITJUMP FAMILY (SCISSORS LEAP)</i>				
				C 465 SCISSORS LEAP ½ TURN 

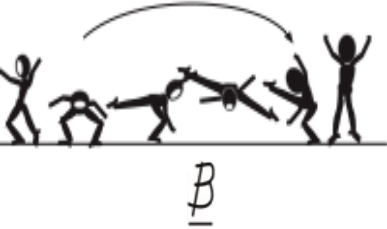
0.6	0.7	0.8	0.9	1.0
C 466 SCISSORS LEAP 1/1 TURN 	C 467 SCISSORS LEAP 1 1/2 TURN 			
C 476 SCISSORS LEAP 1/2 TURN TO SPLIT 	C 477 SCISSORS LEAP 1/1 TURN TO SPLIT 	C 478 SCISSORS LEAP 1 1/2 TURN TO SPLIT 		
	C 487 SCISSORS LEAP 1/2 TURN SWITCH TO SPLIT (MARCHENKOV) 	C 488 SCISSORS LEAP 1/1 TURN SWITCH TO SPLIT 		
	C 497 SCISSORS LEAP 1/2 TURN TO PUSH UP 	C 498 SCISSORS LEAP 1/2 TURN 1/2 TWIST TO PUSH UP 		C 500 SCISSORS LEAP 1/2 TURN 1/1 TWIST TO PUSH UP (NEZEZON) 





0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : KICK JUMP FAMILY (SCISSORS KICK)				
				C 505 SCISSORS KICK 1/2 TWIST TO PUSH UP 

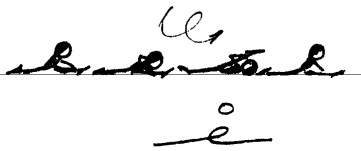



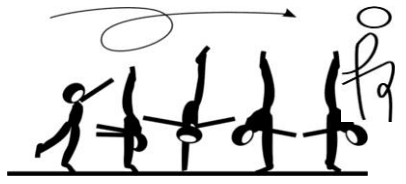
0.6	0.7	0.8	0.9	1.0
<p>C 506 1/2 TURN SCISSORS KICK 1/2 TWIST TO PUSH UP</p> 				

0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : OFF AXIS JUMP				
				<p>C 545 ½ TWIST OFF AXIS JUMP</p> 

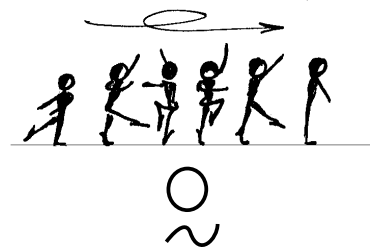
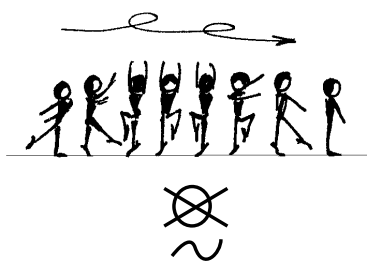
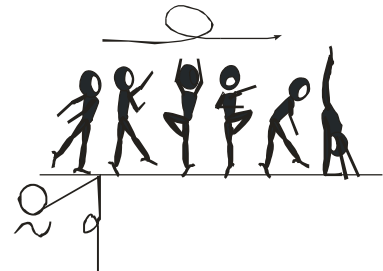
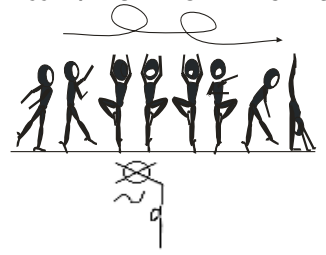
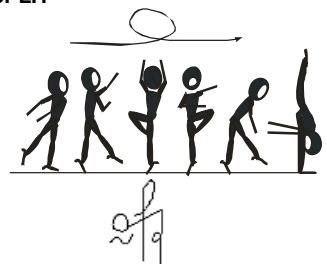
0.6	0.7	0.8	0.9	1.0
<p>C 546. 1/1 TWIST OFF AXIS JUMP</p>		<p>548 1 ½ TWIST OFF AXIS JUMP</p>	<p>C 549 2/1 TWISTS OFF AXIS JUMP</p>	
<p>C 556 ½ TWIST OFF AXIS JUMP TO FRONTAL SPLIT</p>	<p>C 557. 1/1 TWIST OFF AXIS JUMP TO FRONTAL SPLIT</p>		<p>C 559. 1 1/2 TWIST OFF AXIS JUMP TO FRONTAL SPLIT</p>	<p>C 560. 2/1 TWISTS OFF AXIS JUMP TO FRONTAL SPLIT (MAXIM²)</p>
<p>C 566 ½ TWIST OFF AXIS JUMP TO PUSH UP</p>	<p>C 567. 1/1 TWIST OFF AXIS JUMP TO PUSH UP</p>		<p>C 569. 1 1/2 TWIST OFF AXIS JUMP TO PUSH UP</p>	<p>C 570 2/1 TWISTS OFF AXIS JUMP TO PUSH UP (BENJAMIN)</p>


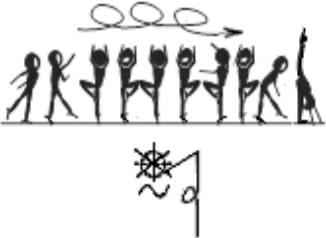
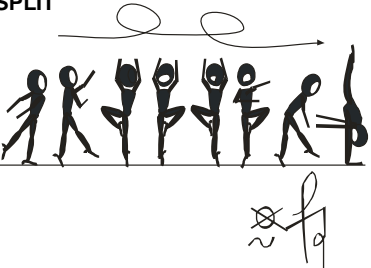

0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : <i>BUTTERFLY JUMP</i>				
			<p>C 584 BUTTERFLY</p> 	

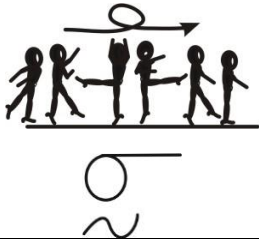
0.6	0.7	0.8	0.9	1.0
	<p>C 587 BUTTERFLY 1/1 TWIST</p>  			<p>C 790 BUTTERFLY 2/1 TWIST</p>  

0.1	0.2	0.3	0.4	0.5
GROUP D - BALANCE & FLEXIBILITY : SPLIT FAMILY (SPLIT, VERTICAL SPLIT WITH TURN)				
		D 103 SPLIT ROLL 		
	D 112 SPLIT THROUGH (PANCAKE) 			
D 121 VERTICAL SPLIT 	D 123 FREE VERTICAL SPLIT 		D 124 FREE VERTICAL SPLIT WITH 1/1 TURN 	

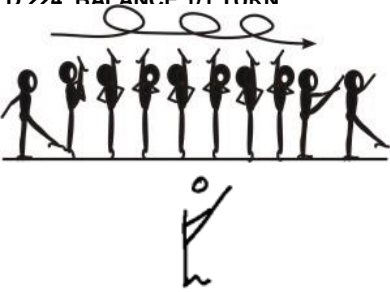
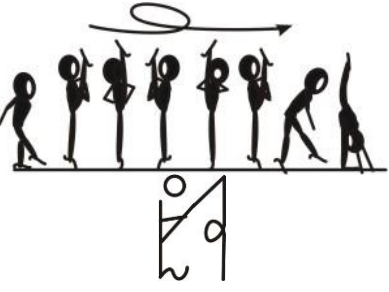
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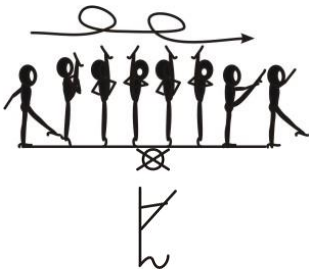
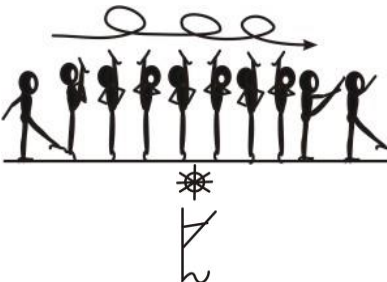
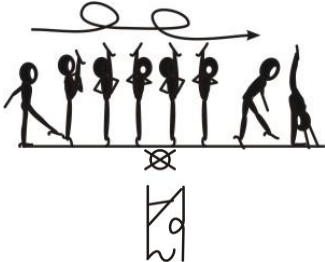
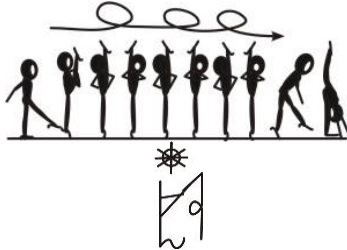
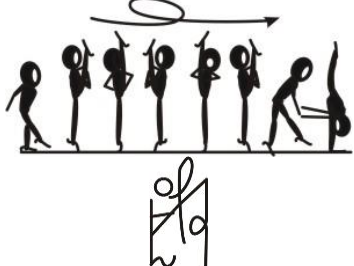
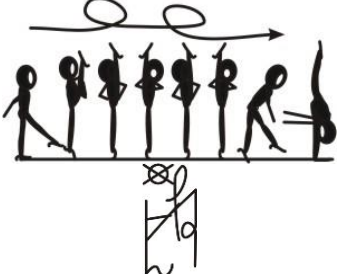
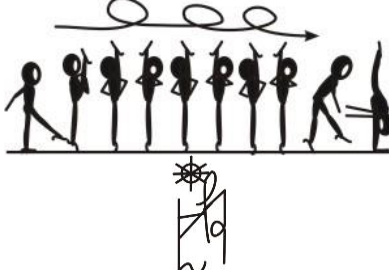
0.1	0.2	0.3	0.4	0.5
GROUP D - BALANCE & FLEXIBILITY : TURN FAMILY				
	D 142 1/1 TURN 		D 144 2/1 TURN 	
		D 153 1/1 TURN TO VERTICAL SPLIT 		D 155 2/1 TURN TO VERTICAL SPLIT 
			D 164 1/1 TURN TO FREE VERTICAL SPLIT 	

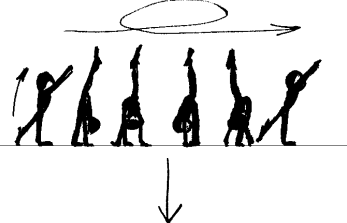
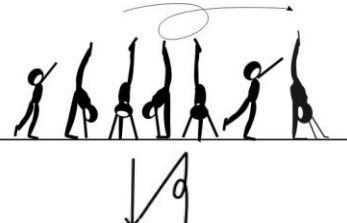
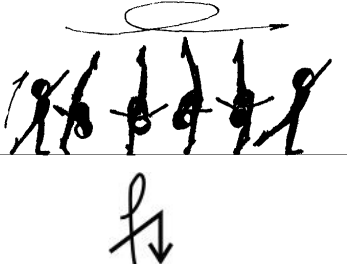
0.6	0.7	0.8	0.9	1.0
<p>D 146 3/1 TURN</p> 				
	<p>D 157 3/1 TURN TO VERTICAL SPLIT</p> 			
<p>D 166 2/1 TURN TO FREE VERTICAL SPLIT</p> 		<p>D 168 3/1 TURN TO FREE VERTICAL SPLIT</p> 		

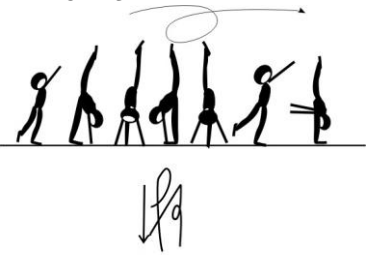
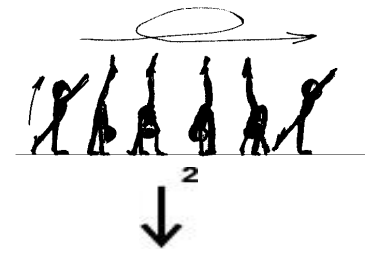
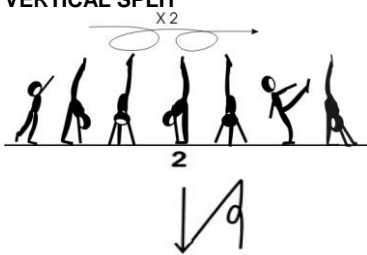
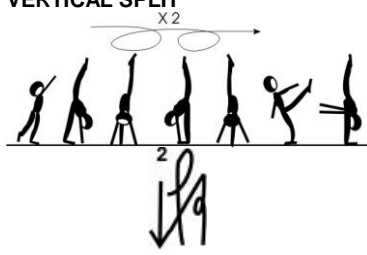
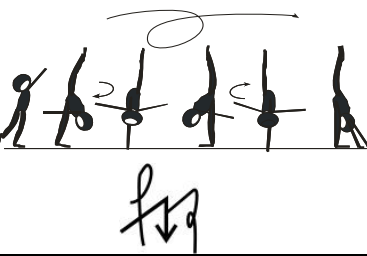
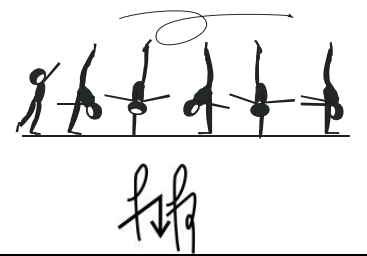
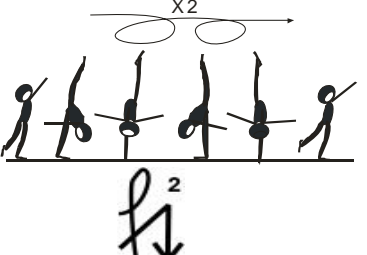
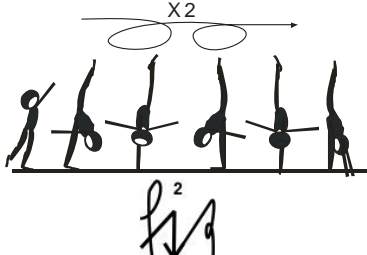
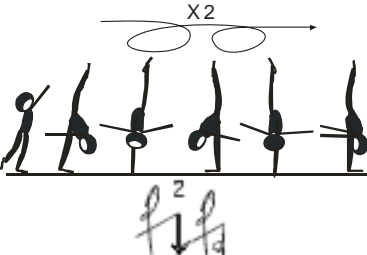
0.1	0.2	0.3	0.4	0.5
GROUP D - BALANCE & FLEXIBILITY : <i>TURN FAMILY (LEG AT HORIZONTAL)</i>				
				D 185 1/1 TURN WITH LEG AT HORIZONTAL 

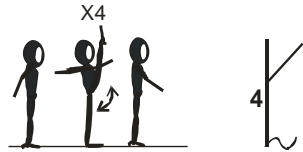
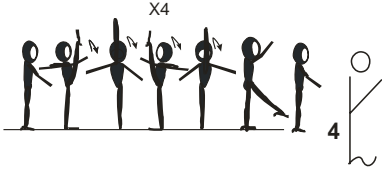
0.6	0.7	0.8	0.9	1.0
	<p>D 187 2/1 TURN WITH LEG AT HORIZONTAL</p>		<p>D 189 2/1 TURN WITH LEG AT HORIZONTAL</p>	
<p>D 196 1/1 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT</p>		<p>D 198 2/1 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT</p>		<p>D 200 3/1 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT</p>
	<p>D 207 1/1 TURN WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT</p>		<p>D 209 2/1 TURN WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT</p>	

0.1	0.2	0.3	0.4	0.5
GROUP D - BALANCE & FLEXIBILITY : <i>BALANCE TURN FAMILY</i>				
			<p>D 224 BALANCE 1/1 TURN</p> 	
				<p>D 235 BALANCE 1/1 TURN TO VERTICAL SPLIT</p> 

0.6	0.7	0.8	0.9	1.0
<p>D 226 BALANCE 2/1 TURN</p> 		<p>D 228 BALANCE 3/1 TURN</p> 		
	<p>D 237 BALANCE 2/1 TURN TO VERTICAL SPLIT</p> 		<p>D 239 BALANCE 3/1 TURN TO VERTICAL SPLIT</p> 	
<p>D 246 BALANCE 1/1 TURN TO FREE VERTICAL SPLIT</p> 		<p>D 248 BALANCE 2/1 TURN TO FREE VERTICAL SPLIT</p> 		<p>D 250 BALANCE 3/1 TURN TO FREE VERTICAL SPLIT</p> 

0.1	0.2	0.3	0.4	0.5
GROUP D - BALANCE & FLEXIBILITY : <i>ILLUSION</i> FAMILY				
			D 264 ILLUSION 	D 265 ILLUSION TO VERTICAL SPLIT 
				D 285 FREE ILLUSION 

0.6	0.7	0.8	0.9	1.0
<p>D 266 ILLUSION TO FREE VERTICAL SPLIT</p> 				
<p>D 276 DOUBLE ILLUSION</p> 	<p>D 277 DOUBLE ILLUSION TO VERTICAL SPLIT</p> 	<p>D 278 DOUBLE ILLUSION TO FREE VERTICAL SPLIT</p> 		
<p>D 287 FREE ILLUSION TO VERTICAL SPLIT</p> 	<p>D 288 FREE ILLUSION TO FREE VERTICAL SPLIT</p> 			
	<p>D 297 FREE DOUBLE ILLUSION</p> 	<p>D 298 FREE DOUBLE ILLUSION TO VERTICAL SPLIT</p> 	<p>D 299 FREE DOUBLE ILLUSION TO FREE VERTICAL SPLIT</p> 	

0.1	0.2	0.3	0.4	0.5
GROUP D - BALANCE & FLEXIBILITY : <i>HIGH LEG KICK FAMILY</i>				
	<p>D 302 FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL</p> 	<p>D 303 FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL 1/1 TURN</p> 		

0.6	0.7	0.8	0.9	1.0

FEDERATION INTERNATIONALE DE GYMNASTIQUE



2017 – 2020 CODE OF POINTS



Aerobic Gymnastics
Appendix IV
March 2016

Shorthand Symbols

The FIG Shorthand System

Introduction

In keeping with the directives of the Executive Committee to establish uniformity among the FIG disciplines, the following symbols were created. Whenever possible, the Women's Artistic Gymnastics symbols are used. The principles of the shorthand system are similar to this gymnastics discipline and allow the unique elements of Aerobic Gymnastics to be recorded.

It is with this in mind, that the Aerobics Commission has designed this first official shorthand for Aerobic Gymnastics. This system has been created and used over many years at International and National events. As announced and minuted at the Technical Symposium in Venice in March 1998, the system was already used at International Judges courses and beginning with the Intercontinental Judges Course in January 2001. The knowledge of these symbols will be tested as part of the exam to obtain the FIG Aerobic gymnastics Judges brevet.

As the sport continues to develop and the creation of new elements are added to this dynamic sport, the conventions in place in this short hand system will allow for consistency in the area of recording the routine.

The Aerobic Gymnastics Committee looks forward to seeing Aerobic Gymnastics take its place among the well established disciplines, and progress to the level of high performance that has been demonstrated over the past one hundred years in Gymnastics.

The Aerobic Gymnastics Committee appreciates the assistance and feedback of many colleagues in producing this document, reviewed and updated for this new cycle.

A handwritten signature in black ink, appearing to read 'J. Atkinson', with a stylized flourish underneath.

John Atkinson
Former AER FIG TC President
FIG Honorary Vice President

Principles of the shorthand system

1. Body Position



Straight



straddle



pike







tuck



cossack

2. Place the body

- In the air = airborne 
- In support = 
- Landing in support = from airborne going to the floor 
- Jump from two feet / feet together = 

3. Look at the pattern on the floor (rotation)



1/2 (180)



1/1 (360)



1 1/2 (540)



2/1 (720)



2 1/2 (900)



3/1 (1080)



1/2 Twist (180)



1/1 Twist (360)



1 1/2 Twist (540)



2/1 Twist (720)



2 1/2 Twist (900)



3/1 Twist (1080)

4. Actions with the body position



Switch



Straddle



Balance



Free, no support

1 One, using one arm or one leg (1 to the left of the symbol is leg or take off, 1 to the right of the symbol is the arm or landing) =

Hinge •

Lateral →

5. Convention

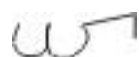
• Group A : Dynamic Strength



Push up



Plio Push up



Wenson PU



Straddle cut



Explosive A-Frame



High V



Double leg 1/1 circle



Flair



Helicopter

• Group B : Static Strength



Straddle support



L support



Straddle V support



V support



High V support



Lever



Planche

• **Group C : Jumps and Leaps**



Air turn



Free fall



Gainer 1/2 twist



Sagittal Scale



Tuck



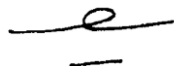
Cossak



Pike



Straddle



Split leap



Frontal split leap



Switch split leap



Scissors Kick



Scissors leap 1/2 turn

• **Group D : Balance and Flexibility**



Split



Frontal split



Vertical split



Turn



Sagittal balance



Balance 1/1 turn



Illusion

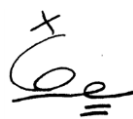


Free Illusion

6. Examples



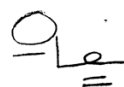
Flair to Wenson



Helicopter to split



Straddle support
1/1 turn



Air turn
to split



Straddle Jump
to Push up



Pike Jump
1/2 twist to PU



Free Illusion
to vertical split

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Aerobic Gymnastics
Appendix V
March 2016

WORLD AGE GROUP COMPETITIONS

AEROBIC GYMNASTICS FIG - WORLD AGE GROUP COMPETITIONS PROGRAMME 2017 – 2020

	National Development	Age Group 1	Age Group 2
AGE	9-11 in the year of the competition	12-14 in the year of the competition	15-17 in the year of the competition
CATEGORIES	Individuals (co-ed), MP, TR, GR	IW, IM, MP, TR, GR	IW, IM, MP, TR, GR Aerobic Dance (AD)
COMPETITION PROGRAMME		INTERNATIONAL COMPETITIONS AG 1 AND AG 2 <ul style="list-style-type: none"> - IM, IW, MP, TR, GR, - AD (AG2 6 competitors) QUALIFICATIONS Optional Member Federations FINALS: the 8 best units in EACH CATEGORY (max 2 units per country)	• WAGC - IM, IW, MP, TR QUALIFICATIONS: 2 units per country and per categories FINALS: the 8 best units in EACH CATEGORY - GR, AD QUALIFICATION: 1 per country and per category FINAL: the 8 best per category
EXCEPTIONS	No 1 arm push up No 1 arm support	No 1 arm push up No 1 arm support	
MUSIC LENGTH	1 minute 15 seconds (+/- 5sec)		1 minute 20 sec. (+/- 5sec)
DIFF ELEMENTS ACROBATIC ELEMENTS	6 MAXIMUM 2 elements from A1 to A3 (optional) Off Axis jump not allowed	8 MAXIMUM 2 elements from A1 to A6 (optional) Off Axis jump not allowed	8 ELTS (MP,TR, GR) / 9 ELTS (IM,IW) MAXIMUM 2 elements from A1 to A7 (optional)
COMBINATION OF DIFF ELEMENTS	No combination	1 combination of 2 diff elts allowed	2 combination of 2 diff elements allowed
COEFICIENT DIFF	The total score will be divided by 2 points for all categories		
COMPETITION SPACE	7 X 7 : IND – MP – TR 10 X 10 : GR	7 X 7 : IM – IW 10 X 10 : MP – TR – GR	10 X 10 : all categories
COMPULSORY ELEMENTS (Must be performed at the same time <u>without</u> any combination)	4 A) PU B) Straddle Support C) Air Turn D) Vertical Split	4 A) Helicopter to PU, Split or Wenson B) Straddle Support (max to 1/1turn) C) Tuck Jump 1/1 turn D) 1/1 Turn to Vertical Split	4 A) Helicopter to Split or Wenson B) Straddle Support (max to 2/1turns) C) Straddle Jump D) Illusion to Vertical Split /Free Illusion to Vertical Split
ELEMENTS ALLOWED VALUE	0.1 – 0.4 (1 element 0.5 point optional)	0.1 – 0.6 (1 element 0.7 point optional)	0.2 – 0.7 (1 element 0.8 point optional)
PUSH UP SPLIT LANDING	Maximum 1 JUMP landing in SPLIT	Maximum 1 JUMP landing in Split Maximum 1 JUMP landing in Push Up	Maximum 3 JUMPS landing in Split or PU
LIFT	0	1 lift optional, no value	1 lift, no value
ATTIRE	FIG Code of Points (no make-up) Optional tights Form fitting body shorts allowed (boys and girls).	FIG Code of Points (LIGH make-up)	FIG Code of Points
JUDGES' PANEL	2-4 A-Jury, 2-4 E-Jury, 1 or 2-D-Jury, 2-L-Jury, 1-T-Jury, 1-CJP EXCEPT for WAGc: 4 A-Jury, 4 E-Jury, 2-D-Jury, 2-L-Jury, 1-T-Jury, 1-CJP According to the FIG Judges rules, the FIG Technical Regulations, the Aerobic Gymnastics Code of Points.		

DEDUCTIONS

	National Development	Age Group 1	Age Group 2
AGE	9-11 years old in the year of the competition	12-14 years old in the year of the competition	15-17 years old in the year of the competition
DIFFICULTY DEDUCTIONS (-1.0 EACH TIME)	<ul style="list-style-type: none"> ▪ More than 6 elements ▪ Compulsory elements: missing or in any combination or not at the same time ▪ More than 4 floor elements ▪ More than 1 element of value 0,5 pt ▪ Elements in 1 arm support ▪ Elements landing to PU ▪ More than 1 element landing to split ▪ Combination of elements ▪ Repetition of an element 	<ul style="list-style-type: none"> ▪ More than 8 elements ▪ Compulsory elements: missing or in any combination-or not at the same time ▪ More than 5 floor elements ▪ More than 1 element of value 0,7 pt ▪ Elements in 1 arm support ▪ More than 1 element landing to PU ▪ More than 1 element landing to split ▪ More than 1 Combination of 2 / 3 elements ▪ Repetition of an element 	<ul style="list-style-type: none"> ▪ More than 9/10 elements ▪ Compulsory elements: missing or in any combination or not at the same time ▪ More than 5 floor elements ▪ More than 1 element of value 0,8 pt ▪ More than 3 elements landing in Split/PU ▪ Combination of 3 elements ▪ Repetition of an element
CJP DEDUCTION (-0.5 EACH TIME)	<ul style="list-style-type: none"> ▪ Performing Lift(s) ▪ Performing Acrobatic elements (A4 to A7) 	<ul style="list-style-type: none"> ▪ More than 1 Lift ▪ Performing Acrobatic elements (A7) 	<ul style="list-style-type: none"> ▪ More or less than 1 Lift ▪ Performing Salto 360° with twist

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Aerobic Gymnastics APPENDIX VI March 2016

Guide to Judging Aerobic Dance

AEROBIC DANCE

GENERAL INFORMATION

DEFINITION

Group choreography of 8 competitors, utilizing the Aerobic movements in Dance Style.

The routine must include 32 to 64 counts of STREET DANCE, as a 2nd style. The routine may include acrobatic and/or difficulty elements but they will not receive any value.

CATEGORIE:

AEROBIC DANCE : group of 8 competitors (males/females/mixed)

AGE

18 years or more in the year of the competition

TIME

1' 20" ± 5"

COMPETITION AREA

10m x 10m

MUSIC

Any style of music

DRESS CODE

- Athletic Appearance.
- Unitard or Two-piece leotard (Pants, long leggings, shorts and tops) are allowed.
- The underwear must not be seen.
- The attire can be different between the members but should be harmonized.
- Too large (loose) clothes are not allowed.
- The competitor must wear supportive aerobic or sports shoes.
- Hair must be secured close to the head.
- Additional items (tubes, sticks, balls, etc.), and accessories (belts, braces, bands, etc.) are not allowed.
- Attire depicting war, violence or religious themes is forbidden.
- Not sequins allowed for men.

LIFTS

1 lift optional and will not receive a value.



ARTISTIC (10 points)

1. Composition (complex & original):

- A. Music & Musicality
- B. Dance Content
- C. General Content
- D. Space / Formation

2. Performance:

- E. Artistry

EXECUTION (10 points)

- Technical Skill 7 pts.
- Synchronization 3 pts

CHAIR

The routine may include movements from other disciplines (without excessive use) well integrated into the Choreography.

Combination of acrobatic elements:

Maximum of 2 acrobatic elements in combination (=set) may be performed but must perform at the same time. If the same or different combination is performed consecutively, it will be counted as 2 or more.

If a different combination is performed at the same time, it will be counted as 1 set. Maximum of 3 sets of combinations may be performed.

Examples:

Round off + flic flac + salto = DEDUCTION

Round off + salto = NO DEDUCTION

- More than 2 acrobatic elements performed in combination (=sets):
-0.5 each time
- More than 3 acrobatic combination (sets) in the whole routine
-0.5 each time

JUDGES

Chair of Judges' Panel (1), A (4), E (4), Line (2), Time (1)

ARTISTIC

1. COMPOSITION (Complexity / Originality)

A) Music & Musicality:

Selection & Composition:

Any kind of music can be used. A good musical selection will help establish the structure and pace, as well as the theme of the exercise. It will support and highlight the performance. There must be a strong cohesion between the overall performance and the choice of music.

Technically the music must be perfect, without any abrupt cuts, it should flow, with a clear start and clear ending, with well integrated sound effects (if they are included), respecting the musical phrases that can be 8 counts or not but must respect a structure giving the feeling of unity. The recording and mixing of music must be of professional quality and well integrated.

For the second style, it is recommended to use a different music from the main theme in order to be recognizable as a different style.

Usage (Musicality):

Musicality is the ability of a performer or performers to interpret music and to demonstrate not only its rhythm and speed, but also its flow, shape, intensity and passion within his or her physical performance. All movements must fit perfectly with the chosen music. The style of the routine must harmonize with the idea of the music. The composition of the movements must harmonize with the music structure (rhythm, beats, accents, and phrase), and timing.

B) Dance Content:

In the Dance Content, dance movements are evaluated throughout the routine, including the 2nd style.

The dance content must have high correlations with the theme and the style of the music.

It is recommended to show high level of creativity in the dance content, especially by using the music style and accents, but without repetitions. The second style must be clearly different from the rest of the choreography and must show high degree of creativity.

C) General Content:

The general content of the routines are:

- Transitions / Linking
- Partnerships, Collaborations
- Lift (if included)
- Other discipline moves (if included)

The routine should include minimum of 4 movements (or set of movements) from the General Content.

With above movements, evaluate the following criteria:

Complexity/Variety:

COMPLEX MOVEMENTS	➡	HIGHER SCORE
SIMPLE MOVEMENTS	➡	LOWER SCORE

Complexity/Variety:

The movements are complex when many body parts are involved simultaneously and they are hard to perform.

Complex movements should receive higher evaluation than simple movements.

To evaluate the variety of the routines, the A judges will take into consideration that all of these movements must be without repetition or reiteration of the same or similar types of movements. These should include different actions, different forms, and different types of movements and different physical capacities.

Fluency:

The connection from/to movements must be smooth and fluid.

All movements presented in the routine must be linked without any unnecessary pauses, smoothly, easily performed, without showing fatigue (laborious/hesitant) or be heavy, showing agility.

D) Space:

Use of the competition area and formation

The competition area must be effectively used throughout the routine with well-balanced structure of the choreography.
All three levels (floor-work, standing, airborne) of the competition space must be used.

Formations:

Formations include positions / positioning of the partners and the way in which they change positions to another formation or in the same formation and distances between the competitors.

Throughout the routine, different formations and different positions of the team-mates must be shown (including distances between gymnasts far versus close)

The formation changes must be fluent, showing originality and complexity.

E) Artistry:

Artistry is the ability of the competitor(s) to transform the composition from a well-structured routine into an artistic performance. Gymnasts must, therefore, demonstrate Musicality, Expression and Partnership in addition to the impeccable execution.

They must combine the elements of the art and the sport into one attractive message towards the audience, in sport manner.

Unique/memorable routines include details to enhance the quality of the routine.

All the components of the choreography must fit perfectly together in order to transform a sport exercise into an artistic performance, with creative and unique characteristics by respecting the specificity of Aerobic.

Quality of the performance

Competitor(s) must give a clean athletic impression with high quality movements.

The athletic impression must be appropriate for an Aerobic Dance.

Originality/Creativity and expression:

Originality / Creativity of the routines, including not only the theme of the exercise according to the music selected but also the innovation and uniqueness in other movements (lift, partnerships, transitions, etc.) performing with natural and genuine expression.

The routine should be like a small piece of art, which should leave something memorable, a story or an impression, created with the means of Aerobic Gymnastics.

Creative routines when all the routine components match perfectly with the music and the theme of the exercise in sport manner, making captivating and impressed the audience

The originality in the second style will be an essential factor.

- Originality with the idea of the choreography
- Originality of the 2nd style selected and well integrated.
- Originality in utilizing other discipline's movements.

Presentation of new, creative and original movements (collaborations, transitions, etc)

The competitors must demonstrate that they are a team as a unit and therefore show the advantages of being more than one person. This includes the working relationship between the members.

How a gymnast or group of gymnasts generally present themselves to the jury and the public

Attitude and range of emotion that is expressed not only on the faces, but in the bodies of the gymnasts

The ability to control/manage expression during the performance of the most difficult or complex movements

Evaluation:

Refer to Appendix 1 in each area and adapt to Aerobic Dance.

SCALE for ARTISTIC Evaluation

Criteria	Unacceptable		Poor		Satisfactory		Good		Very Good		Excellent
Music / Musicality	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Dance Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
General Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Space / Formation	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Artistry	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0

EXECUTION

EVALUATION

All movements must be performed with maximum precision without errors. The evaluation will be accorded to the Aerobic Gymnastics FIG COP and the Appendix II. The execution score is on 10 points, the evaluation is composed of 2 sub-criteria.

Function

The judging of Execution is based on the following:

- A. Difficulty and Acrobatic Elements (if included)
- B. Choreography
- C. Synchronization

1. Technical skill (7 pts)

The E- Judges evaluates the Technical Skills of all movements including Difficulty and Acrobatic Elements, Choreography (Dance content, Transitions, Links, Partnerships and Lifts).

The ability to demonstrate: strength, explosive power, flexibility and movements with perfect execution throughout the routine.

Physical Capacities

Form, posture and alignment

- The ability to maintain body control in all segments.

Precision

- All movements must be performed with perfect control.

Strength, power, flexibility

- The ability to demonstrate strength and power.

- The ability to demonstrate flexibility.

2. Synchronization (3pts.)

The ability to execute all movements as a unit: -0.1 point each time.

Maximum deduction for synchronization is 3.0 points

Deductions for Execution:

A.1. Elements: Difficulty / Acrobatic (if included)

- Execution of difficulty elements is to assess the Technical Skill while the competitors perform. (See Appendix II)

Maximum deductions for an element: -0.5

Deductions for Elements (Difficulty / Acrobatic)			
Small	Medium	Large	Fall
0.1	0.3	0.5	1.0

A.2. Choreography:

Deductions for Choreography	Small	Medium	Fall
Dance content (each unit of 8 counts)	0.1	0.3	1.0
Transitions & Links (each time)	0.1	0.3	1.0
Lift	0.1	0.3	1.0
Partnership & Collaboration	0.1	0.3	1.0

A.3.Synchronization:

Synchronization is the ability to execute all movements as a unit (between the members), with identical range of motion, start and finish at the same time and

be of the same quality. This also includes arm movements; each movement pattern must be precise and identical.

Deductions for Synchronization	
Each time	0.1
Whole routine	Maximum 3.0

CHAIR

Deductions given by the Chair of Judges Panel are made as follows:

Presentation fault	0.2 point	
Attire	0.2 point	each time
Missing national emblem	0.3 point	
Interruption of performance (by all competitors) for 2-10 sec	0.5 point	each time
Time infraction	0.2 point	
Time fault	0.5 point	
Failure to appear on the competition area within 20 seconds	0.5 point	
More than one lift	0.5 point	each time
More than 2 acrobatic elements performed in combination	0.5 point	each time
More than 3 acrobatic combinations (sets) in the whole routine	0.5 point	each time
A standing lift higher than 2 standing persons	0.5 point	each time
Themes in contravention of the Olympic Charter and the Code of Ethics	2.0 points	
Stop of performance	2.0 points	
Presence in prohibited area, improper behaviour / manners	warning	
National tracksuit not being worn (see TR 2009 Art.10.4)	warning	
Competition attire not being worn at medal award ceremony (see TR 2012, Art.10.4)	warning	
Walk-over / Serious breaches of the FIG Statutes, TR and COP	disqualification	

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Aerobic Gymnastics APPENDIX VII March 2016

Guide to Judging Aerobic Step

Aerobic Step

GENERAL INFORMATION

DEFINITION

Group choreography (*8 competitors, any composition*), utilizing the Aerobic basic steps and arm movements with equipment (Step), performing to the music. The routine must NOT include any Difficulty and Acrobatic elements.

CATEGORIE:

AEROBIC STEP GROUP: 8 competitors (males/females/mixed)

AGE

18 years or more in the year of the competition

EQUIPMENT

Step (platform)

TIME

1' 20" ± 5"

COMPETITION AREA

10m x 10m

MUSIC

Any style of music



DRESS CODE

- Athletic Appearance.
- Leotard, Unitard and Two-piece leotard (Pants, long leggings, shorts and close fitting tops) are allowed.
- The underwear must not be seen.

- The attire can be different between the members but should be harmonized.
- Large (loose) clothes are not allowed.
- The competitor must wear supportive aerobic or sports shoes.
- Hair must be secured close to the head.
- Additional items (tubes, sticks, balls, etc.), and accessories (belts, braces, bands, etc.) are not allowed.
- Attire depicting war, violence or religious themes is forbidden.
- No sequins allowed for men.

LIFTS

1 lift optional, no value will be given. (Propelling in the lift is prohibited)

ARTISTIC (10 points)

1. Composition (complex & original):

- A. Music & Musicality
- B. Step Content
- C. General Content
- D. Space / Formation

2. Performance:

- E. Artistry

EXECUTION (10 points)

- Technical Skill 7 pts.
- Synchronization 3 pts

JUDGES

Chair of Judges' Panel (1), A (4), E (4), Line (2), Time (1)

ARTISTIC

The routine must use the Step (platform) to the maximum throughout the routine by stepping with Aerobic Basic Steps (Step-up/Step-down, V-step, Knee-Lift, Kick, Step touch, Tap-up/Tap-down, Turn Step, Over the Top, Lunge, etc.) throughout the routine in combination with arm movements.

The routine must include consecutive 3 sets of 8-count (24-counts) stepping performed by all members without moving the Steps (platforms).

The movements must be adequate for step (platform) and involve to the maximum of stepping with less choreography on the surface.

The team must present choreography as a unit.

The work must be synchronized or in cannon and the team must utilize the step (platform) to the maximum.

Choreography must show the change of formations with or without the step (platform).

Building (stacking) the Steps (platforms) is not allowed except in the final pose, if included.

The step routines should include:

- Step actions with different orientations and approaches to the step
- Formation changes, and different way to carry the step from one place to another
- Partnerships (collaboration) between the members of the group and the step (position of the step, use of the step)

LIFT

Each routine may include one lift. The lifted person(s) may use the platform to be lifted.

Propelling is prohibited.

CRITERIA (refer to Appendix I, Guide to Judging Artistic)

1. COMPOSITION (Complexity / Originality)

A) Music & Musicality

Selection & Composition:

Any kind of music can be used.

A good musical selection will help establish the structure and pace, as well as the theme of the exercise. It will support and highlight the performance. There must be a strong cohesion between the overall performance and the choice of music.

Technically the music must be perfect, without any abrupt cuts, giving a sense of one music piece, it should flow, with a clear start and clear ending, with well integrated sound effects (if they are included), respecting the musical phrases that can be 8 counts or not but must respect a structure giving the feeling of unity. The recording and mixing of music must be of professional quality and well integrated

Usage (Musicality):

Musicality is the ability of a performer or performers to interpret music and to demonstrate not only its rhythm and speed, but also its flow, shape, intensity and passion within his or her physical performance. All movements must fit perfectly with the chosen music. The style of the routine must harmonize with the idea of the music. The composition of the movements must harmonize with the music structure (rhythm, beats, accents, and phrase), and timing.

B) Step Content

In the Step Content, the Aerobic Movement Patterns (AMP) performed utilizing Step (platform) is evaluated throughout the routine. All the basic movements are possible to perform with the equipment of Step (platform).

Amount of Step Sequences:

Throughout the routine, Step Sequences must be performed.

The routine should provide a sufficient amount of complete Step sequence sets. The number of Step sequences required is minimum of 8 sets, including

consecutive 3 sets of 8-count (24-counts) stepping performed by all members without moving the Steps (platforms).

Step Sequences utilizing the Step (platform) must be shown throughout the routine and involve maximum of stepping and less choreography or Transitions/Linking on the surface without the equipment (no more than eight counts).

Complexity /Variety:

The complexity of the step actions must be demonstrated by using the coordination criteria (arms and leg movements) requiring high level of body coordination.

Step sequences must include many variations of stepping actions with arm movements without consecutive repetitions, utilizing basic steps to produce complex combinations and must be recognizable as continuous movement patterns.

Orientation changes must be included in the series of stepping or movements. This means that the directions of the body should be facing various directions (not the face but the chest).

C) General Content:

The general content of the routines are:

- Transitions / Linking
- Change of step from one step to another (Step transition)
- Partnership (Collaboration)
- Lift (if included)

The routine should include minimum of 4 movements (or set of movements) from the General Content.

With above movements, evaluate the following criteria:

Complexity/Variety:

COMPLEX MOVEMENTS	➡	HIGHER SCORE
SIMPLE MOVEMENTS	➡	LOWER SCORE

The movements are complex when many body parts are involved simultaneously and they are hard to perform.
Complex movements should receive higher evaluation than simple movements.

To evaluate the variety of the routines, the A judges will take into consideration that all of these movements must be without repetition or reiteration of the same or similar types of movements. .

To evaluate the variety of the routines, the A judges will take into consideration that all of these movements must be without repetition or reiteration of the same or similar types of movements. These should include different actions, different forms and different types of movements.

Fluidity:

All movements (step actions-step choreography, transitions, links, partnerships, etc.), must be perfectly connected between them and with the style and rhythm of the music, by using the step to the maximum.
The movements must be performed smoothly.

D) Space and Formation

The competition area must be used, with a balanced distance between the members of the group with or without the step by using:

- Different formations
- Change of positions between the members
- Different distances between the members of the group (short vs. long distances)
- Change of levels
- Different orientation

Formations:

Formations include the relative positions of the partners and the way in which they change positions to another formation as well as the distance(s) between the competitors.

The formation changes should be fluid and the formation and positions showing both originality and complexity.

The transporting (carrying) of the step platform should be dynamic and smooth

E) Artistry:

- Quality of the performance
- Originality/Creativity and expression

Quality:

The quality (mastery/perfection) of the routine is essential, by showing high degree of perfect execution, with the correct technique of all movements.

Competitor(s) must give a clean athletic impression with high quality movements (clear and sharp). Athletic impression that is appropriate for an Aerobic Step.

Originality/Creativity and expression:

The routine should be like a small piece of art, which should leave something memorable, a story or an impression, created with the means of Aerobic Gymnastics.

Creative routines when all the routine components match perfectly with the music and the theme of the exercise in sport manner, making captivating and impressed the audience

Presentation of new, creative and original movements (collaborations, transitions, etc.)

The competitors must demonstrate that they are a team as a unit and therefore show the advantages of being more than one person. This includes the working relationship between the members.

How a gymnast or group of gymnasts generally present themselves to the jury and the public

Attitude and range of emotion that is expressed not only on the faces, but in the bodies of the gymnasts

The competitors must show an enthusiastic attitude during the whole routine, with genuine and pleasant facial expressions, reaching the audience with their originality and creativity, showing self-confidence.

Evaluation:

Refer to Appendix 1 in each area and adapt to Aerobic STEP.

SCALE for ARTISTIC Evaluation

Criteria	Unacceptable		Poor		Satisfactory		Good		Very Good		Excellent
Music / Musicality	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Step Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
General Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Space / Formation	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Artistry	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0

EXECUTION

EVALUATION

All movements must be performed with maximum precision without errors. The evaluation will be accorded to the Aerobic Gymnastics FIG COP and the Appendix II. The execution score is on 10 points, the evaluation is composed of 2 sub-criteria.

Function

The judging of Execution is based on the following:

- A. Choreography
- B. Synchronization

1. Technical skill (7 pts)

The E- Judges evaluates the Technical Skills of all movements including Choreography (AMP, Transitions, Links, Partnerships and Lift).

The ability to demonstrate: strength, explosive power, flexibility and movements with perfect execution throughout the routine.

Physical Capacities

Form, posture and alignment

- The ability to maintain correct posture and alignment.
- The ability to maintain body control in all segments.

Precision

- All movements must be performed with perfect control.
- Placement of the steps on the floor.

Strength, power, flexibility

- The ability to demonstrate strength and power.
- The ability to demonstrate flexibility.

2. Synchronization (3pts.)

The ability to execute all movements as a unit: -0.1 point each time. Maximum deduction for synchronization is 3.0 points

Deductions for Execution:

A.1. Choreography:

The ability to demonstrate movements with maximum precision while performing AMP (on the step), Transitions & Link, Lift and Physical Interactions (collaboration)

Deductions for Choreography	Small	Medium	Fall
AMP on the step (each unit)	0.1	0.3	1.0
Transitions & Links (each time)	0.1	0.3	1.0
Lift	0.1	0.3	1.0
Partnership & Collaboration	0.1	0.3	1.0
Handling the Step			1.0

A.2. Synchronization:

Synchronization is the ability to execute all movements as a unit (between the members), with identical range of motion, start and finish at the same time and be of the same quality. This also includes arm movements; each movement pattern must be precise and identical.

Deductions for Synchronization	
Each time	0.1
Whole routine	Maximum 3.0

CHAIR

PROHIBITED MOVEMENTS: (deduction -0.5 each time)

- Propelling (throwing in the air) the step(s) and/or competitor(s).
(Propelling is defined as when a person is thrown by a partner or a partner is used to spring off into an airborne position. Airborne is defined as when a person has no contact with the surface or the partner).
- Violently handling the step (to kick and/or to throw the step/s to the other competitor/s or in the air).
- Any difficulty / acrobatic element
- Jump from the step to the other step.
- Prohibited elements and moves are listed in Aerobic Gymnastic FIG-COP 2017-2020:

Deductions given by the Chair of Judges Panel

Presentation fault	0.2 point	
Attire	0,2 point	each time
Missing national emblem	0,3 point	
Time infraction	0,2 point	
Time fault	0,5 point	
More than one lift	0,5 point	each time
Prohibited movements / Difficulty / Acrobatic Elements	0,5 point	each time
Prohibited lift (propelling)	0,5 point	each time
A standing lift higher than 2 standing persons	0,5 point	each time
Failure to appear on the competition area within 20 seconds	0.5 point	
Interruption of performance (by all competitors) for 2-10 sec	0.5 point	each time
Stop of performance	2.0 points	
Themes in contravention of the Olympic Charter and the Code of Ethics	2.0 points	
Presence in prohibited area	warning	
Improper behaviour/manners	warning	
National tracksuit not being worn (see TR 2016 Art.10.4)	warning	
Competition attire not being worn at medal award ceremony (see TR 2016 Art.10.4)	warning	
Walk-over	disqualification	
Serious breaches of the FIG Statues, TR and COP	disqualification	