

FÉDÉRATION INTERNATIONALE  
DE GYMNASTIQUE



**AEROBIC GYMNASTICS**  
**Code of Points 2013 – 2016**

**Edition SEPTEMBER 2012**

The English version is the official text  
Version October 8, 2012

Approved by the FIG Presidential Commission on October 8, 2012

An update including minor amendments and clarifications will be published after the Intercontinental Judges Course

***This Code of Points should be approved by the FIG Executive Committee to use from 1<sup>st</sup> January 2013 / 2016.***

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 2013 - 2016

**By Mireille Ganzin- President FIG Aerobic Gymnastics Technical Committee**

The FIG Aerobic Gymnastics Technical Committee is pleased to provide this final Code of Points 2013/2016 to the FIG EC and the FIG Members Federations, proposed for implementation January 1<sup>st</sup> 2013 - 2016.

The Code of Points has taken into account suggestions made by

- a. The FIG Continental Unions Aerobic Gymnastics Technical Committee
- b. FIG Member Federations during the AER Symposium 2011
- c. International Experts and FIG Aerobic Gymnastics Working Group Experts.
- d. FIG Aerobic Gymnastics Athletes Representative
- e. FIG Aerobic Gymnastics Technical Committee Members

The most important changes are reflected in:

- FIG Code of Points Artistic contents and Appendix 1 rewritten.
- Execution simplified with accompanying illustrated tables of deductions.
- Written description in Appendix II reviewed and corrected.
- Minimum requirements reviewed and some Difficulty values readjusted.
- Review of the Difficulty element pool.
- All categories: length of exercise 1'30" and 10 difficulty elements.
- Review of the Co-efficient for Trios and Groups.
- Reduction to two lifts for MP, TR and GR.
- Reduction to 5 members in GR category.
- Floor area: 10 m x 10m for all Senior categories.
- Tie breaking rule ONLY for Qualification.
- Review of the Prohibited moves list with accompanying illustrated table.
- Appendix V: Review of the World Age Group Programme.
- Appendix VI: Aero Dance FIG rules.
- Appendix VII: Aero Step FIG rules.

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; I wish also to thank N.Vieru (ROU) for his recommendations and guidance during the last two cycles, Slava Corn, FIG Vice President, responsible for Aerobic Gymnastics, and John Atkinson, Honorary FIG Vice President and former FIG AER TC President for their support, cooperation and their valuable advices during all this cycle.



## 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 Lyn Heward from Cirque du Soleil and Daniella Nanova, Choreographer and former Rhythmic Gymnastics Champion for their cooperation and their very useful advices.*

*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
	Gerald Bidault	FRA

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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 originate 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 (see also 4.2.1)**

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
- attend the competition orientation meeting

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
- (women: dark blue or black suit with skirt or trousers and white blouse)
- (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 Aerobic Gymnastics Committee:

- 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 top eight of all categories may participate in the finals.

#### **C. TIE BREAKING RULES**

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

Only in QUALIFICATIONS in case of a tie at any place, 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.

In FINAL in case of a tie at any place, the tie will not be broken.

#### **D. RANKING BY TEAMS**

*(see T.R. Sect 6 - 3.2 d)*

In case of a tie at any place, 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 commence 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. 2012, section 1, reg 4.4)  
The draw will be adjusted according to this principle. If a gymnast or group compete 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 compete 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** shall 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 7.

## **1.9 FACILITIES**

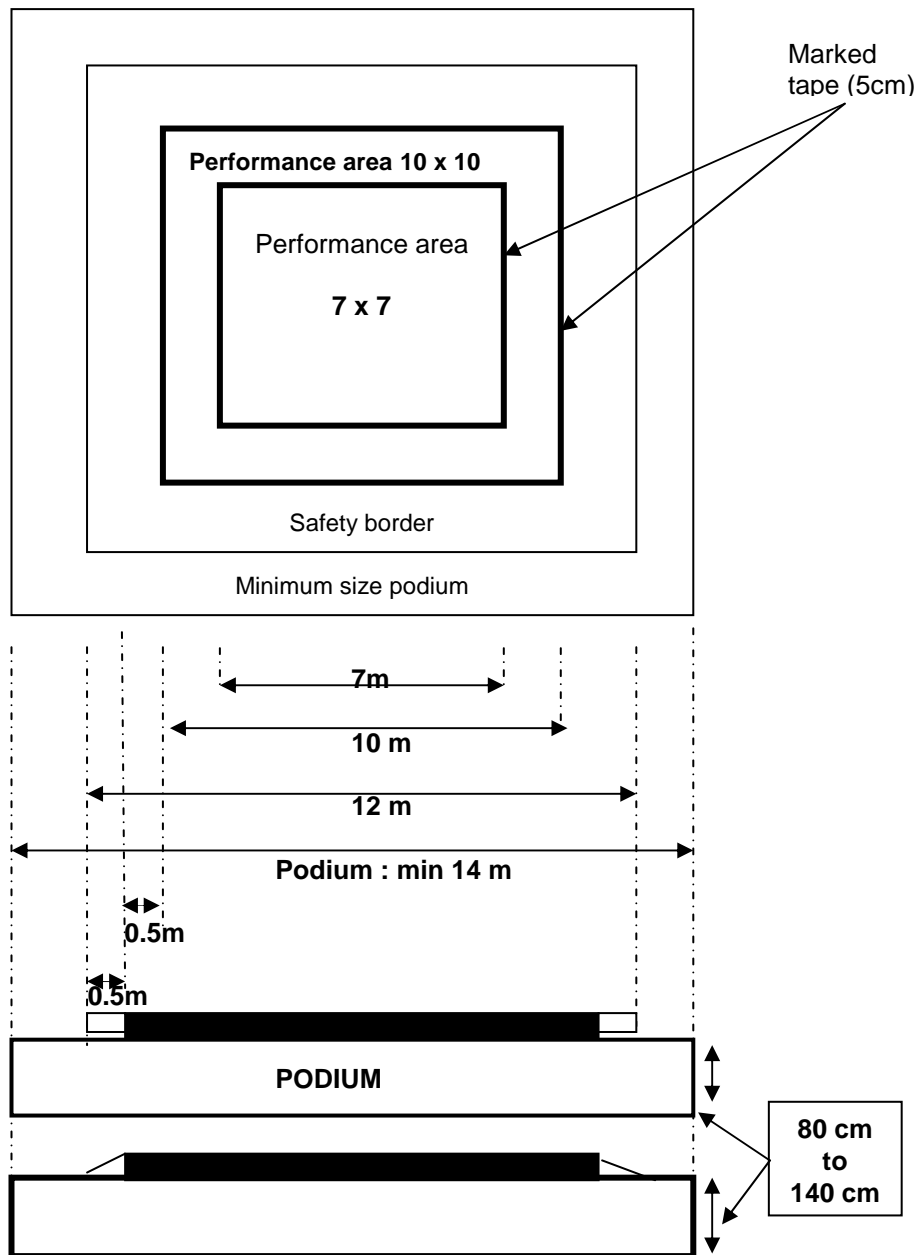
### **A. TRAINING AREA**

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 Organisers 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											
A	E	A	E	T	CJP	D	D	A	E	A	E
1	5	2	6			9	10	3	7	4	8

JUDGES PANEL B											
A	E	A	E	T	CJP	D	D	A	E	A	E
1	5	2	6			9	10	3	7	4	8

2 R	2 R	SUPERIOR JURY & SUPERVISORS						2 R	2 R
E / A	E / A	ES / AS / SJP / DF / DF / ES / EA						E / A	E / A

Keys : Artistic (A) – Execution (E) – Difficulty (D) –Time (T) – Chair (CJP) – Reference Judges (R)

Execution Supervisor (ES) – Artistic Supervisor (AS)

Difficulty Supervisor (DS)

Superior Jury President (SJP)

#### **D. RESTRICTIONS**

Competitors, coaches and all unauthorised 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 unauthorised 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 Organising Committee 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 competition organiser 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.

In case of a tie at any place in FINAL, the tie is not broken.

### **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.

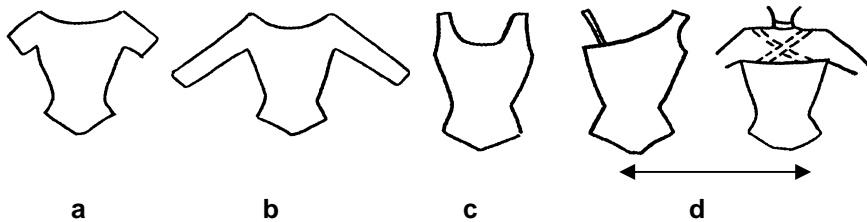
A gymnast may only wear those logos advertising and sponsorships identifiers that are permitted in the most recent FIG Regulations.

### **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.
- Long tights / full-length unitard are allowed.

#### **Examples for WOMEN**



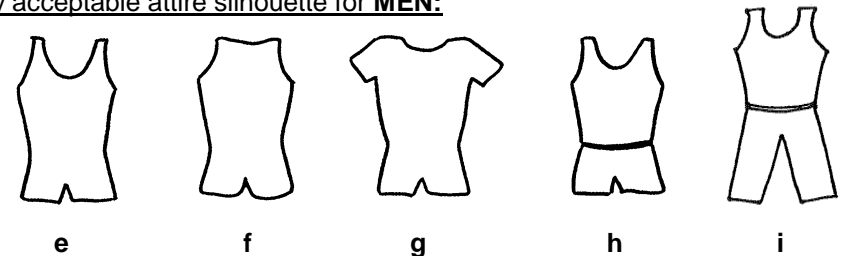
The examples shown “a to c” represent the same front and back of the leotard.

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** are allowed.
- Only the examples shown below are allowed.

#### **Only acceptable attire silhouette for MEN:**



The examples shown “e to i” 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. Torned or ripped costume and/or undergarments must not be shown during a performance.
7. National Identification or Emblem must be worn (See TR).
8. Aerobics attire must be in non-transparent material.
9. Attire depicting war, violence or religious themes is forbidden.
10. Body paint is not allowed.
11. 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.

**3.1 COMPOSITION CONTENTS**

The routine must show a balance between aerobic movement patterns and difficulty elements. Arm and leg movement patterns must be strong and with a definite shape.

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

**3.2 LENGTH**

The length of the routine is **1 minute 30 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.*

**3.4 DIFFICULTY ELEMENTS**

The routine **must include a minimum** of one element from each of the following groups of the element pool:

<i>GROUP A</i>	<i>Dynamic Strength Elements</i>
<i>GROUP B</i>	<i>Static Strength Elements</i>
<i>GROUP C</i>	<i>Jumps and Leaps Elements</i>
<i>GROUP D</i>	<i>Balance and Flexibility Elements</i>

A maximum of 10 difficulty elements are allowed. The 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.

**3.5 ELEMENT POOL & VALUES (SEE APPENDIX III)****A. STRUCTURE**

The element pool (see Appendix III) is divided into 4 groups.  
The difficulty level is ranked from 0.1 to 1.0 point.

**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 31st 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.



**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.)**

Artistic Judges (A-Judges)	4	Judges No	1-4
Execution Judges (E-Judges)	4	Judges No	5-8
Difficulty Judges (D-Judges)	2	Judges No	9-10
Line Judges	2	Judges No	11-12
Time Judge	1	Judge No	13
Chair of Judges Panel	1	Judge No	14
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.

See also "FIG Guidelines for Reference Judges" and "Duties for Superior Jury and Supervisor".

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

**4.2 FUNCTIONS AND CRITERIA OF THE SUPERIOR JURY**

**4.2.1. SUPERIOR JURY**

1. To supervise the competition and to deal with any breaches of discipline or any extraordinary circumstances affecting the running of the competition.
2. Where there is a grave error of judgement on the part of one, or several judges, such action as they consider necessary will be taken.
3. Continually, to 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. Following the unsatisfactory result of any warning, to remove where necessary the offending judge.
5. The athlete representative is a member of the Technical Committee but 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.

**Refer to the Appendix for the details and "Duties for Superior Jury and Supervisor"**

<b>The President of the Superior Jury MUST:</b>	<b>Method of Intervention:</b>
<b>Monitor all scores</b> for deviation from tolerance, and for impossible scores	Approve or advise action of SJ Members
<b>Monitor all scores for judging bias and take appropriate action</b> Bias may be assessed during and after the event by analysis. Bias is: <ul style="list-style-type: none"> <li>- Inflating score of own federation and deflating nearest contender</li> <li>- Ignoring faults</li> <li>- Using marks to alter positions</li> </ul>	During competition: Give verbal warning and should it occur a second time, replace judge and follow-up with written warning  After competition : Assessment made after the event which shows bias will result in a letter of warning or sanction, which must be sent to the federation within six months after the competition
<b>Arbitrate</b> when SJ member, CJP and DJs cannot reach a decision	Refers to IRCOS or video as necessary and makes a final decision after consultation with the members of the SJ
<b>Assure discipline of all persons</b> , coaches, athletes, judges, superior jury, organisers, and volunteers in the competition arena. <b>Deals with unacceptable behaviour</b> (at any time and any where) of competitors, coaches, judges, organisers or volunteers during the event.	Initial approach normally is a verbal warning A second incident or serious first incident will result in a written warning to the Head of Delegation and thereafter the federation and may result in a sanction in accordance with the Disciplinary Code.
<b>Receive inquiries in writing with appropriate fee</b>	Within 4 minutes of appeal. This is given to the President of the Superior Jury who will respond through a written statement after the analysis.
<b>Call for an explanation</b> (at any time) of a score permitted by CJP	Through the Expert or CJP, and in exceptional cases, a particular judge  All approaches are recorded and may result in warnings, if found that there is improper judging after analysis

### SUPERIOR JURY RIGHTS

Respect for the office held and expertise in the area of responsibility to assure the just application of rules and regulations

<b>The Superior Jury MUST:</b> Record a score for every exercise which will be used as a control score  Take part in the post competition analysis	<b>Method:</b> Each score is recorded on a proforma and given to the President of Superior Jury after each round of competition. 2 days by taking a sample of exercises (by draw) and all TC members judging and making comparison against expert score and score agreed by CJP
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<b>The Superior Jury MUST intervene:</b>	
<b>when:</b> A Line judge has not seen a fault or for an impossible score	
<b>when:</b> an inquiry has been submitted	By placement of inquiry/accreditation card and verbal statement of problem The appellant must submit a written statement within 4 minutes of the spoken appeal to SJ President with fee stated in TR
<b>Difficulty</b> <b>When</b> there is a disagreement between the D- Judges it goes to the <b>CJP</b> to find an agreement.	If a judge chooses not to adjust a mark when requested to do so, the SJ may act to ensure the final mark awarded is correct.

#### 4.2.2 JUDGES PANEL

##### **JUDGES RIGHTS**

- Respect for the expertise of office
- To receive pre-competition intensive preparation for judging with the Superior Jury and CJPs

<b>BEFORE COMPETITION MUST:</b> <b>Attend all seminars</b> , instructions and meetings at the times scheduled <b>before, during and after the competition</b>	<b>BEFORE COMPETITION MAY:</b> Consult with the Superior Jury Difficulty Experts for help in resolving issues
<b>DURING COMPETITION MUST:</b> Be on time for march in led by the CJP to places and stay seated in places until the end of the whole round of competition Make swift 'change over' if needed Take seats during the award ceremony and stand to honour the medallists and flags	<b>During Competition MAY:</b> Take allocated breaks after a signal by the President of Superior Jury or following special request of the President (or CJP)  Be absent only with permission
<b>Make independent judgements</b> about the execution or artistry of an exercise according to the rules, without reference to books, previous scores, cell phone communication or talking to other judges	When a mistake is made, the judge <b>must stand and wait</b> for further instruction.
<b>Not engage in discussions with other judges while on the podium or discuss scores during breaks.</b> <b>Keep a record of judgements</b> for performance with use of shorthand to assist explanation at any time by the relevant SJ expert. <b>D- judges must independently</b> evaluate the D- score before collaborating with the second DJ to resolve any differences and arriving at a single score	Consult with the CJP if cannot resolve the D- Score

**Authority and Accountability**

<b>Authority</b>	<b>Timing</b>	<b>Consequence</b>
The Superior Jury holds corporate responsibility for the justice of scores given for performances	The SJ President will give the SJ Members the right to intervene if a CJP has not observed the deviation rule, has not applied penalties correctly or cannot agree the D- score with the DJs	Whenever the SJ is involved, the SJ is accountable for the score
CJP helps DJs	To resolve disagreement	DJs take responsibility if have not requested help of CJP and the score is incorrect
		Once the CJP is consulted, all 3 take responsibility if a score is incorrect.
President gives warnings to judges (after personal judgement or after consideration of the advice of on SJ members)	Immediate verbal as soon as the matter comes to notice  In writing if serious or repeat of warnings, this is made with the agreement of the SJ (TC)	SJ takes joint responsibility
President gives warning to SJ member	Verbal first Written if serious advice is taken from rest of SJ and later reported to FIG EC	President of Jury takes ultimate responsibility

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, two lifts are required in the routine. This may include the opening and ending.

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.

**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:

<b><u>SCALE:</u></b>	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
- 1.2 Composition & Structure
- 1.3 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 adequate intensity.

- 2.1 Complexity / Variety
- 2.2 Creativity
- 2.3 Intensity

### **3. General Content (Max. 2 Points)**

General content includes all movements except AMP: Transitions, Links, Lifts and Physical Interactions

- 3.1 Complexity / Variety
- 3.2 Creativity
- 3.3 Fluidity

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

Under this criteria A- judges evaluate the effective use of the competition area, travelling traces, use of three dimensional levels, placement and distribution of the movements in the routine. The routine should be well balanced in all areas.

- 4.1 AMP Amount & Traveling Traces
- 4.2 Distribution & Balance
- 4.3 Formations

For MP, TR and GR: the formations (positioning, formation changes and distances)

### **5. Artistry (Max. 2 Points)**

- 5.1 Quality
- 5.2 Expression
- 5.3 Partnership

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).

Artistry is also about subtlety and modulation as well as amplitude (Range of Motion) and speed, showing the characteristics of Aerobic Gymnastics Routines

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 judging of Execution is based on the following:

- A. Difficulty Elements
- B. Choreography
- C. Synchronization for MP, TR, GR

The E- Judges evaluates the Technical Skills of all movements including Difficulty Elements, Choreography (AMP, Transitions, Links, Partnerships and Lifts), and 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): when there are no requirements in execution or combination of multiple errors.

A fall (0.5 pt): To drop or come down to the floor without any control.

Deductions for Synchronization	
Each time	0.1
Whole routine	Maximum -2.0

### **C.1. Difficulty Elements**

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

**Maximum deductions for an element: -0.5**

Small	Medium	Large	Unacceptable / Fall
0.1	0.2	0.3	0.5

### **C.2. Choreography**

The ability to demonstrate movements with maximum precision while performing AMP, Transitions & Links, Lifts and Physical Interactions (MP, TR, GR).

Deductions for Choreography			
Deviation from Perfection	Small	Medium	Fall
AMP (each unit)	0.1	0.2	0.5
Transitions & Links (each time)	0.1	0.2	0.5
Lifts & Physical Interaction (each time)	0.1	0.2	0.5

### **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.

### **Scoring**

Execution is scored according to negative judging, i.e. starting from 10.0 and Subtracting points for each error.

## **5.3 DIFFICULTY**

### **A. Requirements:**

#### *All Categories:*

- A maximum of 10 difficulty elements from different families from the Element Pool (App.3) including 1 element from each Group.
- A maximum of 5 difficulty elements on the floor.
- A maximum of 2 difficulty elements from Group C landing in push up position
- A maximum of 2 difficulty elements from Group C landing in split position.

#### *Mixed Pairs and Trios:*

- All competitors must perform same elements at the same time or consecutively, in the same or different directions.

#### *Groups:*

- To validate the Difficulty Element Groups (A, B, C, D), all competitors must perform same elements at the same time or consecutively, in the same or different directions.

### **B. 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.

The gymnasts are expected to include in the routine, only elements that they can perform with complete safety and with a high degree of aesthetic and technical mastery and with perfect execution (see App. II for description).

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

Elements performed with unacceptable execution will not be recognized and will not receive the value. They will be severely deducted by the E- judges.

In cases of doubt, the benefit of that doubt must be given to the gymnast.

#### 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.

### **C. 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.
- At Senior International events, difficulty elements with the value of 0.1 and 0.2 will not be written down and counted.

#### **- 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 10 difficulty elements performed.
- Difficulty elements not meeting the minimum requirements and difficulty elements with a fall will valid the group but receive a value of 0.0,

#### **- Combination of 2 elements**

- Two elements from group A and C can be combined **directly without any stop, hesitation or transition**. The 2 elements may be from the same or different groups (A & C), but must be from different families. They will be counted as 2 elements. These 2 elements cannot be repeated.
- If these 2 elements meet the minimum requirements:
  - the combination will receive the additional value of 0,1 point
  - the group of the 2 elements performed will be validated
- To receive the additional value of 0.1 point, these 2 elements must meet the minimum requirements.
- An element to be combined has to have a number and a value in the difficulty table.
- **All competitors (MP, TR, GR) must perform the same combination of 2 elements at the same time.**

**For GROUP Category:**

- If the competitors perform up to two different difficulty elements at the same time or consecutively, the element of the lowest value will receive the difficulty value.
- If the competitors perform up to two different difficulty elements at the same time or consecutively and then consecutively repeat the same 2 difficulty elements but with different members of the group, this will not be considered as a repetition and the group will be credited for both difficulty elements.

*Example:* Competitors 1,2 and 3 perform a straddle jump and competitors 4 and 5 perform a free fall. Then immediately (without AMP, transition and / or link), 1,2,3 perform a free fall and 4 and 5 a straddle jump.

**- Difficulty elements in Lifts and Physical Interactions**

- 1) All difficulty elements performed while in a lift will not be written down and counted.
- 2) If in Mixed Pairs, Trios and Groups, athletes perform a difficulty element while during physical interaction with another competitor, the difficulty element will NOT be counted.

Groups	Element Families	Base Elements
<b>GROUP A</b> Dynamic Strength Elements	PUSH UP EXPLOSIVE PU EXPLOSIVE SUPPORT LEG CIRCLE HELICOPTER	PU, WENSON PU PLIO PU, A-FRAME, CUT HIGH V, REVERSE CUT LEG CIRCLE, FLAIR HELICOPTER
<b>GROUP B</b> Static Strength Elements	SUPPORT V-SUPPORT HORIZONTAL SUPPORT	STRADDLE SUPPORT, L-SUPPORT V-SUPPORT, HIGH V-SUPPORT WENSON SUPPORT, LEVER SUPPORT, PLANCHE
<b>GROUP C</b> Jumps & Leaps Elements	STRAIGHT JUMP HORIZONTAL JUMP BENT LEG(S) JUMP PIKE JUMP STRADDLE JUMP SPLIT JUMP KICK JUMP OFF AXIS JUMP BUTTERFLY JUMP	AIR TURN, FREE FALL GAINER, TAMARO, TUCK, COSSACK PIKE STRADDLE, FRONTAL SPLIT SPLIT, SWITCH, SCISSORS LEAP SCISSORS KICK OFF AXIS ROTATION BUTTERFLY
<b>GROUP D</b> Balance & Flexibility Elements	SPLIT TURN BALANCE TURN ILLUSION KICK	SPLIT, FRONTAL SPLIT, VERTICAL SPLIT WITH TURN, TURN, TURN with LEG AT HORIZONTAL BALANCE TURN ILLUSION HIGH LEG KICKS

**Difficulty Deductions (-1.0 pt / each time):**

- **More than 10 difficulty elements performed**
  - For every difficulty element performed more than 10, a deduction will be made.
  - All difficulty elements performed, even if they receive a 0.0 value, will be counted in the total number.
- **More than 5 difficulty elements on the floor**

Difficulty elements on the floor are difficulty elements of all groups (A, B, C, D) which are performed or land on the floor (e.g. push-up, wenson and split positions, straddle jump to PU).
- **More than 2 difficulty elements landing to push up and 2 difficulty elements landing in splits position**

Difficulty elements landing to push up position or in split position are all difficulty elements from **Group C Jumps & leaps**, which land into a push up or split position.
- **Repetition of an element**

All difficulty elements performed must be from different family groups  
Examples:

  - Group A: Explosive Push up, Leg circle, Helicopter...
  - Group B: L-support, V support, Horizontal support...
  - Group C: Vertical Jump, Horizontal Jump, Pike Jump...
  - Group D: Turn, Balance turn, Illusion...
- **Missing Group of the Element Pool**

*A deduction will be made for each missing group of the element pool not performed. Only the first 10 difficulty elements written down will be considered.*

<b>Deductions:</b>	
<i>More than 10 difficulty elements</i>	<i>per additional element 1.0</i>
<i>More than 5 difficulty elements on the floor</i>	<i>per additional element 1.0</i>
<i>More than 2 difficulty elements in landing to push up and / or to split position</i>	<i>per additional element 1.0</i>
<i>Repetition of an element</i>	<i>per element 1.0</i>
<i>Missing element group</i>	<i>per missing group 1.0</i>



## **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.

The score is therefore 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
- 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. (15 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**

### **Lifts**

Two (2) lifts are required in a routine.

**Deduction: 0.5 point** for any missing or additional lift.

A lift is defined as: when one or more competitors are lifted off the ground by partner(s), showing a precise shape.

A lift may involve any combination of competitors.

A lift may demonstrate different shapes and different formations but these must be performed at the same time or same (continuous, a set) period of a time.

A lift begins when a competitor is lifted off the floor and will finish when all the competitors are down on the floor. The lifted person touching the floor while lifted will be considered as a Fall.

Only the lifted competitor(s) may use elements listed in the "Prohibited Moves" (Chapter 6, 6.1) except held Handstand (more than 2 seconds).

### **Prohibited lift**

- In the case of a standing lift, i.e. one person lifting two persons, the lift cannot be higher than 2 persons standing one on top of the other, the base in standing position supporting the lifted person, both on straight arms (in vertical position).
- Propelling: defined as when a competitor is thrown by a partner into an airborne position with no contact with partner.

**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 then continues.

**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.**

### **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 COP states, 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)

1'23" to 1'24" or 1'36 to 1'37": **Deduction: 0.2 point**

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

Less than 1'23" or more than 1'37": **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:

<b>Deductions and declarations of warnings or disqualifications given by the Chair of Judges Panel are made as follows:</b>		
<i>Presentation fault</i>	<i>0.2 point</i>	
<i>Incorrect attire (jewellery, ornaments, body glitter, national identity, sequins for men's attire, etc.)</i>	<i>0.2 point</i>	<i>each time</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**

**TOTAL SCORE 23.500**

### 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

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

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

### SCORING EXAMPLE WITH D- SCORE DIVIDED BY 1.8

Scores counted

A-score	<del>9.5</del>	<del>9.3</del>	9.4	9.3	<b>9.350</b>
E-score	9.1	<del>9.2</del>	<del>8.9</del>	9.1	<b>9.100</b>
D- score (6.6/1.8 =3.666)		6.6	6.6		<b>3.666</b>

**Total score 22.116**

Deductions of the D- Judges

Line		1.0	1.0		-0.5
		1 x 0.1			<b>-0.1</b>

Deductions Chair of the Judges Panel

More than 2 lifts		1 x 0.5			<b>-0.5</b>
Incorrect Attire		1 x 0.2			<b>-0.2</b>

**Final score = 20.816**

### SCORING EXAMPLE WITH D- SCORE DIVIDED BY 2.0

Scores counted

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

**Total score 21.750**

Deductions of the D- Judges

Line		1.0	1.0		-0.5
		1 x 0.1			<b>-0.1</b>

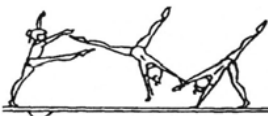
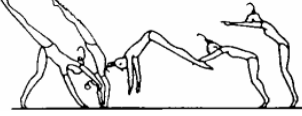



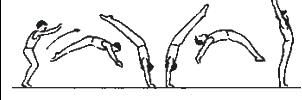


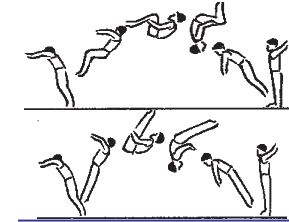
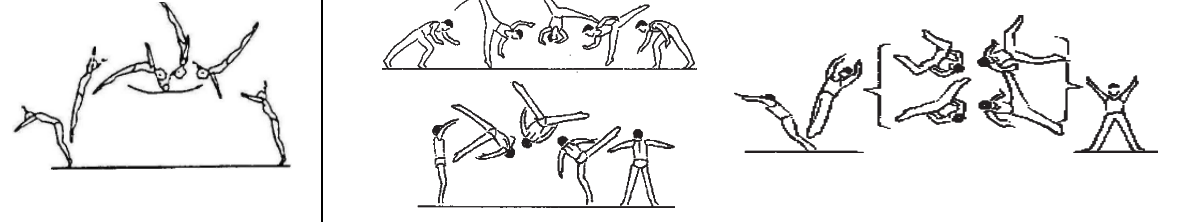




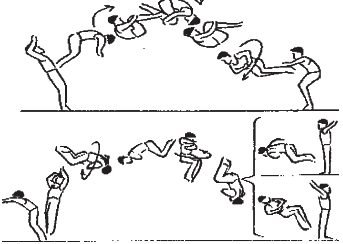
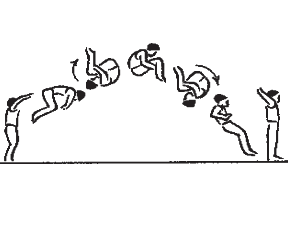
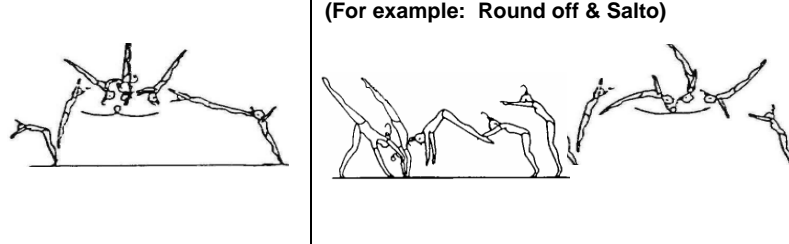
Deductions Chair of the Judges Panel

Incorrect Attire		1 x 0.2			<b>-0.2</b>
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**Final score = 20.950**

# CHAPTER 7 – ACROBATIC ELEMENTS, PROHIBITED MOVES AND DISCIPLINARY PENALTIES

## 7.1 ACROBATIC ELEMENTS & PROHIBITED MOVES

<b>ACROBATIC ELEMENTS</b>						
<p><b>ACROBATIC ELEMENTS:</b> Below movements performed with 1 or 2 arms / hands / elbows OR from 1 or 2 feet:</p> <p>A-1) Cartwheel A-2) Round off A-3) Walkover (forward, backward) A-4) Headspring A-5) Handspring (forward) A-6) Flic flac A-7) Salto (max. 360°– forward, backward, sideward) without twist</p> <p>* Acrobatic Elements of A-1 to A-7 may be used only <u>2 times</u> in a whole routine without combination.</p> <p>* If MP, TR or GR perform 2 different Acrobatic Elements at the same time or in cannon (consecutively), it will be counted as 2.</p> <p>Acrobatic Elements more than 2 times will receive each time -0.5 point deduction by CJP.</p>	<b>A-1) Cartwheel</b> 	<b>A-2) Round off</b> 	<b>A-3) Walkover (forward)</b> 	<b>A-3) Walkover (backward)</b> 		
	<b>A-4) Headspring</b> 	<b>A-5) Handspring (forward)</b> 	<b>A-6) Flic flac</b> 	<b>A-7) Salto (360°) forward</b> 		
	<b>A-7) Salto (360°) backward</b> 		<b>A-7) Salto (360°) sideward</b> 			
	<b>PROHIBITED MOVES</b>					
	<p><b>PROHIBITED MOVES:</b></p> <p>P-1) Static moves showing extreme flexibility (i.e.: Hyper extension of back, bridge)</p> <p>P-2) Moves showing extreme back flexibility during the routine</p> <p>P-3) Handstand held more than 2 seconds.</p> <p>P-4) Dive roll with twists</p> <p>P-5) Salto more than 360° with or without twist</p> <p>P-6) Salto 360° with twist</p> <p>P-7) Combination of Acrobatic Elements</p> <p>Prohibited moves will receive each time -0.5 point deduction by CJP.</p>	<b>P-1) Static Back hyper extension (Bridge, etc)</b> 	<b>P-2) Extreme back flexibility</b> 	<b>P-3) Handstand (more than 2sec)</b> 	<b>P-4) Dive roll with twist</b> 	
		<b>P-5) Salto more than 360° with or without twists</b> 		<b>P-6) Salto 360° with twist</b> 	<b>P-7) Combination of Acrobatic Elements (For example: Round off &amp; Salto)</b> 	

## **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

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## CHAPTER 8

## EXTRAORDINARY CIRCUMSTANCES

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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.





FÉDÉRATION INTERNATIONALE  
DE GYMNASTIQUE



**AEROBIC GYMNASTICS**  
**Code of Points 2013 – 2016**

**APPENDIX I**  
**SEPTEMBER 2012**

**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.

**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 (MP/TR/GR)
- Physical Interactions (MP/TR/GR)

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 becomes integrated in the routines.

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

**Composition (complex & original):**

1. Music and Musicality
2. Aerobic Content
3. General Content
4. Space, formation, amount and balance

**Performance:**

5. Artistry

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, two lifts are required in the routine. They may be included in the opening and in the ending.

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.

## 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.

### **Physical Interaction:**

The relationship between one or more competitors during a movement while they are on the floor.

### **Partnership (MP/TR/GR)**

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.

## CHOREOGRAPHY – TOTAL 10 POINTS

## **CRITERIA**

### ➤ **Composition (complex & original) :**

1. Music and Musicality (max. 2 points)
  - 1.1. Selection
  - 1.2. Composition & Structure
  - 1.3. Usage (Musicality)
  
2. Aerobic Content (max. 2 points)
  - 2.1. Complexity / Variety
  - 2.2. Creativity
  - 2.3. Intensity
  
3. General Content (max. 2 points)
  - 3.1. Complexity / Variety
  - 3.2. Creativity
  - 3.3. Fluidity
  
4. Use of the Space (max. 2 points)
  - 4.1. AMP Amount and Traveling Traces
  - 4.2. Distribution and balance
  - 4.3. Formations

### ➤ **Performance:**

5. Artistry (max. 2 points)
  - 5.1 Quality
  - 5.2 Expression
  - 5.3 Partnership

### **SCALE FOR EACH CRITERIA**

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

### **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
- 1.2. Composition & Structure
- 1.3. Usage (musicality)

#### **1.1. 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.

Since an aerobic gymnastic is an artistic exercise, the 'structures' which are built before the start of an exercise should be accompanied by a tone, sound environment or distinctive music in order to set the stage for the performance.

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 are 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.

#### **1.2. 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, 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 recording and mixing of music must be of professional quality and well integrated.

The music used has a structure

- ✓ Opening, ending, phrases, accents
- ✓ Rhythm
- ✓ Tempo / pace
- ✓ Beats
- ✓ Melody / Style of music (salsa, tango, folk, disco, rock, joyful, dramatic.....)
- ✓ Tone
- ✓ 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.

The music used can be the original or can be a version arranged with a base, without abusing extra accents and/or the extra beats. Using excessive sound effects to emphasize tempo/accents in the musical phrases are not recommended.

### **1.3. 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.

There must be strong cohesion between the overall performance (movements) and the choice of music.

The routine must be performed entirely to music. Choreography utilizes the idea given by the 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 specific competitor(s).

The style of the routine must harmonize with the idea 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.



Every single movement in the routine must be choreographed, and must remain on the rhythm, beats, accents, and musical phrase.

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:**

- Support and highlight the performance
- Give advantage

### **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

### **1.2. Composition & Structure**

- Music appropriate for aerobic gymnastics
- Correct structure, avoid monotony
- Meaningful Sound effects

### **DEVIATION FROM EXCELLENT (examples)**

- 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
- Unnecessary connection of several songs put together so that there is neither a feeling of unification nor a sense of unity
- Excessive and/or meaningless use of sound effects or extra accents

### **1.3. 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)

## 2. The Aerobic Content – Max. 2 Points

In the Aerobic Content, we evaluate the Aerobic Movement Patterns (AMP) throughout the routine. 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. Complexity / Variety
- 2.2. Creativity
- 2.3. Intensity

### **2.1. Complexity / Variety:**

AMP is the base of the aerobic gymnastics and main (principal) characteristic (Sports Specific). Therefore the complexity and variety of the AMP sequences are the most important criteria under the Aerobic Content.

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 of Aerobic Basic Steps, including the variations.

The arm movements for aerobic gymnastics 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 AMP sequences can be achieved by:

- ✓ Involving more body parts (head, shoulders, etc...)
- ✓ Using different joint actions / planes / range of motion / lever length
- ✓ Using asymmetric moves
- ✓ Using different rhythm
- ✓ Increasing the frequency of movement, by using both arms simultaneously and the speed of motion.
- ✓ Orientation changing
- ✓ Formation changing (for MP/TR/GR)
- ✓ 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).

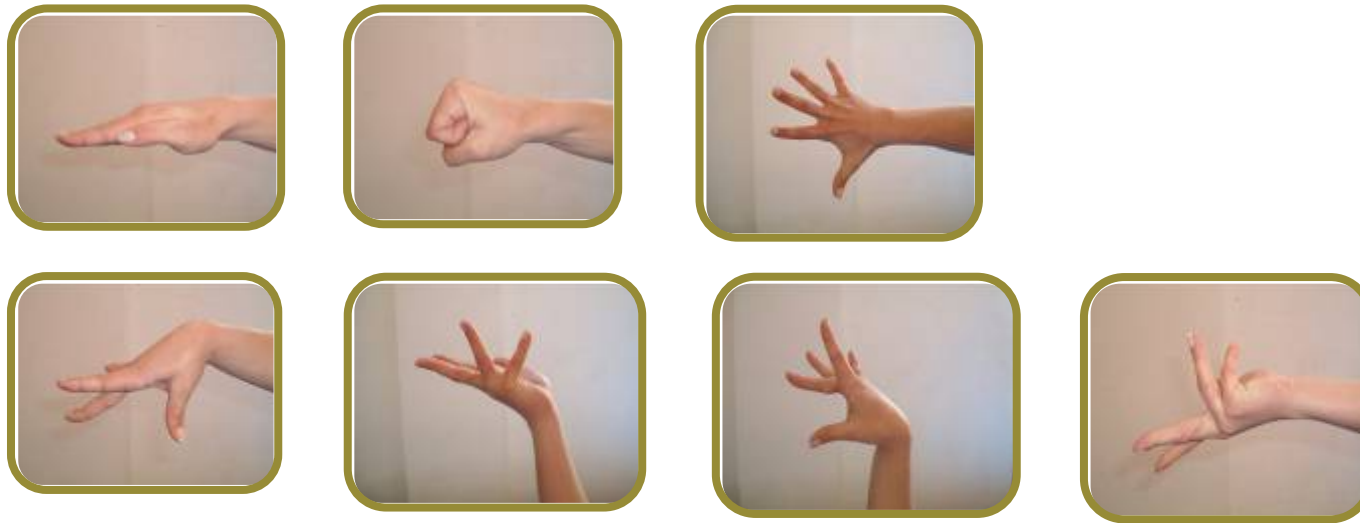
- March: angle, height, speed, rhythm change, or directions. (i.e. V-step, turn-step, two-steps, box-step)
- Jog: angle, speed, rhythm change, and directions
- Knee lift: planes, angle, speed, rhythm change, in High or Low Impact
- Kick: planes, height, speed, rhythm change, in High or Low Impact and 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...).

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)



### **2.2. Creativity:**

The AMP sequences must be used to enhance the performance and respect the nature of the aerobic gymnastics discipline.

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 high level of creativity in the AMP sequences must be shown by using the seven basic steps and arm movements to the music style and accents, without repetitions and **in sport manner, respecting the gender of the competitor(s)**.

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 (hyper flexion or the wrist), unless it has especial meaning for the style of the choreography but without “abuse” (example Egyptian Music)

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.

AMP movements should be precise, elegant, neat, smooth and graceful, and following the music (rhythm, melody, etc.).



### **2.3. Intensity:**

According to the definition of the COP, aerobic gymnastics is the ability to perform continuous complex and **high intensity aerobic movement patterns** to music. Therefore the AMP sequences must provide adequate power.

Intensity is a measure of the energy and dynamism of the routine. The majority of the routine's intensity depends on AMP movements. Therefore, AMP sequences must be performed without any unnecessary pauses and with fluency and precision of every single movement, showing the capacity to maintain the intensity level from the beginning to the end.

The intensity must be shown by using the AMP sequences with complexity, creativity and variety and not by jogging around to cover the competition space.

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.

Rebounding is clearly a critical component in the aerobic program, however real jumping skills should be encouraged as well. These bring ‘breath’ and ‘awe’ to a performance. Jumps are more ‘suspended’ in the air and are equally ‘aerobic’ if well executed.

## **SUMMARY**

### **2.1. Complexity / Variety:**

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

### **DEVIATION FROM EXCELLENT (examples)**

- Predomination of the jog / march / chasse in the whole routine, and or missing basics steps
- Lack of frequency of the arm movements (i.e. arm movements performed in double time)
- Arm movements are complex but the step combinations are simple or vice versa
- There is not precision/clear shape in the arm movements
- Lack of different arms actions
- Repetitive arm/leg movements
- Too many super high impact movements

### **2.2. Creativity:**

- AMP sequences enhance the routine
- Correlation between the AMP sequences and the style of the music and the routine
- Use of imagination in sport manner

### **DEVIATION FROM EXCELLENT (examples)**

- Feminine movements used by men or masculine movements performed by women
- Abuse of inadequate hand/fingers
- AMP movements are not precise, elegant, neat, smooth and/or graceful.
- Abuse to theatrical movements not respecting the sport manner.

### **2.3. Intensity:**

- Intensity maintained throughout the routine using the previous criteria with the AMP sequences
- Rebounding
- Dynamic routines

### **DEVIATION FROM EXCELLENT (examples)**

- Lack or diminish of intensity with the AMP
- Not enough speed/frequency of movements
- Excessive use of jogging actions
- Excessive use of super high impact movements

### 3. General Content. Max. 2 Points

The general content of the routines are:

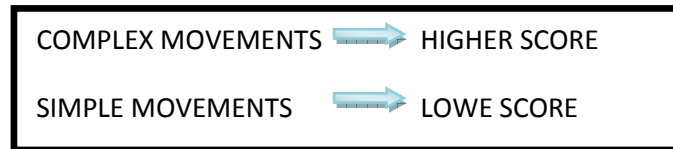
- ✓ Transitions/linking
- ✓ Lifts
- ✓ Physical Interactions

#### **CRITERIA**

- 3.1. Complexity / Variety
- 3.2. Creativity
- 3.3. Fluidity

#### **3.1. Complexity / Variety:**

Complex lifts, transitions, links and physical interactions are very hard to perform, and they should be more highly awarded. The athlete who takes this option must benefit.



The movements are complex when they are composed of many interconnected parts and are hard to perform.

A complex movement is one that need a certain period of time to perform and requires body coordination with a 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 fast and 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.

The position of the arms must be also different in every transition and linking.

Excellent routines must show different types of movements.

In the routine 2 lifts are required. Both lifts must be original and different.

### **Possibilities for lifts:**

Base: the competitor who is holding another competitor

Top: the competitor who is being held by his/her partner

- ✓ The position of the top(s) and base(s) are different in each lift (i.e. base standing, kneeling, seating, lying, front support, etc...., and top in straddle support, planche, vertical split, frontal split, etc....)
- ✓ If the position of the top(s) change during the lift
- ✓ If the position of the base(s) change during the lift
- ✓ Varying the number of bases in each lift (i.e. in trio 1st lift 1 partner lift 2 partners, 2nd lift two partners lift 1 partner but alternatively without the lifted person touching the floor until the completion of the lift.
- ✓ Showing different levels of the lifted partner in relation to the shoulder axis (under or above the shoulders).
- ✓ Showing the strength and/or flexibility and/or balance of the competitors.
- ✓ Changing the form during the movement: the position of a lifted person(s) shows various forms.
- ✓ Varying the kind of lifts (static lifts vs dynamic lifts)

For the lifts and the physical interactions the competitors must respect their characteristics regarding their gender.

### **3.2. Creativity:**

Aerobic Gymnastics use these movements as “decoration” of the routines; therefore there must be a well-balanced selection without predomination of the transitions versus AMP, and not to abuse to the acrobatic movements used as transitions.

Creativity means that the movements have been constructed and are performed creating meaningful new ideas, forms, interpretations, with originality, progressiveness, or imagination, avoiding copying and monotony,

Together with the use of the music and an impeccable execution, present new and creative movement(s) as unique. This is the “presentation card” of the gymnast(s) due to the fact that he/she/they, present this new movement in aerobic gymnastics for the first time.



The competitor(s) must present new movements (transitions, lifts, and physical interactions). Those routines that are displayed for the first time in Aerobic Gymnastics, really new movements that have never been used before in our sport, must benefit from the score and be rewarded.

The general content enhance the routine that means they are related to the idea of the theme of the exercise.

Including details to enhance the performance.

### **3.3. 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 links, transitions, physical interaction
- Both lifts are simple and similar
- Excessive use of transitions/links
- 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.
- Reiteration or the same type of transitions/links

### **3.2. Creativity:**

- Well balanced selection
- Enhance the routine
- Presentation of new movements, avoiding copying
- Use of imagination in sport manner

**DEVIATION FROM EXCELLENT (examples)**

- Predominating of the transition versus the AMP
- Only use difficulty elements to move to the floor (lack of transitions)
- Abuse of the acrobatic movements (max. recommended 2 in the routine)
- The movements are common (regular), not creative, even if they have some complexity
- Not performing any physical interactions.
- Very clear copy of an original movement from another competitor

**3.3. Fluidity:**

- o Connection between movements
- o 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

## 4. Use of the Space - . Max. 2 Points

### **CRITERIA**

- 4.1. AMP Amount and Traveling Traces
- 4.2. Distribution and Balance
- 4.3. Formations

### **4.1. AMP Amount and Travelling Traces:**

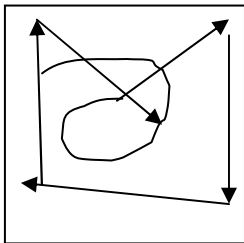
Throughout the routine, AMP Sequences must be performed. This means, other than Difficulty Elements, Transitions/Linking, Lifts and Physical Interaction, the routine must show continuous AMP Sequences.

The routine should provide a sufficient amount of complete AMP sequence sets. (at least, 9 to 11 for individuals; 8 to 10 for MP, TR and GR)

It is expected that the gymnast(s) use the competition space in balanced way by using the AMP sequences, using the criteria (not only by running or jogging around)

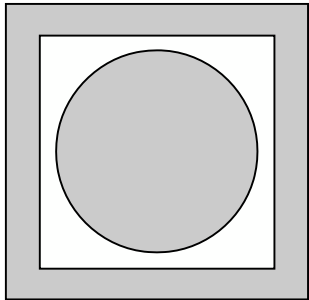
### **Travelling traces using the AMP sequences:**

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.

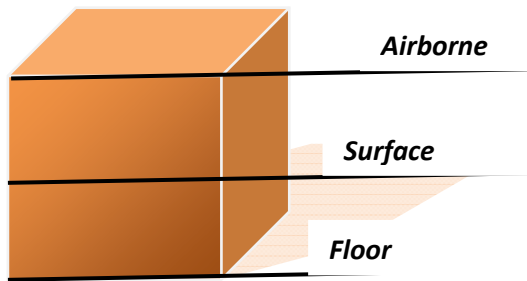
## 4.2. Distribution and Balance:



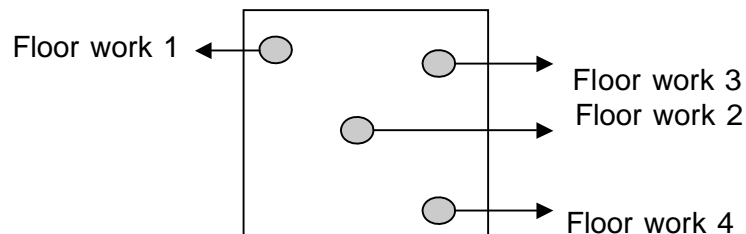
All the components of the routine must be properly distributed in both the competition area and the length of the routine

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 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.



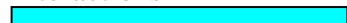
The movements must be placed in a balanced way in the competition space (this means for example if there are floor work in the routine, should be placed in different zones). This applies for all the routine components.

### 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 ★

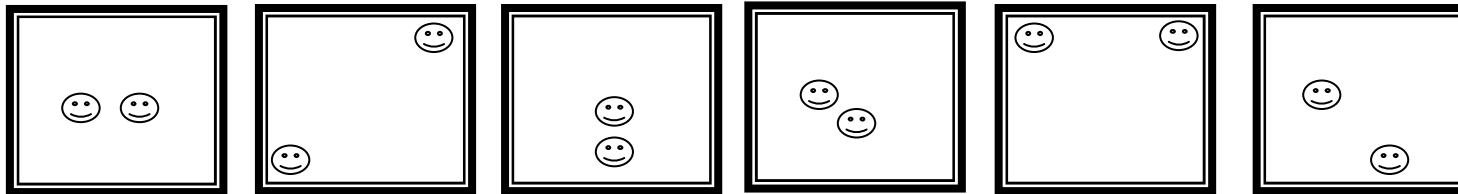
### **4.3. Formations:**

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.

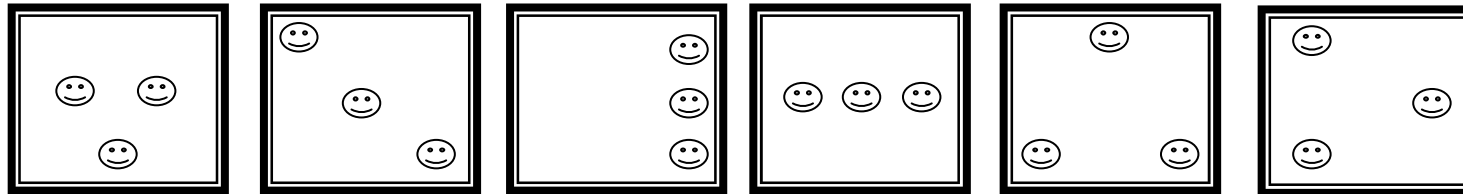
Throughout the routine, different formations and different positions of the team mates must be shown (including distances between gymnasts far versus close)

The formation changes should be fluent, the formation and positions showing originality and complexity.

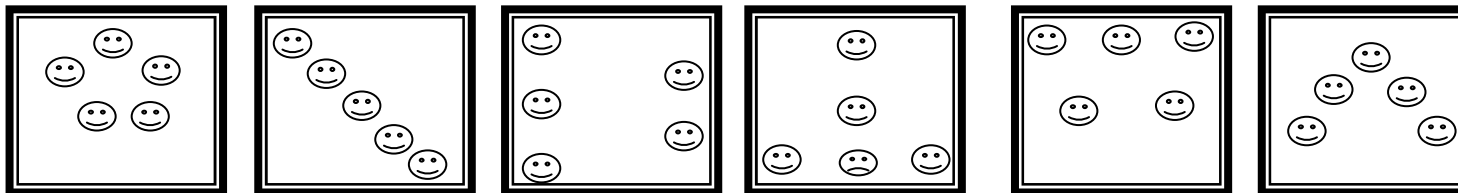
#### **• Possible examples of formations for Mixed Pair.**



#### **• Possible examples of formations for Trios.**



#### **• Possible examples of formations for Groups.**



## **SUMMARY**

### **4.1. AMP Amount and Traveling Traces:**

- Quantity of AMP sequences
- Travelling using AMP sequences

### **DEVIATION FROM EXCELLENT (examples)**

- For Individuals the routines shows less than 9 sets of complete AMP sequences, for MP/TR/GR shows less than 8 sets of complete AMP sequences
- 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

### **4.2. Distribution and Balanced:**

- Well balance structure of the routine
- Use of the competition area and levels
- 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.

### **4.3. Formations:**

- Different formations
- Different positions of the competitors

### **DEVIATION FROM EXCELLENT (examples)**

- No formation changes more than 32 counts
- Not showing more than 6 different formation
- Not using the AMP sequences for formation changes
- Lack of fluency, originality and complexity

## **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 many details to enhance the quality of the routine.

### **CRITERIA**

- 5.1. Quality
- 5.2. Expression
- 5.3. Partnership

#### **5.1. Quality:**

- Competitor(s) must give a clean athletic impression with high quality movements (clear and sharp).
- Athletic impression that is appropriate for an Aerobic Gymnastics competition
- The choreography is performed with impression of lightness and smoothly
- The choreography is performed with high degree of perfection and virtuosity.
- 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.

#### **5.2. Expression:**

- 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 play a role or a character, or 'exhibit' a style throughout the performance and in conjunction with other partners
- 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

#### **5.3. Partnership:**

- 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
- The ability of this partnership to transcend (go beyond) their own relationship and to evoke or touch the audience, as well as the jury



## **SUMMARY**

### **5.1. Quality:**

- Impressive routines and perfection
- Memorable routines

### **DEVIATION FROM EXCELLENT (examples)**

- The movements are not deductible for execution but they 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. Expression:**

- 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
- Loss of confidence during the routine and a nervous expression appears
- The performance is not adapted at the individual characteristics and category.

### **5.3. Partnership:**

- Relationships between partners
- Touch the audience

### **DEVIATION FROM EXCELLENT (examples)**

- 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



FÉDÉRATION INTERNATIONALE  
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**AEROBIC GYMNASTICS**  
**Code of Points 2013 – 2016**

**APPENDIX II**  
**SEPTEMBER 2012**

**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 EXECUTION of all movements including elements, transitions, links, basic aerobic steps, arm movements, aerobic movement patterns, partnerships lifts, etc.

For MP, TR and GR, judges will evaluate the matched performance of all movements, as well as the ability to execute the routine as a single unit (synchronization).

## 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 first elements performed**.

Elements **with a fall** will be counted as elements performed, **will count** for the GROUP OF ELEMENTS BUT will receive **ZERO (0) value**.

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

- . **Take off** from 1 foot or two feet
- . **Landing** in sagittal split or frontal split
- . **Landing** in 1 arm PU or Wenson

## COMBINATION OF 2 ELEMENTS

Two elements, from the ten chosen elements from group A & C but from different group families, can be combined DIRECTLY without **any stop, hesitation or transition**.

To combine 2 elements from Group C, the free leg of the first element after landing must join the landing leg and can then be used for the take off for the second element.

### Examples:

- **Group A:** Helicopter + A-Frame to Wenson
- **Group C:** 1/1 turns Tuck jump + Air turn to split
- **Group C:** Straddle jump + Pike jump to PU.
- **Group C & A:** Straddle jump to push up + Plio PU airborne

## 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

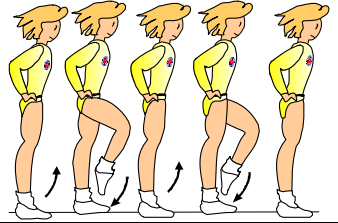
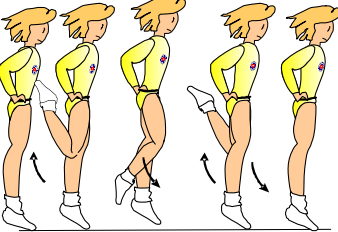
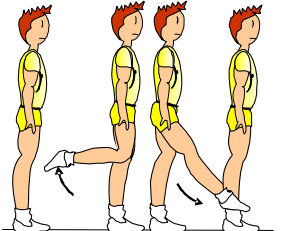
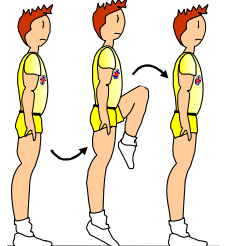
**PERFECT EXECUTION:** Ability to perform all the movements with maximum precision without errors.

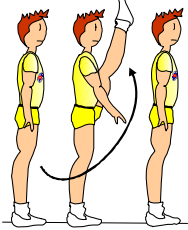
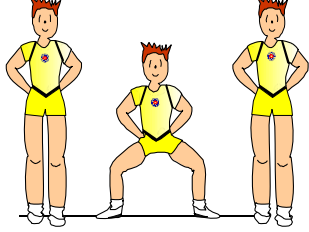
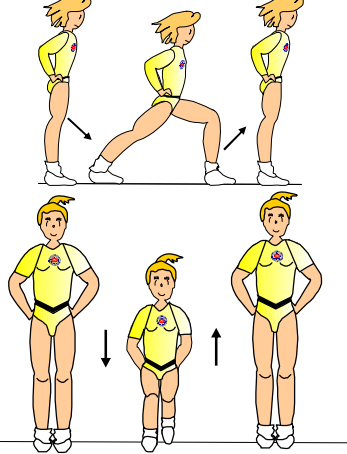
**ERROR:** Deviation from perfect execution.

- **SMALL:** Small deviation from perfect execution.
- **MEDIUM:** Significant deviation from perfect execution.
- **LARGE:** Major deviation from perfect execution.
- **UNACCEPTABLE:** When no requirements have been met for execution.
- **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.

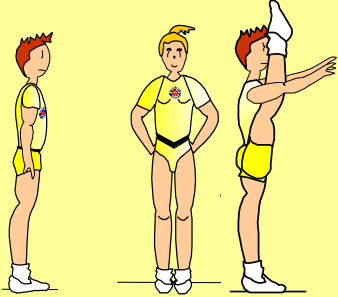


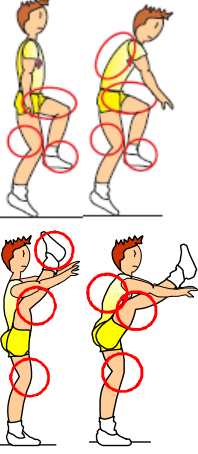
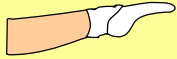
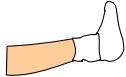

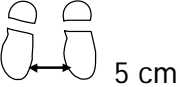
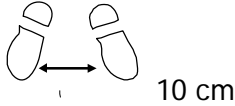
**SYNCHRONIZATION:** Ability to execute all movements as a unit, whether it is a pair, trio or group, with identical range of motion, start and finish at the same time and be of the same quality. This also includes arm movements; each movement pattern must be precise and identical.

## DESCRIPTION OF THE BASIC STEPS

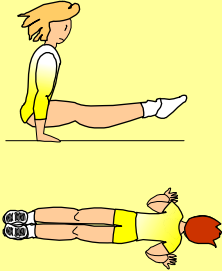
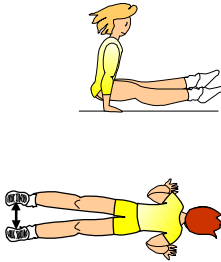
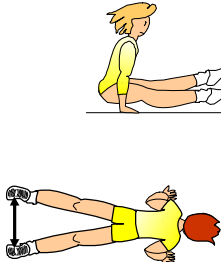
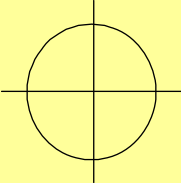
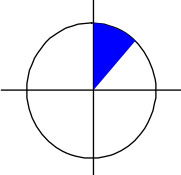
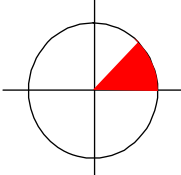
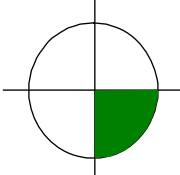
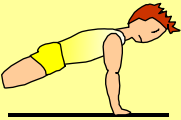
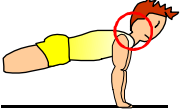
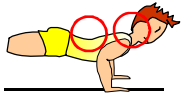
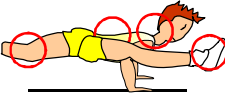

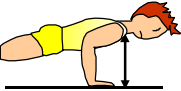

Name	Description	Optimal Step
<b>March</b>	<ul style="list-style-type: none"> <li>➤ Leg is bending in front of body: Hip and knee flexion.</li> <li>➤ Ankle shows clear movement, toe-ball-heel.</li> <li>➤ Total movement is upwards, not downwards.</li> <li>➤ Upper body is erect with neutral spine, natural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

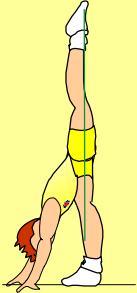
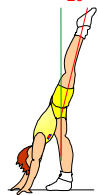
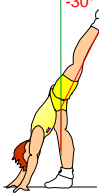
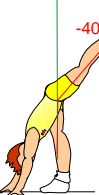
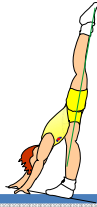

Name	Description	Optimal Step
<b>Kick</b>	<ul style="list-style-type: none"> <li>➤ Straight leg high kick, minimum amplitude: heel at shoulder height, approx. 145°.</li> <li>➤ Only movement is hip flexion. Leg is straight – knee joint is showing no movement.</li> <li>➤ Ankle is plantar flexed throughout movement.</li> <li>➤ Standing leg stays straight, maximum knee/hip flexion approx 10°.</li> <li>➤ Upper body stays erect with neutral spine, natural alignment.</li> <li>➤ Amplitude: From neutral position to 150-180° hip flexion in working leg. Knee shows full extension throughout movement.</li> </ul>	 <p>The illustration shows three stages of a high kick. In the first stage, the person is in a neutral standing position. In the second stage, the right leg is raised straight up, with the heel reaching shoulder height. A curved arrow indicates the path of the leg. In the third stage, the leg is fully extended upwards, and the heel is at its maximum height.</p>
<b>Jack</b>	<ul style="list-style-type: none"> <li>➤ A hop out and in with legs bending. Natural outwards rotation in hip joint.</li> <li>➤ Landing is with feet further than shoulder width apart, knees and feet point outwards.</li> <li>➤ Controlled but powerful take off and landing. Precise and controlled movement of ankle and foot – toe-ball-heel action.</li> <li>➤ Hopping in: Feet/heels together, toes point forward (preferred) or outward.</li> <li>➤ Upper body is erect with neutral spine, natural alignment.</li> <li>➤ 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)</li> </ul>	 <p>The illustration shows three stages of a jack hop. In the first stage, the person is in a neutral standing position with feet together. In the second stage, the person has hopped out, with feet spread apart and knees bent. In the third stage, the person has hopped back in, with feet together again.</p>
<b>Lunge</b>	<ul style="list-style-type: none"> <li>➤ 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.</li> <li>➤ Heels are lowered with control.</li> <li>➤ Feet stay in sagittal plane. Whole body moves (side to side) as a unit.</li> <li>➤ Low impact: Body slightly forward (front leg is weight bearing), straight line from neck to heel.</li> <li>➤ High impact: Legs are hopping, alternating, in the sagittal plane in a cross county skiing motion.</li> <li>➤ Amplitude: Approx. 2-3 feet apart in sagittal plane. (Lunge variations = different amplitudes).</li> </ul>	 <p>The illustration shows two sequences of a lunge. The top sequence shows three stages of a lunge: starting from a neutral standing position, moving into a lunge with one leg extended backwards, and then returning to the neutral standing position. The bottom sequence shows three stages of a low lunge: starting from a neutral standing position, moving into a low lunge with the front leg forward and the back leg bent, and then returning to the neutral standing position. Arrows indicate the direction of movement between stages.</p>

# GENERAL ERRORS

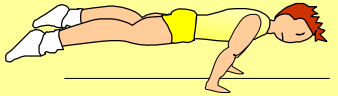
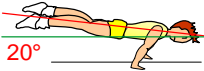
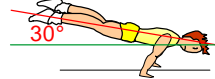
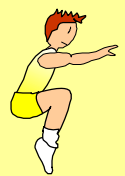
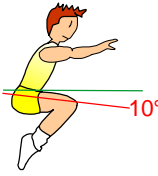
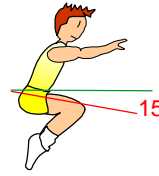
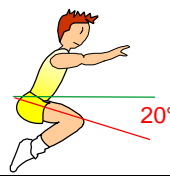
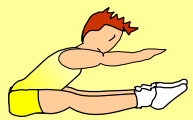
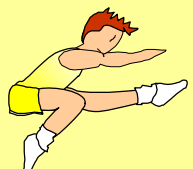

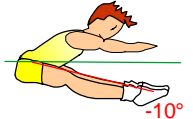
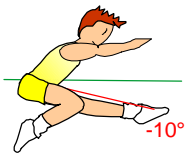
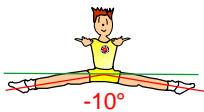
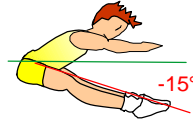
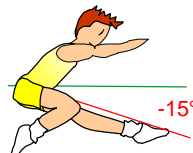
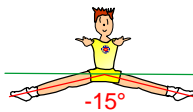
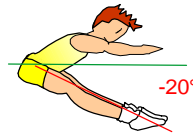
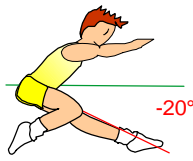
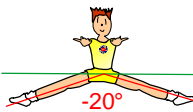
EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3
	<b>INCORRECT BODY ALIGNMENT</b>		
	<p>1 part</p> 	<p>2 parts</p> 	<p>3 parts or more</p> 
	<b>UNCONTROLLED FEET POSITION</b>		
			
	<b>FEET APART</b>		
			
	<b>UNCONTROLLED ARMS</b>		
	<b>X</b>		


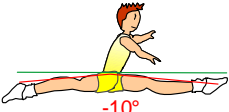
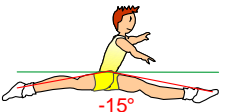
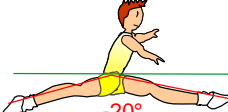



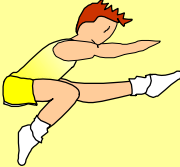
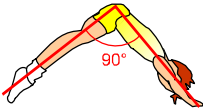
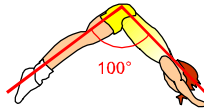
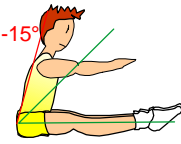
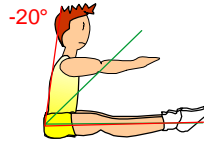
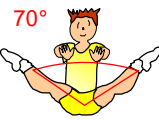
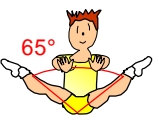
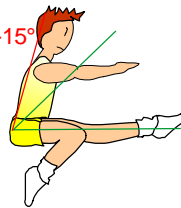
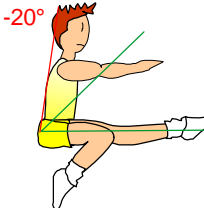


EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3
			<b>LEGS APART</b>
	45° 	45° - 90° 	>90° 
	<b>1 part</b> 	<b>2 parts</b> 	<b>3 parts or more</b> 
			<b>SHOULDERS NOT IN THE LINE WITH THE UPPER ARM</b>

EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	
	<p>170°</p> <p>-20°</p> 		<p>160°</p> <p>-30°</p> 	<p>&lt; 160°</p> <p>-40°</p> 
	NOT IN VERTICAL LINE			
				

## SPECIFIC ERRORS

EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	UNACCEPTABLE 0.5
IN HORIZONTAL SUPPORT FAMILIES THE BODY / LEGS NOT PARALLEL TO THE FLOOR				
	 20°		 30°	
KNEES NOT AT WAIST LEVEL				
	 -10°	 -15°	 20°	
LEGS NOT PARALLEL TO THE FLOOR				
 PIKE   COSSACK   STRADDLE	80°  -10°   -10°   -10°	75°  -15°   -15°   -15°	70°  -20°   -20°   -20°	

EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3
	LEGS LESS THAN 180°		
			
   	INCORRECT BODY FORM		
			
			
			
			

## EXAMPLES OF DEDUCTIONS

General Errors	Small	Medium	Large
	0.1	0.2	0.3
Incorrect body alignment	0.1	0.2	0.3
Incorrect body form	0.1	0.2	
Legs not parallel to the floor	0.1	0.2	0.3
Legs/feet bend or apart	0.1	0.2	
Uncontrolled arms	0.1		
Uncontrolled/Incorrect landing	0.1	0.2	
Incomplete rotation	0.1	0.2	0.3
Incorrect technique	0.1	0.2	0.3
Touching the floor			0.3

A. Deductions for Difficulty elements				
Small	Medium	Large	Unacceptable	Fall
0.1	0.2	0.3	0.5	0.5
Maximum deductions for an element				0.5 point

B. Deductions for Choreography			
Deviation from Perfection	Small	Medium	Fall
AMP (each sequence)	0.1	0.2	0.5
Transitions & Links (each time)	0.1	0.2	0.5
Lifts & Physical Interaction, Formation (each time)	0.1	0.2	0.5

C. Deductions for Synchronization	
Each time	0.1
Whole routine	Maximum deductions 2.0 points

# DESCRIPTION OF ELEMENTS, SPECIFIC ERRORS AND MINIMUM REQUIREMENTS

## GROUP A: DYNAMIC STRENGTH

### 1. GENERAL DESCRIPTION:

The families included in this group are:

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

#### ➤ **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**

- **Plio Push Up:** A push up with the take off showing hands and feet leaving and touching the floor at the same time

- **A Frame** : Piked 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**

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

**High V support, reverse cut:** : Hands back support on the floor and back parallel the floor. Extending the legs upward and forward with a flight phase.

#### ➤ **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.

**2. SPECIFIC DESCRIPTIONS:**

**PUSH UP FAMILY (PUSH UP & WENSON PU)**

**• PUSH UP**

**A 101: PUSH UP**

**Value 0.1**

1. Front support
2. Perform a push up with the downward and the upward phase.
3. Front support



**A 102: 1 LEG PUSH UP**

**Value 0.2**

- Front support on 1 leg.
- Perform a push up, with the body alignment.
- Front support



**A 103: 1 ARM PUSH UP**

**Value 0.3**

1. Front Support where the body is supported on both legs and 1 arm only.
2. Feet shoulder width apart.
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: 1 ARM 1 LEG PUSH UP**

**Value 0.4**

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.



**A 112: STRADDLE LATERAL PUSH UP**

**Value 0.2**

1. Front Support with straddle legs.
2. A four-phase push up where the body move 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 centre.
5. Then the elbows are extended and the body returns to the starting.
6. Feet maximum shoulder width apart.



**A 114: 1 ARM STRADDLE LATERAL PUSH UP**

**Value 0.4**

1. Straddle Front Support on 1 arm.
2. 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.
3. The body moves back to the starting position.
4. Feet maximum shoulder width apart during the whole movement.
5. Optional of the free arm.



**A 122: LATERAL PUSH UP**

**Value 0.2**

1. Front Support.
2. A four-phase push up where the body move down.
3. The body move laterally (downward phase) as the elbow lowers to the floor pointing laterally.
4. The body moves back to the centre.
5. Elbows are extended and the body returns to the starting.
6. Legs must be together during the whole movement.



**A 123: 1 LEG LATERAL PUSH UP**

**Value 0.3**

1. Front Support on 1 foot.
2. A four-phase push up where the body is supported by two arms and one leg with the feet maximum shoulder width apart.
3. The body moves downwards and shifts laterally (left or right) towards the supporting arm.
4. The body moves back to the centre before returning to the starting
5. Ending: Front Support on 1 foot.



**A 125: 1 ARM 1 LEG LATERAL PUSH UP**

**Value 0.5**

1. Front Support on one hand and one foot. Feet maximum shoulder width apart.
2. The body moves downwards and shifts laterally (left or right) towards the supporting arm.
3. The body moves back to the centre before returning to the starting.



**A 132: HINGE PUSH UP**

**Value 0.2**

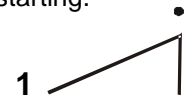
1. Front Support. Legs must be together during the whole movement.
2. A four-phase push up where the CoM moves downward and shifts backward.
3. The elbows lower to the floor pointing towards the feet and the ankles become a hinge.
4. Then, the body (C.G.) moves forwards and returns to the starting.
5. Finish in Front support.



**A 133: 1 LEG HINGE PUSH UP**

**Value 0.3**

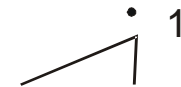
1. Front Support on one foot. Feet maximum shoulder width apart
2. The CoM moves downward and shifts backwards.
3. The elbow lowers to the floor pointing towards the feet and the ankles become a hinge.
4. Then, the body moves forwards and returns to the starting.
5. Finish in Front Support on one foot.



**A 134: 1 ARM HINGE PUSH UP**

**Value 0.4**

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.





**A 135: 1 ARM 1 LEG HINGE PUSH UP**

**Value 0.5**

1. Front Support on 1 foot and 1 hand.
2. A four-phase push up where the body is supported by one arm and one leg with feet maximum shoulder width apart.
3. The CoM moves downward and shifts backwards.
4. The elbow lowers to the floor pointing to the feet, and the ankle becomes a hinge.
5. Before returning to the starting, the body and the C.G. moves forward.
6. Optional of the free arm.
7. Finish in Front Support on 1 foot and 1 hand.

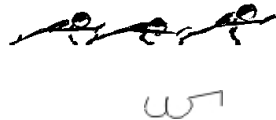


**• WENSON PUSH UP**

**A 142: WENSON PUSH UP**

**Value 0.2**

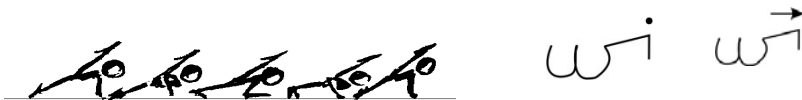
1. Front Support with one extended leg supported on the upper part of the Triceps of the same side (Wenson).
2. Both legs must be straight.
3. From Wenson a push up is performed.
4. Finish in Front Support.



**A 143: WENSON HINGE PUSH UP OR LATERAL PUSH UP**

**Value 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 push-up or Lateral push up is performed.
4. Finish in Wenson.



**A 153: LIFTED WENSON PUSH UP**

**Value 0.3**

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.
- 6.



**A 154: LIFTED WENSON HINGE PUSH UP OR LATERAL PUSH UP**

**Value 0.4**

1. Front support.
2. One straight leg supported on the upper Triceps of the same side of the body.
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 push-up or Lateral push up is performed.
6. Finish in Lifted Wenson.

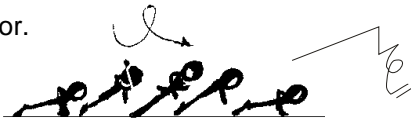


**EXPLOSIVE PUSH UP FAMILY**  
(PLIO PU, A FRAME, CUT)

• **PLIO PUSH UP**

**A 163: PLIO PUSH UP 1/1 TWIST TO PUSH UP** Value 0.3

1. Front Support.
2. A push up where the Body is lifted upwards executing a 360° twist with legs together.
3. Feet remain in contact with the floor.
4. Push up.



**A 164: PLIO PUSH UP 1/1 TWIST TO WENSON** Value 0.4

1. Front support.
2. A push up where the Body is lifted upwards executing simultaneously a 360° twist with legs together.
3. Feet remain in contact with the floor.
4. Show a Wenson push up when both hands make contact with the floor.



**A 165: PLIO PUSH UP 1/1 TWIST TO LIFTED WENSON** Value 0.5

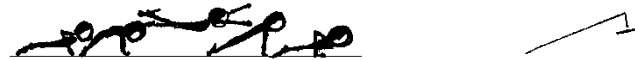
1. Front support.
2. Perform a Push up, at the end of the downwards phase the distance between the chest and the floor must not exceed 10 cm with a simultaneous twist of 360°, to a Lifted Wenson.
3. Lifted Wenson.



**A 172: PLIO PUSH UP AIRBORNE**

Value 0.2

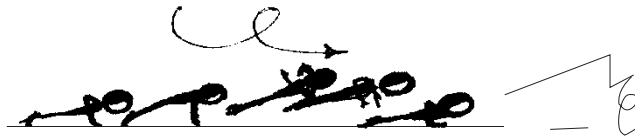
1. Front Support.
2. A push up, where during the upward flight phase, the body becomes airborne.
3. Push up.



**A 176: PLIO PUSH UP 1/1 TWIST AIRBORNE TO PUSH UP**

Value 0.6

1. Front support.
2. A push up where the Body is lifted upwards and the body executes a 360° twist in the air.
3. Legs are together while airborne.
4. Push up.



**A 177: PLIO PUSH UP 1/1 TWIST AIRBORNE TO WENSON**

Value 0.7

1. Front support.
2. A push up where the Body is lifted upwards and the body executes a 360° twist in the air.
3. Legs are together while airborne.
4. Wenson.



**A 178: PLIO PUSH UP 1/1 TWIST AIRBORNE TO 1 ARMPUSH UP OR LIFTED WENSON**

**Value 0.8**

1. Front support.
2. A push up where the Body is lifted upwards and the body executes a 360° twist in the air.
3. Legs are together while airborne.
4. Push up on one arm or lifted Wenson.



**• A - FRAME**

**A 184: EXPLOSIVE A-FRAME**

**Value 0.4**

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. Push up



**A 185: EXPLOSIVE A-FRAME TO WENSON**

**Value 0.5**

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 Wenson push up when both hands and foot make contact with the floor



**A 186: EXPLOSIVE A-FRAME 1/2 TURN**

**Value 0.6**

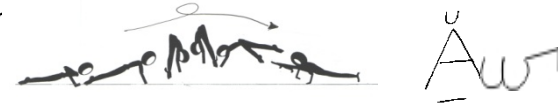
1. Front support.
2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne and then, the body turns 180°.
3. The airborne pike requires vertical legs, knees close to the chest.
4. Push up.



**A187: EXPLOSIVE A-FRAME 1/2 TURN TO WENSON**

**Value 0.7**

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



**A188: EXPLOSIVE A-FRAME 1/2 TURN TO LIFTED WENSON**

**Value 0.8**

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.



**A 196: EXPLOSIVE A-FRAME FROM 1 ARM**

**Value 0.6**

1. One arm 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. Push up



**A 197: EXPLOSIVE A-FRAME TO WENSON FROM 1 ARM**

**Value 0.7**

1. One arm 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 Wenson push up when both hands and foot make contact with the floor

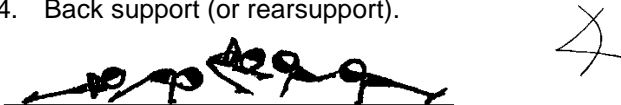


**• CUT**

**A 204: STRADDLE CUT**

**Value 0.4**

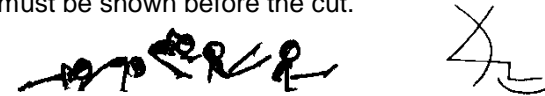
1. Front Support.
2. After the arms bend, both arms and legs push the body upwards into a flight phase (airborne).
3. While airborne, the legs straddle sideways and forward to land extended in rear support, feet lifted off the floor during the skill.
4. Back support (or rearsupport).



**A 206: STRADDLE CUT TO L-SUPPORT**

**Value 0.6**

1. Front Support.
2. Perform a straddle cut, legs without touching the floor.
3. Flight phase must be shown before the cut.
4. L-support.



**A 207: STRADDLE CUT TO STRADDLE V-SUPPORT  
(or TO V-SUPPORT)**

**Value 0.7**

1. Front support.
2. Perform a Straddle Cut.
3. Airborne phase must be shown before the cut.
4. During the straddle-cut, the legs do not touch the floor.
5. Straddle V-support or V-support.



**A 209: STRADDLE CUT 1/2 TWIST TO PUSH UP**

**Value 0.9**

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.



**A 210: STRADDLE CUT ½ TWIST TO WENSON** Value 1.0

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.



**EXPLOSIVE SUPPORT FAMILY  
(HIGH V SUPPORT & REVERSE CUT)**

**A 222: HIGH V SUPPORT TO BACK SUPPORT** Value 0.2

1. High V support.
2. Extend the legs upwards and forward.
3. Back support.



**A 224: HIGH V-SUPPORT TO SPLIT** Value 0.4

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. Split.



**A 225: HIGH V-SUPPORT REVERSE CUT TO SPLIT** Value 0.5

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. Split.



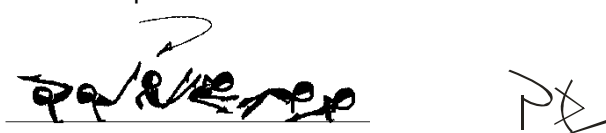
**A 227: HIGH V SUPPORT REVERSE CUT ½ TURN TO SPLIT** Value 0.7

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. Split



**A229:HIGH V-SUPPORT REVERSE STRADDLE CUT TO PUSH UP (SALVAN)** Value 0.9

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.
3. Push up



**A 236: HIGH V-SUPPORT REVERSE CUT ½ TWIST TO SPLIT** Value 0.6

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 frontal plane
4. Split.



**A 248: HIGH V- SUPPORT ½ TWIST TO WENSON** Value 0.8

1. High V support.
2. Extending the legs upwards and forward, execute a 180° twist
3. While twisting, the body extends.
4. Wenson.



**A 249: HIGH V- SUPPORT ½ TWIST TO LIFTED WENSON** Value 0.9

1. High V support.
2. Extending the legs upwards and forward, execute a 180° twist
3. While twisting, the body extends.
4. Lifted Wenson.



**A 256: HIGH V-SUPPORT ½ TWIST TO PUSH UP** Value 0.6

1. High V support.
2. Extending the legs upwards and forward, execute a 180° twist
3. While twisting, the body extends with the legs together.
4. Push up.



**LEG CIRCLE FAMILY (LEG CIRCLE & FLAIR)**

**• LEG CIRCLE**

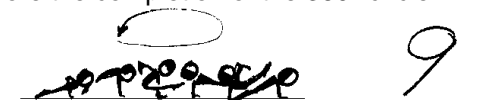
**A 263: DOUBLE LEG 1/2 CIRCLE** Value 0.3

1. Front Support.
2. Legs with feet together swing to the side where one of the supporting hands is lifted.
3. From free front Hips are lifted and the body is extended. The feet do not touch the floor before the completion of the 180° circle.
4. Back Support.



**A 265: DOUBLE LEG 1/1 CIRCLE (1 OR 2)** Value 0.5

1. Front Support.
2. Legs apart initiate a swing.
3. From free front support on both hands legs move with feet together and swing to the side of the supporting hand.
4. Hips are lifted and the body is extended.
5. Feet do not touch the floor before the completion of the 360° circle.
6. Front Support.



**A 267: DOUBLE LEG 1/1 CIRCLE 1/2 TWIST TO WENSON**

**Value 0.7**

1. Front Support with legs apart.
2. Swing to double leg 1/1 circle.
3. At the end of the circle, perform 1/2 twist to finish in Wenson.



**• FLAIR**

**A 275: FLAIR (1 OR 2)**

**Value 0.5**

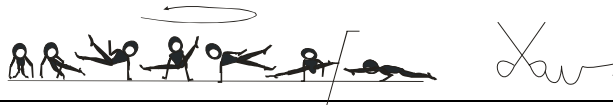
1. Front support.
2. Legs apart to initiate the swing.
3. From a free front support on both hands, legs circle straddle around the body.
4. Legs must not touch the floor during the skill.
5. Front Support.



**A 276: FLAIR TO WENSON**

**Value 0.6**

1. Straddle front support.
2. Perform Flair.
3. Wenson.



**A 277: FLAIR 1/2 TURN TO WENSON**

**Value 0.7**

1. Straddle Front Support.
2. Perform Flair.
3. While performing Flair, turning 180°
4. Wenson.



**A 278: FLAIR 1/1 TURN TO WENSON**

**Value 0.8**

1. Straddle Front Support.
2. Perform Flair.
3. While performing Flair, turning 360°
4. Wenson.



**A 280: FLAIR BOTH SIDES**

**Value 1.0**

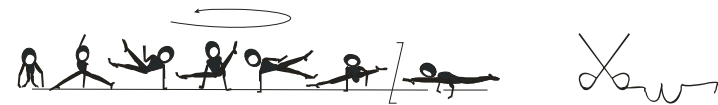
1. Straddle Front support, legs apart to initiate the swing.
2. From a free straddle support on both hands, legs circle straddle around the body.
3. Then perform a Flair on the other side.
4. Legs must not touch the floor then alternate to performing other side.
5. Front Support.



**A 287: FLAIR TO LIFTED WENSON**

**Value 0.7**

1. Straddle Front Support.
2. Perform Flair to Lifted Wenson.
3. Lifted Wenson.



**A 288: FLAIR ½ TURN TO LIFTED WENSON**

**Value 0.8**

1. Straddle Front Support.
2. Perform Flair.
3. While performing Flair, turning 180°
4. Lifted Wenson.



**A 289: FLAIR 1/1 TURN TO LIFTED WENSON**

**Value 0.9**

1. Straddle Front Support.
2. Perform Flair.
3. While performing Flair, turning 360°
4. Lifted Wenson.



**A 290: FLAIR 1/2 TURN, 1/1 TWIST AIRBORNE TO PU (PIMPA)**

**Value 1.0**

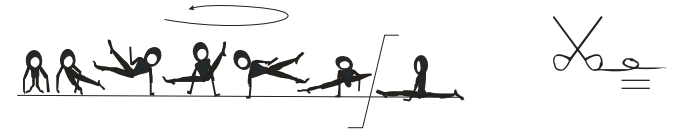
1. Straddle Front Support.
2. Perform Flair.
3. Before the end of the flair, ½ turn
4. Then perform 1/1 twist in airborne position
5. Front support



**A 295: FLAIR TO SPLIT**

**Value 0.5**

1. Straddle Front support.
2. Perform Flair.
3. Split.



**A 297: FLAIR 1/1 TURN TO SPLIT**

**Value 0.7**

1. Straddle Front Support.
2. Perform Flair.
3. While performing Flair, turning 360°
4. Land in Split



**A 299: FLAIR + AIR FLAIR ( 1 OR 2)**

**Value 0.9**

1. From straddle front support
2. Perform a Flair
3. Perform air flair (1or 2) in vertical position
4. Optional ending position

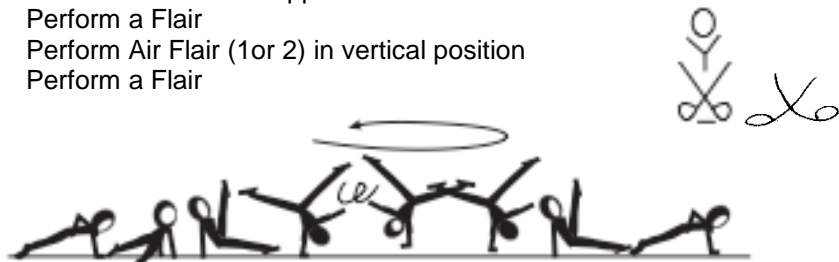




**A 300: FLAIR + AIR FLAIR ( 1 OR 2 ) + FLAIR**

**Value 1.0**

1. From straddle front support
2. Perform a Flair
3. Perform Air Flair (1or 2) in vertical position
4. Perform a Flair

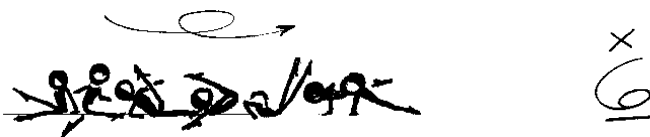


**• HELICOPTER FAMILY**

**A 304: HELICOPTER**

**Value 0.4**

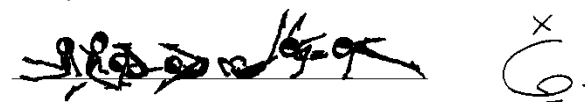
1. Straddle Sit.
2. The leading leg crosses over the other leg to initiate the rotation.
3. One arm is on the floor at the beginning of the movement.
4. As the leading leg circles over the body the hand is lifted and replaced by the upper back.
5. Perform a 180° twist as both legs circle over the body while rotating, to let the body finish the movement.
6. Push up facing the same direction as the starting seated.



**A 306: HELICOPTER TO 1 ARM PUSH UP**

**Value 0.6**

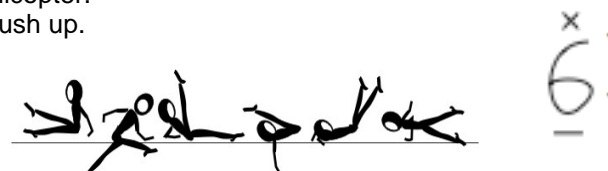
1. Straddle.
2. Perform a Helicopter.
3. 1 arm Push up.



**A 307: HELICOPTER TO 1 ARM 1 LEG PUSH UP**

**Value 0.7**

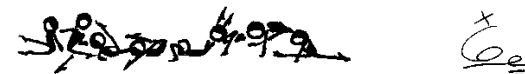
1. Straddle.
2. Perform a Helicopter.
3. 1 arm 1 leg Push up.



**A 315: HELICOPTER TO SPLIT**

**Value 0.5**

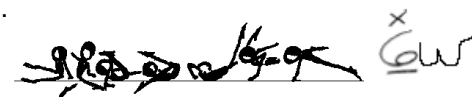
1. Straddle.
2. Perform Helicopter.
3. Split or Frontal Split.



**A 316: HELICOPTER TO WENSON**

**Value 0.6**

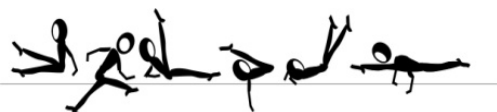
1. Straddle.
2. Perform a Helicopter.
3. 1 arm Push up or Wenson.



**A 317: HELICOPTER TO LIFTED WENSON**

Value 0.7

1. Straddle.
2. Perform a Helicopter.
3. 1 arm 1 leg Push up or Lifted Wenson



x  
Gw

**3. SPECIFIC ERRORS FOR EXECUTION**

Specific Mistakes for Group A	0.1	0.2
Shoulder is not in line with the upper arm	0.1	0.2
Direction of the elbow in lateral and hinge is incorrect		0.2
“Wenson shape” - Leg lower than upper triceps /not supported		0.2
The hips are not lifted during the extension phase for leg circles and flairs		0.2
Helicopter does not finish facing the same direction as the starting position	0.1	0.2
In Helicopter to 1 arm, finishing with extended arm		0.2
In High V support elements, back not parallel to the floor		0.2
Uncontrolled technique in landing	0.1	0.2
Elements without airborne phase		0.2

**4. MINIMUM REQUIREMENTS FOR DIFFICULTY**

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

GROUP FAMILIES	MINIMUM REQUIREMENTS
PUSH UP	Shoulder at least in line with the upper arm/s
EXPLOSIVE PU	<p><b>PUSH UP, WENSON PU, PLIO PU</b></p> <ul style="list-style-type: none"> <li>- Shoulders at least in line with the upper arm/s at the beginning of the element;</li> </ul> <p><b>PLIO PU AIRBORNE</b></p> <ul style="list-style-type: none"> <li>- Shoulders at least in line with the upper arm/s at the beginning of the element;</li> <li>- Airborne phase</li> </ul> <p><b>A-FRAME</b></p> <ul style="list-style-type: none"> <li>- Hands and feet must leave the floor at the same time</li> <li>- Pike position (90° minimum) in airborne phase</li> </ul> <p><b>CUT</b></p> <ul style="list-style-type: none"> <li>- Shoulders at least in line with the upper arm/s at the beginning of the element;</li> <li>- Airborne phase</li> </ul>
EXPLOSIVE SUPPORT	<ul style="list-style-type: none"> <li>- Back parallel to the floor</li> <li>- Airborne phase.</li> </ul>
LEG CIRCLE	<ul style="list-style-type: none"> <li>- From the starting position, swing to FREE front support on both hands</li> <li>- Rotation of the body in support on the hands (one after the other) with a complete circle</li> </ul>
HELICOPTER	The ending position must be facing the same direction as the starting position.

## GROUP B: STATIC STRENGTH

### 5. GENERAL DESCRIPTION:

The families included in this group are:

<b>SUPPORT</b>	Straddle & L Support
<b>V SUPPORT</b>	V & High V Support
<b>HORIZONTAL SUPPORT</b>	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.

### 6. SPECIFIC DESCRIPTIONS

## SUPPORT FAMILY (*Straddle Support & L-Support*)

### • STRADDLE SUPPORT

#### **B 102: STRADDLE SUPPORT**

**Value 0.2**

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.



#### **B 103: STRADDLE SUPPORT 1/2 TURN**

**Value 0.3**

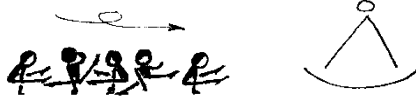
1. Straddle support.
2. The body turns 180°.
3. Hold for 2 seconds, at the start, during or end of the 1/2 turn.
4. Changing hands on the floor up to 2 times.



**B 104: STRADDLE SUPPORT 1/1 TURN**

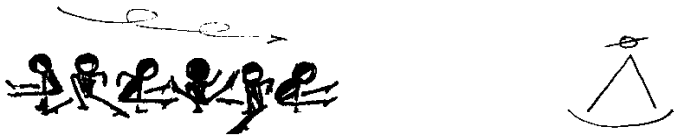
Value 0.4

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.

**B 105: STRADDLE SUPPORT 1 1/2 TURN**

Value 0.5

1. Straddle support.
2. The body turns 540°.
3. Hold for 2 seconds, at the start, during or end of the turns.
4. Changing hands on the floor up to 6 times.

**B 106: STRADDLE SUPPORT 2/1 TURN OR MORE**

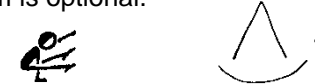
Value 0.6

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.

**B 114: 1 ARM STRADDLE SUPPORT**

Value 0.4

1. 1 Arm Straddle Support
2. The body is supported by one arm with only the hand in contact with the floor.
3. Hips are flexed and legs straddled (minimum width 90°) and parallel to the floor.
4. Hold for 2 seconds.
5. The placement of the free arm is optional.

**B 115: 1 ARM 1/2 TURN STRADDLE SUPPORT**

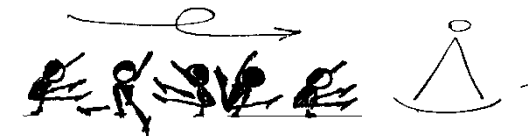
Value 0.5

1. 1 Arm Straddle support.
2. The body turns 180°.
3. Hold for 2 seconds, before or after 1/2 turn.
4. The turn is performed with only one arm support on the spot.

**B 116: 1 ARM 1/1 TURN STRADDLE SUPPORT (LACATUS)**

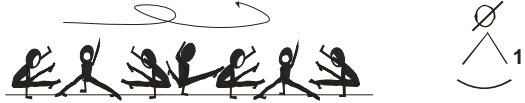
Value 0.6

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.



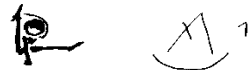
**B 117: 1 ARM 1 1/2 TURN STRADDLE SUPPORT Value 0.7**

1. 1 Arm Straddle support.
2. The body turns 540°.
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.



**B 125: 1 ARM STRADDLE SUPPORT 1 LEG VERTICAL  
Value 0.5**

1. 1 Arm Straddle support
2. Hips are flexed and legs straddled (minimum width 90°) and parallel to the floor.
3. One leg is raised to vertical and held by the opposite hand.
4. Hold for 2 seconds.



**B 126: 1 ARM STRADDLE SUPPORT 1/2 TURN 1 LEG VERTICAL  
(SECATI) Value 0.6**

1. 1 Arm Straddle support
2. Hips are flexed and legs straddled (minimum width 90°) and parallel to the floor.
3. One leg is raised to vertical and held by the opposite hand.
4. Body turns 180°.
5. Hold for 2 seconds, at the start, during or end of the 1/2 turn.



**B 127: 1 ARM STRADDLE SUPPORT 1/1 TURN  
1 LEG VERTICAL (CANADA)**

**Value 0.7**

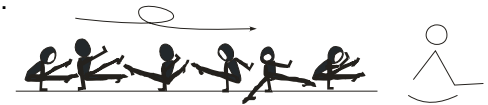
1. 1 Arm Straddle support.
2. One leg is raised to vertical and held by the hand of the opposite side.
3. Body turns 360°.
4. Hold for 2 seconds, at the start, during or end of the turn.



**B 135: STRADDLE / L SUPPORT 1/1 TURN**

**Value 0.5**

1. Straddle Support.
2. The body turns 360°, changing the hand and leg (Straddle – L – Straddle) after every 1/2 turn.



**B 137: STRADDLE / L SUPPORT 2/1 TURN (MOLDOVAN)**

**Value 0.7**

1. Straddle Support.
2. The body turns 720°, changing the hand and leg (Straddle – L – Straddle....) after every 1/2 turn.



**• L SUPPORT**

**B 142: L-SUPPORT**

**Value 0.2**

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.



**B 143: L-SUPPORT ½ TURN**

**Value 0.3**

1. Perform an L-support.
2. The body turns 180°.
3. Hold for 2 seconds, before or after ½ turn.
4. Changing hands on the floor up to 2 times.



**B 144: L-SUPPORT 1/1 TURN**

**Value 0.4**

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.



**B 145: L-SUPPORT 1 1/2 TURN**

**Value 0.5**

1. L-support.
2. The body turns 540°.
3. Hold for 2 seconds, at the start, during or end of the turns.
4. Changing hands on the floor up to 6 times.



**B 146: L-SUPPORT 2/1 TURN OR MORE**

**Value 0.6**

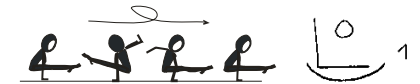
1. L-support.
2. The body turns 720°.
3. Changing hands on the floor up to 8 times.



**B 156: 1 ARM L-SUPPORT 1/1 TURN**

**Value 0.6**

1. L-Support.
2. The body turns 360° on one hand to L-Support two hands.
3. Hold for 2 seconds, at the start or end of the turn.
4. The placement of the free arm is optional.



**B 158: 1 ARM L-SUPPORT 1 1/2 TURN**

**Value 0.8**

1. L-Support.
2. The body turns 540° on one hand to L-Support two hands.
3. Hold for 2 seconds, at the start or end of the turn.
4. The placement of the free arm is optional.



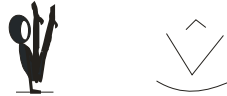
## V SUPPORT FAMILY(V & High V Support)

### • V SUPPORT

#### **B 183: STRADDLE V-SUPPORT**

**Value 0.3**

1. Seated with legs together.
2. The placement of the hands: 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.



#### **B 184: STRADDLE V-SUPPORT 1/2 TURN**

**Value 0.4**

1. Straddle V-support.
2. The body turns 180°.
3. Hold for 2 seconds, at the start or end of the 1/2 turn.
4. Changing hands on the floor up to 2 times.



#### **B 185: STRADDLE V-SUPPORT 1/1 TURN**

**Value 0.5**

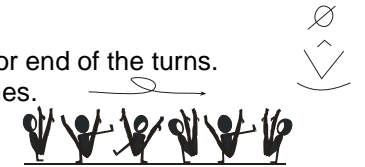
1. Straddle V-support.
2. The body turns 360°.
3. Hold for 2 seconds, at the start, during or end of the turn.
4. Changing hands on the floor up to 4 times.



#### **B 186: STRADDLE V-SUPPORT 1 1/2 TURN**

**Value 0.6**

1. Straddle V-support.
2. The body turns 540°.
3. Hold for 2 seconds, at the start, during or end of the turns.
4. Changing hands on the floor up to 6 times.



#### **B 187: STRADDLE V-SUPPORT 2/1 TURN**

**Value 0.7**

1. Straddle V-support.
2. The body turns 720°.
3. Changing hands on the floor up to 8 times.



#### **B 195: V-SUPPORT**

**Value 0.5**

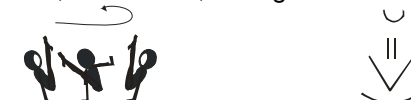
1. The body is supported by both arms with only the hands in contact with the floor.
2. The placement of the hands: Both hands are placed at the side of the body close to the hips.
3. Hips are flexed and legs together are lifted to the vertical, close to the chest (V-Support).
4. Hold for 2 seconds.



#### **B 196: V-SUPPORT 1/2 TURN**

**Value 0.6**

1. V-support.
2. The body turns 180°.
3. Changing hands on the floor up to 2 times.
4. Hold for 2 seconds, at the start, during or end of the turn.



**B 197: V-SUPPORT 1/1 TURN**

**Value 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.



**B 198: V-SUPPORT 1 1/2 TURN**

**Value 0.8**

1. V-support.
2. The body turns 540°.
3. Hold for 2 seconds, at the start, during or end of the turns.
4. Changing hands on the floor up to 4 times.



**B 199: V-SUPPORT 2/1 TURN**

**Value 0.9**

1. V-support.
2. The body turns 720°.
3. Changing hands on the floor up to 8 times.



**• HIGH V SUPPORT**

**B 208: HIGH V-SUPPORT**

**Value 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.



**HORIZONTAL SUPPORT FAMILY**

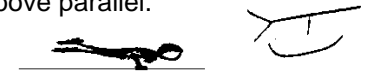
*(Lever Support, Wenson Support & Planche)*

**• LEVER SUPPORT**

**B 222: FULL SUPPORT STRADDLE LEVER**

**Value 0.2**

1. A support where the body is supported over the elbows and Triceps with only the hands in contact with the floor.
2. Legs are in straddle, parallel to the floor and in line with the Spine.
3. Hold for 2 seconds.
4. The body line must not exceed 20° above parallel.



**B 223: FULL SUPPORT STRADDLE LEVER 1/2 TURN**

**Value 0.3**

1. Full Support Lever
2. The body turns 180°.
3. Hold for 2 seconds, before or after 1/2 turn.
4. The body line must not exceed 20° above parallel.



**B 225: FULL SUPPORT STRADDLE LEVER WITH HOP TURNS**

**Value 0.5**

1. A support where the body is supported over the elbows and Triceps with only the hands in contact with the floor. Legs are in straddle, parallel to the floor and in line with the Spine.
2. From one hand, one after the other or from 2 hand, perform turns, the body in horizontal position





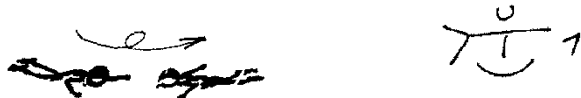
**B 233: 1 ARM FULL SUPPORT STRADDLE LEVER Value 0.3**

1. A support where the body is supported on one elbow and Triceps with only one hand in contact with the floor.
2. Legs are in straddle, parallel to the floor and in line with the spine.
3. Hold for 2 seconds.
4. The body line must not exceed 20° above parallel.
5. Optional of the free arm.



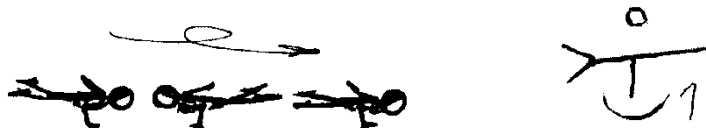
**B 234: 1 ARM FULL SUPPORT STRADDLE LEVER 1/2 TURN Value 0.4**

1. 1 arm Full Support Straddle Lever
2. The body turns 180°.
3. Hold for 2 seconds, at the start, during or end of the 1/2 turn.
4. The body line must not exceed 20° above parallel.
5. Optional of the free arm.



**B 235: 1 ARM FULL SUPPORT STRADDLE LEVER 1/1 TURN Value 0.5**

1. 1 arm Full Support Straddle Lever
2. The body turns 360°.
3. Hold for 2 seconds, at the start, during or end of the turn.
4. The body line must not exceed 20° above parallel.
5. Optional of the free arm.



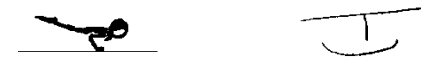
**B 236: 1 ARM FULL SUPPORT STRADDLE LEVER WITH HOP TURNS Value 0.6**

1. A support where the body is supported on one bend arm, legs are in straddle, parallel to the floor and in line with the Spine.
2. From one hand, perform turns in airborne position, the body in horizontal position



**B 243: FULL SUPPORT LEVER Value 0.3**

1. A support where the body is supported over the elbows and Triceps with only the hands in contact with the floor.
2. Legs are together, parallel to the floor and in line with the spine,
3. Hold for 2 seconds.
4. The body line must not exceed 20° above parallel.



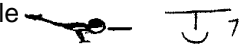
**B 244: FULL SUPPORT LEVER 1/2 TURN Value 0.4**

1. Full Support Lever
2. The body turns 180° without changing hand grasps.
3. Hold for 2 seconds, at the start, during or end of the 1/2 turn.
4. The body line must not exceed 20° above parallel.



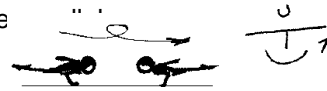
**B 254: 1 ARM FULL SUPPORT LEVER Value 0.4**

1. A support where the body is supported on one elbow and Triceps with only one hand in contact with the floor.
2. Legs are together, parallel to the floor and in line with the spine.
3. Hold for 2 seconds.
4. The body line must not exceed 20° above parallel
5. Optional placement of the free arm.



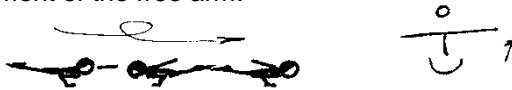
**B 255: 1 ARM FULL SUPPORT LEVER 1/2 TURN** Value 0.5

1. 1 arm Full Support Lever
2. The body turns 180°.
3. Hold for 2 seconds, at the start, during or end of the 1/2 turn.
4. The body line must not exceed 20° above parallel
5. Optional placement of the free arm.



**B 256: 1 ARM FULL SUPPORT LEVER 1/1 TURN** Value 0.6

1. 1 arm Full Support Lever
2. The body turns 360°.
3. Hold for 2 seconds, at the start, during or end of the turn.
4. The body line must not exceed 20° above parallel.
5. Optional placement of the free arm.



**LIFTED STATIC WENSON**

**B 263: LIFTED STATIC WENSON SUPPORT** Value 0.3

2. Front Support. 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. Hold this position 2 seconds.



**• PLANCHE**

**B 266: STRADDLE PLANCHE** Value 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.



**B 267: STRADDLE PLANCHE TO PUSH UP** Value 0.7

1. Straddle Planche.
2. Hold for 2 seconds.
3. Perform a push up, the body keeping the alignment.
4. Straddle Planche.



**B 277: STRADDLE PLANCHE TO LIFTED WENSON** Value 0.7

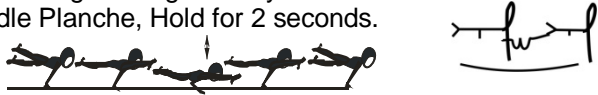
1. Straddle Planche.
2. Hold for 2 seconds.
3. Bend the arms, kicking one leg laterally forwards to the lifted Wenson



**B 279: STRADDLE PLANCHE TO LIFTED WENSON  
BACK TO STRADDLE PLANCHE**

Value 0.9

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.



**B 288: PLANCHE**

Value 0.8

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.



**B 290: PLANCHE TO PUSH-UP**

Value 1.0

1. Planche.
2. Hold for 2 seconds.
3. Perform a push up, the body maintaining alignment.



**B 300: PLANCHE TO LIFTED WENSON**

Value 1.0

1. Planche, Hold for 2 seconds.
2. Bend the arms, kicking one leg laterally forwards to a Lifted Wenson, the body maintaining alignment.



**7. SPECIFIC ERRORS FOR EXECUTION**

Specific Mistakes for Group B	0.1	0.2	0.3	0.5
Hands not flat on the floor	0.1			
Incorrect Straddle, L, V Position		0.2		
Any body parts touching the floor (each time)				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

**8. MINIMUM REQUIREMENTS FOR DIFFICULTY**

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

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.

## GRUPO C: JUMPS & LEAPS

### 9. GENERAL DESCRIPTION:

The families included in this group are:

<b>Straight Jump</b>	Air Turn; Free Fall
<b>Horizontal Jump</b>	Tamaro; Gainer;
<b>Bent Leg(s) Jump</b>	Tuck; Cossack;
<b>Pike Jump</b>	Pike;
<b>Straddle Jump</b>	Straddle; Frontal Split
<b>Split Jump</b>	Split; Switch; Scissors Leap;
<b>Kick Jump</b>	Scissors Kick
<b>Off Axis Jump</b>	Off Axis Rotation
<b>Butterfly Jump</b>	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 on one foot or two feet must be in vertical position, with bend leg(s) before finishing in perfect alignment.
- Landing from airborne, shows hands and feet touching the floor at the same time in a controlled manner.
- When landing in split, the hands may touch the floor.

### LANDING POSITIONS

**In Push Up:** both hands and supporting feet must land at the same time.

**In Wenson:** both hands and supporting foot must land at the same time with leading leg (supported not raised or lifted) over the upper arm of triceps.

**In Split:** must land from airborne phase to split form with hands on each side of the body.

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

### 10. 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,
  - *Horizontal:* Tamaro
- **TUCK:** Both legs are pulled (tucked) close to the chest with knees bent.
- **STRADDLE:** Legs are lifted into an airborne straddle (minimum 90° angle) and parallel to the floor or higher, with arms and trunk extended over them. The angle between the trunk and legs may not be more than 60°.
- **PIKE:** After the jump, the body shows a pike shape with the 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 the jump, the body shows a pike shape with the legs together and straight, parallel to the floor or higher. One leg is straight and the other one is bent. The angle between the trunk and legs may 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 takeoff, the leading leg switches with rear leg to show a split (180°) in the air.
- **SCISSORS:** The leading leg switches forward.


**11. SPECIFIC DESCRIPTIONS**

**STRAIGHT JUMP FAMILY**

**• AIR TURN**


**C 103: 1/1 AIR TURN Value 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.




**C 104: 1 1/2 AIR TURN Value 0.4**

1. A two-foot take off jump with the body vertical, fully extended.
2. While airborne the body turns 540°.
3. Position of arms is optional.
4. Landing with feet together.




**C 105: 2/1 AIR TURN Value 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.



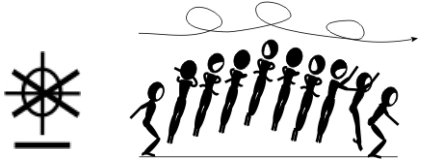
**C 107: 2 1/2 AIR TURN Value 0.7**

1. A two-foot take off jump with the body vertical, fully extended.
2. While airborne the body turns 900°.
3. Position of arms is optional.
4. Landing with feet together.



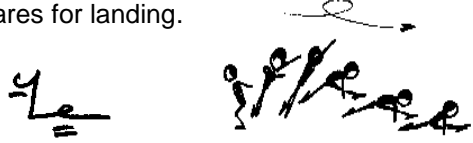
**C 109: 3/1 AIR TURN Value 0.9**

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.



**C 113: 1/2 AIR TURN TO SPLIT Value 0.3**

1. A two-foot take off.
2. Perform a 180° air turn.
3. The body inclines and prepares for landing.
4. Split.



**C 114: 1/1 AIR TURN TO SPLIT**

Value 0.4

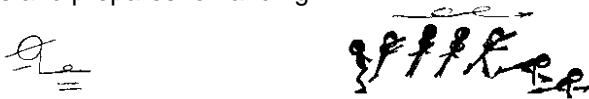
1. A two-foot take off.
2. Perform a 360° air turn.
3. The body inclines and prepares for landing.
4. Split.



**C 115: 1 1/2 AIR TURN TO SPLIT**

Value 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.



**C 116: 2/1 AIR TURN TO SPLIT**

Value 0.6

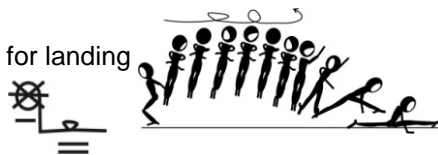
1. A two-foot take off.
2. Perform a 720° air turn.
3. The body inclines and prepares for landing.
4. Split.



**C 118: 2 1/2 AIR TURN TO SPLIT**

Value 0.8

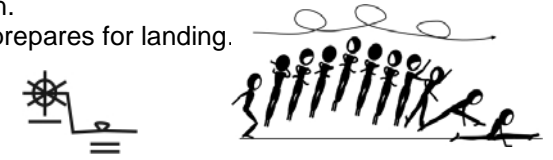
1. A two-foot take off.
2. Perform a 900° air turn.
3. The body inclines and prepares for landing.
4. Split.



**C 120: 3/1 AIR TURN TO SPLIT**

Value 1.0

1. A two-foot take off.
2. Perform a 1080° air turn.
3. The body inclines and prepares for landing.
4. Split.



**• FREE FALL**

**C 143: FREE FALL AIRBORNE**

Value 0.3

1. A two-foot take off.
2. The athlete jumps to initiate the fall forward.
3. Hands and feet land together in Push up.



**C 144: FREE FALL 1/2 TWIST AIRBORNE**

Value 0.4

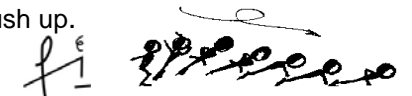
1. A two-foot take off.
2. The athlete jumps to initiate the fall and at the same time a 180° twist.
3. Hands and feet land together in Push up.



**C 145: FREE FALL 1/1 TWIST AIRBORNE**

Value 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.



**C 146: FREE FALL 1 1/2 TWIST AIRBORNE**

**Value 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.



**C 147: FREE FALL 2/1 TWIST AIRBORNE**

**Value 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.



**C 149: FREE FALL 2 1/2 TWIST AIRBORNE**

**Value 0.9**

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.



**C 150: FREE FALL 3/1 TWIST AIRBORNE (BENJAMIN )**

**Value 1.0**

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.



**C 154: FREE FALL AIRBORNE TO 1 ARM PUSH UP** Value 0.4

1. A two-foot take off.
2. The athlete jumps to initiate the fall forward.
3. One hand and feet land together into 1 arm push up.



**C 155: FREE FALL 1/2 TWIST AIRBORNE TO 1 ARM PUSH UP**

**Value 0.5**

1. A two-foot take off.
2. The athlete jumps to initiate the fall and a 180° twist backwards.
3. One hand and feet land together into 1 arm straddle push up.



**C 156: FREE FALL 1/1 TWIST AIRBORNE TO 1 ARM PUSH UP**

**Value 0.6**

1. A two-foot take off.
2. The athlete jumps to initiate the fall and a 360° twist forward.
3. One hand and feet land together into 1 arm straddle push up.



**C 157: FREE FALL 1 1/2 TWIST AIRBORNE TO 1 ARM PUSH UP**

**Value 0.7**

1. A two-foot take off.
2. The athlete jumps to initiate the fall backwards and a 540° twists backwards.
3. One hand and feet land together into 1 arm straddle push up.



**C 158: FREE FALL 2/1 TWIST AIRBORNE TO 1 ARM PUSH UP**

**Value 0.8**

1. A two-foot take off.
2. The athlete jumps to initiate the fall forward and immediately a 720° twist follows.
3. One hand and feet land together into 1 arm straddle push up.

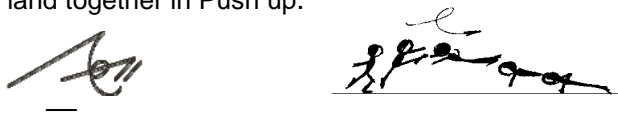


**HORIZONTAL JUMP FAMILY**

**C 184: GAINER 1/2 TWIST**

**Value 0.4**

1. From standing, one leg swings forward to lift the body upwards and parallel to the floor.
2. Both legs come together while airborne (Gainer).
3. While airborne, a 180° twist is performed with a straight body.
4. Hands and feet land together in Push up.



**C 186: GAINER 1 1/2 TWIST**

**Value 0.6**

1. From standing, one leg swings forward to lift the body upwards and parallel to the floor.
2. Both legs come together while airborne (Gainer).
3. While airborne, a 540° twist is performed with a straight body.
4. Hands and feet land together in Push up



**C 189: GAINER 2 1/2 TWIST**

**Value 0.9**

1. From standing, one leg swings forward to lift the body upwards and parallel to the floor.
2. Both legs come together while airborne (Gainer).
3. While airborne, a 900° twist is performed with a straight body.
4. Hands and feet land together in Push up



**C 194: GAINER 1/2 TWIST TO SPLIT**

**Value 0.4**

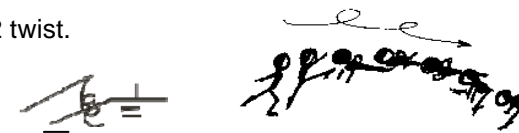
1. From standing
2. Perform a Gainer 1/2 twist.
3. Land in Split.



**C 196: GAINER 1 1/2 TWIST TO SPLIT**

**Value 0.6**

1. From standing
2. Perform a Gainer 1 1/2 twist.
3. Land in Split.



**C 205: GAINER 1/2 TWIST TO 1 ARM PUSH UP**

**Value 0.5**

1. From standing.
2. Perform a Gainer 1/2 twist
3. One hand and feet land together into 1 arm straddle push up.





**C 207: GAINER 1 ½ TWIST TO 1 ARM PUSH UP OR TO WENSON**

Value 0.7

1. From standing.
2. Perform a Gainer 1 ½ twist
3. One hand and feet land together into 1 arm straddle push up.



**• TAMARO**

**C 222: SAGITTAL SCALE AIRBORNE TO PUSH UP** Value 0.2

1. From a Sagittal Scale with body and lifted leg parallel to the floor.
2. Push off from the floor with the supporting leg to push the body upwards, feet and legs come together with straight body.
3. Hands and feet land at the same time in push up.



**C 223: SAGITTAL SCALE AIRBORNE TO 1 ARM PUSH UP**

Value 0.3

1. From a Sagittal Scale with body and lifted leg parallel to the floor.
2. Push off from the floor with the supporting leg to lift the body upwards, feet and legs come together with straight body.
3. One hand and feet land together land into 1 arm straddle push up.



**C 224: SAGITTAL SCALE 1/1 TWIST AIRBORNE TO PUSH UP (TAMARO)** Value 0.4

1. From a Sagittal Scale with body and lifted leg parallel to the floor.
2. Push off from the floor with the supporting leg to lift the body upwards to initiate a 360° twist airborne with legs together.
3. Hands and feet land together in push up



**C 225: SAGITTAL SCALE 1/1 TWIST AIRBORNE TO 1 ARM PUSH UP (TAMARO TO 1 ARM PUSH UP)** Value 0.5

1. From a Sagittal Scale with body and lifted leg parallel to the floor.
2. Push off from the floor with the supporting leg to lift the body upwards to initiate a 360° twist airborne with legs together.
3. One hand and feet land together landing into a 1 arm straddle push up.



**C 234: SAGITTAL SCALE 1/1 TWIST AIRBORNE TO SPLIT**

Value 0.4

1. From a Sagittal Scale with body and lifted leg parallel to the floor.
2. Push off from the floor with the supporting leg to lift the body upwards to initiate a 360° twist airborne with legs together.
3. Landing in Split.



## BENT LEG(S) JUMP FAMILY (*Tuck & Cossack*)

### • TUCK

#### C 262: TUCK JUMP

Value 0.2

1. A Vertical Jump where the legs are lifted, with knees bent close to the chest, a Tuck
2. Landing feet together.



#### C 263: 1/2 TURN TUCK JUMP

Value 0.3

1. A Vertical Jump with a 180° turn.
2. While airborne, show a Tuck.
3. Landing with feet together.



#### C 264: 1/1 TURN TUCK JUMP

Value 0.4

1. A Vertical Jump with a 360° turn.
2. While airborne, show a Tuck.
3. Landing with feet together, facing the same direction as the start.



#### C 265: 1 1/2 TURN TUCK JUMP

Value 0.5

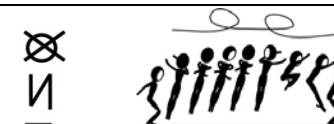
1. A Vertical Jump with a 540° turn
2. While airborne, show a Tuck.
3. Landing with feet together.



#### C 266: 2/1 TURN TUCK JUMP

Value 0.6

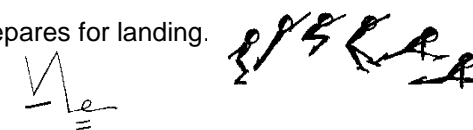
1. A Vertical Jump with a 720° turn.
2. While airborne, show a Tuck.
3. Landing with feet together, facing the same direction as the start.



#### C 273: TUCK JUMP TO SPLIT

Value 0.3

1. A vertical Tuck jump.
2. The body inclines and prepares for landing.
3. Landing in Split.



#### C 274: 1/2 TURN TUCK JUMP TO SPLIT

Value 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



#### C 275: 1/1 TURN TUCK JUMP TO SPLIT

Value 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.



#### C 304: TUCK JUMP TO PUSH UP

Value 0.4

1. A vertical Tuck jump.
2. The body inclines and prepares for landing.
3. Landing in Push up.



**C 305: 1/2 TURN TUCK JUMP TO PUSH UP**

Value 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.



**C 306: 1/2 TURN TUCK JUMP 1/2 TWIST TO PUSH UP** Value 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



**C 315: TUCK JUMP TO 1 ARM PUSH UP OR TO WENSON**

Value 0.5

1. A vertical Tuck jump.
2. Then the body inclines and prepares for landing.
3. Landing in 1 arm straddle push up.



**C 316: TUCK JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON**

Value 0.6

1. A Vertical Jump with a 180° turn into Tuck.
2. The body inclines and prepares for landing.
3. Landing in 1 arm straddle push up, facing the opposite direction from the start.



**C 317: 1/2 TURN TUCK JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON**

Value 0.7

1. A Vertical Jump with a 180° turn into Tuck.
2. After the 180° turn and while still airborne, the body twists 180°, inclines and prepares for landing
3. Landing in 1 arm straddle push up, facing the same direction as the start.



**• COSSACK**

**343: COSSACK JUMP**

Value 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.



**C 344: 1/2 TURN COSSACK JUMP**

Value 0.4

1. A Vertical Jump with 180° turn.
2. While airborne show a Cossack.
3. Landing with feet together.



**C 345: 1/1 TURN COSSACK JUMP**

Value 0.5

1. A Vertical Jump with a 360° turn.
2. While airborne show a Cossack.
3. Landing with feet together.



**C 346: 1½ TURN COSSACK JUMP**

Value 0.6

1. A Vertical Jump with a 540° turn.
2. While airborne show a Cossack.
3. Landing with feet together.



**C 347: 2/1 TURN COSSACK JUMP**

Value 0.7

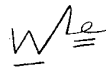
1. A Vertical Jump with a 720° turn.
2. While airborne show a Cossack.
3. Landing with feet together.



**C 354: COSSACK JUMP TO SPLIT**

Value 0.4

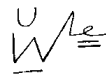
1. A Cossack Jump.
2. The body inclines and prepares for landing.
3. Landing in Split.



**C 355: ½ TURN COSSACK JUMP TO SPLIT**

Value 0.5

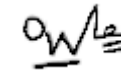
1. A Vertical Jump with a 180° turn into Cossack.
2. Then the body inclines and prepares for landing.
3. Landing in Split.



**C 356: 1/1 TURN COSSACK JUMP TO SPLIT**

Value 0.6

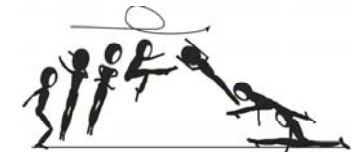
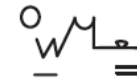
1. A Vertical Jump with a 360° turn into Cossack
2. Then the body inclines and prepares for landing.
3. Landing in Split, facing the opposite direction from the start.



**C 357:1 ½ TURN COSSACK JUMP TO SPLIT**

Value 0.7

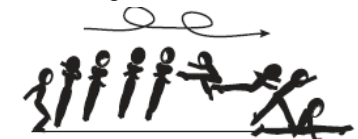
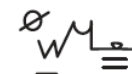
1. A Vertical Jump with a 360° turn into Cossack.
2. Then the body makes another 180° turn, inclines and prepares for landing.
3. Landing in Split, facing the opposite direction from the start.



**C 358: 2/1 TURN COSSACK JUMP SPLIT**

Value 0.8

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.



**C 385: COSSACK JUMP TO PUSH UP**

Value 0.5

1. A Cossack Jump.
2. The body inclines and prepares for landing.
3. Landing in Push up.



**C 386: COSSACK JUMP ½ TWIST TO PUSH UP** Value 0.6

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.



**C 387: ½ TURN COSSACK JUMP ½ TWIST TO PUSH UP**  
Value 0.7

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.



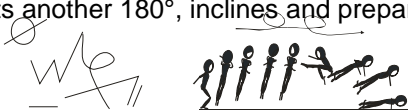
**C 389: 1/1 TURN COSSACK JUMP ½ TWIST TO PUSH UP**  
**(JULIEN)** Value 0.9

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.



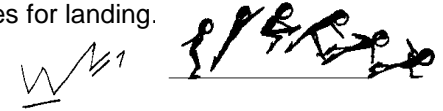
**C 390: 1½ TURN COSSACK JUMP ½ TWIST TO PUSH UP**  
**(ALCAN)** Value 1.0

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.



**C 396: COSSACK JUMP TO 1 ARM PUSH UP OR TO WENSON**  
Value 0.6

1. A Cossack Jump.
2. The body inclines and prepares for landing.
3. Landing in 1 arm push up.



**C 397: COSSACK JUMP ½ TWIST TO 1 ARM PUSH UP OR TO WENSON**  
Value 0.7

1. A Vertical Jump with a 180° turn into Cossack.
2. Then the body inclines and prepares for landing.
3. Landing in 1 arm push up, facing the opposite direction from the start.



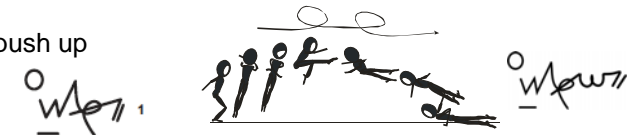
**C 398: ½ TURN COSSACK JUMP ½ TWIST TO 1 ARM PU OR TO WENSON**  
Value 0.8

1. 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 1 arm push up.



**C 400 1/1 TURN COSSACK JUMP ½ TWIST TO 1 ARM PU OR TO WENSON**  
Value 1.0

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 1 arm push up



## PIKE JUMP FAMILY

### C 433: PIKE JUMP

Value 0.3

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.
3. The arms and hands are extended towards the toes.
4. Landing with feet together.



### C 434: 1/2 TURN PIKE JUMP

Value 0.4

1. A jump with a 180° turn.
2. While airborne show a Pike.
3. Landing with feet together.



### C 435: 1/1 TURN PIKE JUMP

Value 0.5

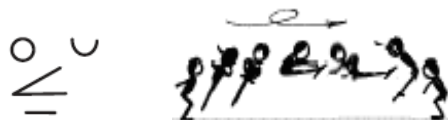
1. A jump with a 360° turn.
2. While airborne show a Pike.
3. Landing with feet together.



### C 436: 1 1/2 TURN PIKE JUMP

Value 0.6

1. A jump with a 540° turn.
2. While airborne show a Pike.
3. Landing with feet together.



### C 444: PIKE JUMP TO SPLIT

Value 0.4

1. A Pike Jump.
2. Then the body inclines and prepares for landing.
3. Landing in Split



### C445: 1/2 TURN PIKE JUMP TO SPLIT

Value 0.5

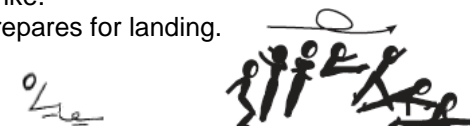
1. A jump with a 180° turn into Pike.
2. Then the body inclines and prepares for landing.
3. Landing in Split.



### C 446: 1/1 TURN PIKE JUMP TO SPLIT

Value 0,6

1. A jump with a 360° turn into Pike.
2. Then the body inclines and prepares for landing.
3. Landing in Split.



### C 475: PIKE JUMP TO PUSH UP

Value 0.5

1. A Pike Jump.
2. The body inclines and prepares for landing.
3. Landing in Push up.



**C 476: PIKE JUMP ½ TWIST TO PUSH UP**

Value 0.6

1. A Pike Jump.
2. While airborne, the body twists 180°, inclines and prepares for landing.
3. Landing in Push up, facing.



**C 477: ½ TURN PIKE JUMP ½ TWIST TO PUSH UP**

Value 0.7

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.



**C 479: 1/1 TURN PIKE JUMP ½ TWIST TO PUSH UP**

Value 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.



**C480: 1 ½ TURN PIKE JUMP ½ TWIST TO PUSH UP**

Value 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.



**C487: PIKE JUMP ½ TWIST TO 1 ARM PUSH UP OR TO WENSON**

Value 0.7

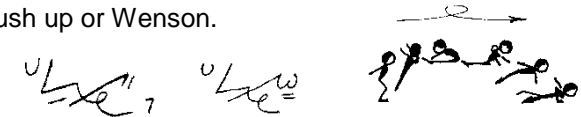
1. A Pike Jump.
2. While airborne, the body twists 180°, inclines and prepares for landing.
3. Landing in 1 arm push up or Wenson.



**C 488: ½ TURN PIKE JUMP ½ TWIST TO 1 ARM PUSH UP OR TO WENSON**

Value 0.8

1. A jump with a 180° turn into Pike.
2. While airborne, the body twists another 180°, inclines and prepares for landing.
3. Landing in 1 arm push up or Wenson.



**C 490: 1/1 TURN PIKE JUMP ½ TWIST TO 1 ARM PUSH UP OR TO WENSON**

Value 1.0

1. A jump with a 360° turn into Pike.
2. While airborne, the body twists another 180°, inclines and prepares for landing.
3. Landing in 1 arm push up or Wenson.





## STRADDLE JUMP FAMILY

(Straddle & Frontal Split)

### • STRADDLE LEAP

#### C 516: 1/2 TURN STRADDLE LEAP TO PUSH UP (KALOYANOV) Value 0.6

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.



#### C 517: 1/2 TURN STRADDLE LEAP 1/2 TWIST TO PUSH UP Value 0.7

1. A one foot take off 180° turn Straddle leap.
2. While airborne, the body twists 180°, inclines and prepares for landing
3. Landing in Push up.



#### C 518: 1/1 TURN STRADDLE LEAP TO PUSH UP Value 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.



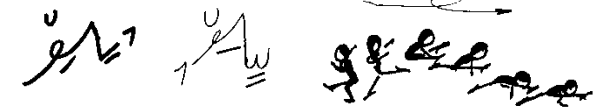
#### C 519: 1/1 TURN STRADDLE LEAP 1/2 TWIST TO PUSH UP Value 0.9

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.



#### C 537: 1/2 TURN STRADDLE LEAP TO 1 ARM PUSH UP OR TO WENSON Value 0.7

1. A one foot Leap with reverse 180° turn into Straddle.
2. Then the body inclines and prepares for landing.
3. Landing in Wenson, or Landing in one arm push up.



#### C539: 1/1 TURN STRADDLE LEAP TO 1 ARM PUSH UP OR TO WENSON Value 0.9

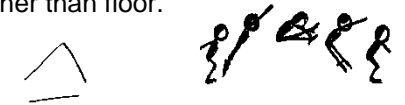
1. A Leap from one foot with a 360° turn into Straddle.
2. Keeping legs alignment with trunk and head, then show a straight body before landing.
3. Landing in Wenson.



### • STRADDLE JUMP

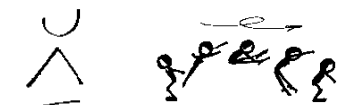
#### C 553: STRADDLE JUMP Value: 0.3

1. A Vertical Jump where the legs are lifted into an airborne Straddle (90° wide open) with arms and trunk extended over the legs as they are elevated.
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.



#### C 554: 1/2 TURN STRADDLE JUMP Value: 0.4

1. A Vertical Jump with a 180° turn.
2. While airborne, show a Straddle.
3. Landing with feet together

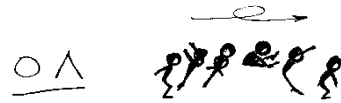




**C 555: 1/1 TURN STRADDLE JUMP**

Value 0.5

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.



**C 556: 1 1/2 TURN STRADDLE JUMP**

Value 0.6

1. A Vertical Jump with a 180° turn into Straddle.
2. While airborne, the body makes another 360° turn.
3. Landing with feet together.



**C 564: STRADDLE JUMP TO SPLIT**

Value 0.4

1. A Straddle Jump.
2. Then the body inclines and prepares for landing.
3. Landing in Split.



**C 565: 1/2 TURN STRADDLE JUMP TO SPLIT**

Value 0.5

1. A Vertical Jump with a 180° turn into Straddle.
2. The body inclines and prepares for landing.
3. Landing in Split.



**C 566: 1/1 TURN STRADDLE JUMP TO SPLIT**

Value 0.6

1. A Vertical Jump with a 360° turn into Straddle.
2. Then the body inclines and prepares for landing.
3. Landing in Split or frontal split.



**C 595: STRADDLE JUMP TO PUSH UP**

Value 0.5

1. A Straddle jump.
2. The body inclines and prepares for landing.
3. Landing in Push up.



**C 596: 1/2 TURN STRADDLE JUMP TO PUSH UP**

Value 0.6

1. A Vertical Jump with a 180° turn into Straddle.
2. Then the body inclines and prepares for landing.
3. Landing in Push up.



**C 598: 1/1 TURN STRADDLE JUMP TO PUSH UP**

Value 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.



**C 606: STRADDLE JUMP ½ TWIST TO PUSH UP** Value 0.6

1. A vertical Straddle jump.
2. While airborne the body twists 180°.
3. Then the body inclines and prepares for landing.
4. Landing in Push up, facing the opposite direction from the start.



**C 607: ½ TURN STRADDLE JUMP ½ TWIST TO PUSH UP** Value 0.7

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.



**C 616: STRADDLE JUMP TO 1 ARM PUSH UP OR TO WENSON** Value 0.6

1. A vertical Straddle jump.
2. Then the body inclines and prepares for landing.
3. Landing in 1 arm push up.



**C 617: ½ TURN STRADDLE JUMP TO 1 ARM PUSH UP OR TO WENSON** Value 0.7

1. A Vertical Jump with a 180° turn into Straddle.
2. Then the body inclines and prepares for landing.
3. Landing in 1 arm push up.



**C 618: ½ TURN STRADDLE JUMP ½ TWIST TO 1 ARM PUSH UP OR TO WENSON** Value 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 Wenson.



**C 619: 1/1 TURN STRADDLE JUMP TO 1 ARM PUSH UP OR TO WENSON (MARCHENKOV)** Value 0.9

1. A Vertical Jump with a 360° turn into Straddle.
2. Then the body inclines and prepares for landing.
3. Landing in 1 arm push up.



**• FRONTAL SPLIT**

**C 633: FRONTAL SPLIT JUMP** Value 0.3

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.



**C634: ½ TURN FRONTAL SPLIT JUMP** Value 0.4

1. A two-foot take off jump with a 180° turn.
2. While airborne show a Frontal Split.
3. Landing with feet together.



**C 644: FRONTAL SPLIT JUMP TO FRONTAL SPLIT Value 0.4**

1. A Jump.
2. While airborne show a Frontal Split.
3. Landing in Frontal Split or Frontal Prone Split.



**C 645: 1/2 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT Value 0.5**

1. A jump.
2. A 180° turn into a Frontal Split.
3. Landing in Frontal Split.



**C 646: 1/1 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT Value 0.6**

1. A jump with a 360° turn.
2. After the full turn, while airborne show a Frontal Split
3. Landing in Frontal Split



**C 655:FRONTAL SPLIT JUMP TO PUSH UP (SHUSHUNOVA) Value 0.5**

1. A Frontal Split Jump.
2. Then the body inclines and prepares for landing.
3. Landing in Push up.



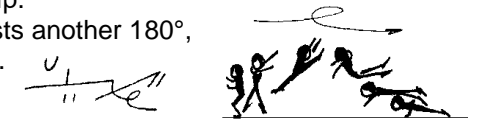
**C 656:FRONTAL SPLIT JUMP 1/2 TWIST TO PUSH UP Value 0.6**

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.



**C 657:1/2 TURN FRONTAL SPLIT JUMP 1/2 TWIST TO PU Value 0.7**

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.



**SPLIT JUMP FAMILY**  
(Split leap & Split jump, Switch Split leap, Scissors leap)

• SPLIT LEAP

**C 673: SPLIT LEAP Value 0.3**

1. One foot take off Leap.
2. While airborne, show a Split with straight legs, trunk remains upright.



**C 674: SPLIT LEAP 1/2 TURN Value 0.4**

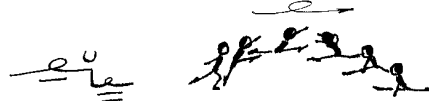
1. A Split Leap from one foot, with legs straight and a 180° turn.
2. Trunk remains upright while legs show a Split.
3. Land with feet together.



**C 685: SPLIT LEAP 1/2 TURN TO SPLIT**

Value 0.5

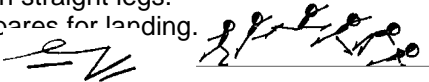
1. A one foot take off Split Leap with a 180° turn.
2. Landing in Split.



**C 695: SPLIT LEAP TO PUSH UP**

Value 0.5

1. A one foot take off Split Leap.
2. While airborne, show a Split with straight legs.
3. Then the body inclines and prepares for landing.
4. Landing in Push up.



**C 698: 1/1 TURN SPLIT LEAP TO PUSH UP**

Value 0.8

1. one foot take off Split Leap with a 360° turn.
2. While airborne, show a Split with straight legs.
3. Then the body inclines and prepares for landing.
4. Landing in Push up.



**• KICK SPLIT LEAP**

**C 705: KICK SPLIT LEAP TO PUSH UP**

Value 0.5

1. A one foot take off with a high leg Kick.
2. While airborne, show a split straight legs.
3. Landing in Push up.



**C 706: 1/2 TURN KICK SPLIT LEAP TO PUSH UP**

Value 0.6

1. A one foot take off with a high leg Kick with a 180° turn.
2. While airborne, show a split straight legs.
3. Landing in Push up.



**C 707: 1/2 TURN KICK SPLIT LEAP 1/2 TWIST TO PUSH UP**

Value 0.7

1. A one foot take off with a high leg Kick with a 180° turn
2. While airborne, show a split straight legs and the body twists another 180°, inclines and prepares for landing.
3. Landing in Push up.



**• SPLIT JUMP**

**C 713: SPLIT JUMP**

Value 0.3

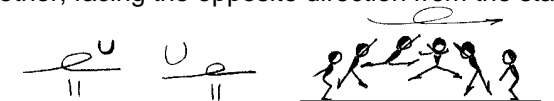
1. A jump.
2. While airborne, the legs are fully stretched and show a Split.
3. Landing in Landing with feet together.



**C 714: SPLIT JUMP 1/2 TURN OR 1/2 TURN SPLIT JUMP**

Value 0.4

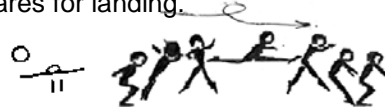
1. A Split Jump.
2. While airborne the body makes a 180° turn.
3. Landing with feet together, facing the opposite direction from the start.



**C 715: 1/1 TURN SPLIT JUMP**

Value 0.5

1. A Vertical Jump with 360° turn.
2. While airborne, the legs are fully stretched and show a Split.
3. Then the body inclines and prepares for landing.
4. Landing with feet together.



**C 716: 1 1/2 TURN SPLIT JUMP TURN**

Value 0.6

1. A Vertical Jump with 360° turn.
2. While airborne, the legs are fully stretched and show a Split, the body makes a 180° turn
3. Landing with feet together.



**C 724: SPLIT JUMP TO SPLIT**

Value 0.4

1. A Split Jump.
2. The body inclines and prepares for landing.
3. Landing in Split.



**C 725: 1/2 TURN SPLIT JUMP TO SPLIT**

Value 0.5

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.



**C 726: 1/1 TURN SPLIT JUMP TO SPLIT**

Value 0.6

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.



**C 735: SPLIT JUMP SWITCH TO SPLIT**

Value 0.5

1. A Split Jump.
2. While airborne the legs switch.
3. Then the body inclines and prepares for landing
4. Landing in Split.



**C 737: 1/1 TURN SPLIT JUMP SWITCH TO SPLIT**

Value 0.7

1. A jump with a 360° turn into a Split.
2. While airborne the legs switch s.
3. Then the body inclines and prepares for landing
4. Landing in Split.



**C 745: SPLIT JUMP TO PUSH UP**

Value 0.5

1. A Split Jump.
2. The body inclines and prepares for landing.
3. Landing in Push up.



**C 746: 1/2 TURN SPLIT JUMP TO PUSH UP**

Value 0.6

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.



**C 748: 1/1 TURN SPLIT JUMP TO PUSH UP**

Value 0.8

1. A jump with a 360° turn into Split.
2. Then the body inclines and prepares for landing.
3. Landing in Push up.



**• SWITCH SPLIT LEAP**

**C 754: SWITCH SPLIT LEAP**

Value 0.4

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.



**C 755: SWITCH SPLIT LEAP 1/2 TURN**

Value 0.5

4. A one-foot take off Leap.
5. While airborne, the legs switch to show a Split.
6. 180° Turn.
7. Land on the foot of the leading leg



**C 765: SWITCH SPLIT LEAP TO SPLIT**

Value: 0.5

1. A one-foot take off Switch Split Leap.
2. Then the body inclines and prepares for landing.
3. Landing in Split.



**C 766: SWITCH SPLIT LEAP 1/2 TURN TO SPLIT**

Value: 0.6

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.



**C 776: SWITCH SPLIT LEAP TO PUSH UP**

Value: 0.6

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**

**C 795: SCISSORS LEAP**

Value: 0.5

1. A one foot take off with one straight leg forward, turning 180° to split leap.
2. While airborne the legs switch in order to show a Split.
3. Land on one Leg.



**C 796: SCISSORS LEAP ½ TURN**

**Value: 0.6**

1. A one foot take off with one straight leg forward, turning 180° to split leap
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



**C 797: SCISSORS LEAP 1/1 TURN**

**Value: 0.7**

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.



**C 806: SCISSORS LEAP TO SPLIT**

**Value 0.6**

1. A one foot take off Scissors Leap ½ turn.
2. Then the body maintains the vertical position in order to prepare the landing in split.
3. Landing in Split or frontal split.



**C 807: SCISSORS LEAP ½ TURN TO SPLIT**

**Value 0.7**

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.



**C 808: SCISSORS LEAP 1/1 TURN TO SPLIT**

**Value 0.8**

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.



**C 817: SCISSORS LEAP SWITCH TO SPLIT (MARCHENKOV)**

**Value 0.7**

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.



**C 827: SCISSORS LEAP TO PUSH UP**

**Value 0.7**

1. A one foot take off Scissors Leap 180° turn.
2. Then the body prepares for landing.
3. Landing in Push up.



**C 828: SCISSORS LEAP ½ TWIST TO PUSH UP**

**Value 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.



**C 829: SCISSORS LEAP 1/1 TWIST TO PUSH UP (NEZEZON)**

Value 0.9

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
4. direction from the start.



**KICK JUMP FAMILY (Scissors Kick)**

**C 832: SCISSORS KICK**

Value 0.2

1. A one-foot take off Kick with the lead leg lifting above parallel.
2. Rear leg scissors or alternates to perform a High Leg Kick while airborne.
3. Land on the lead leg.



**C 835: SCISSORS KICK 1/2 TWIST TO PUSH UP**

Value 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.



**C 836: 1/2 TURN SCISSORS KICK 1/2 TWIST TO PUSH UP**

Value 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)**

**C 874: 1/1 TWIST OFF AXIS TUCK JUMP**

Value 0.4

1. A one-foot take off with free leg bent to swing diagonally forward.
2. While airborne, the body inclines backward to be out of axis with a full longitudinal rotation (360°) with bent legs and arms close to the chest (Tuck position).
3. Landing in standing position.



**C 876: 2/1 TWIST OFF AXIS TUCK JUMP**

Value 0.6

1. A one-foot take off with free leg bent to swing diagonally forward.
2. While airborne, the body inclines backward to be out of axis with double longitudinal rotation (720°) with bent legs and arms close to the chest (Tuck position).
3. Landing in standing position.



**C 880: 3/1 TWIST OFF AXIS TUCK JUMP**

Value 1.0

1. A one-foot take off with free leg bent to swing diagonally forward.
2. While airborne, the body inclines backward to be out of axis with triple longitudinal rotation (1080°) with bent legs and arms close to the chest (Tuck position).
3. Landing in standing position.





**C 886: 2/1 TWIST OFF AXIS JUMP**

**Value 0.6**

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 double longitudinal rotation (720°) with straight body and arms close to the chest.
3. Landing in standing position.



**C 890: 3/1 TWIST OFF AXIS JUMP**

**Value 1.0**

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 triple longitudinal rotation (1080°) with straight body and arms close to the chest.
3. Landing in standing position.



**C 897: 2/1 TWIST OFF AXIS JUMP TO SPLIT (MAXIME)**

**Value 0.7**

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 double longitudinal rotation (720°) with straight body and arms close to the chest.
3. Landing in split.



**C 908: 2/1 TWIST OFF AXIS JUMP TO PUSH UP**

**Value 0.8**

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 double longitudinal rotation (720°) with straight body and arms close to the chest.
3. Landing in push up.



**BUTTERFLY JUMP FAMILY (Butterfly)**

**C 914: BUTTERFLY**

**Value 0.4**

1. A one-foot take off with free leg straight and to swing diagonally backward to lift your body upward.
2. While airborne, legs flies open in straddle with body in horizontal position.
3. Landing in one leg.



**C 916: BUTTERFLY 1/1 TWIST**

**Value 0.6**

1. A one-foot take off with free leg straight and to swing diagonally backward to lift your 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.



**C 918: BUTTERFLY 2/1 TWIST**

**Value 0.8**

1. A one-foot take off with free leg straight and to swing diagonally backward to lift your body upward.
2. While airborne, the body rotates to perform double twist (720°) in horizontal position.
3. Landing in one foot.



**12. SPECIFIC ERRORS FOR EXECUTION**

Specific Mistakes for Group C	0.1	0.2	0.3
Knees not at the waist level in Tuck	0.1	0.2	0.3
Legs not parallel to the floor in Straddle, Pike, Cossack, Split families	0.1	0.2	0.3
Leading leg not parallel to the floor in Scissors Kick elements	0.1	0.2	0.3
In Split families legs less than 180°	0.1	0.2	0.3
“Wenson shape” not been shown immediately at the landing or leg not supported		0.2	

**13. MINIMUM REQUIREMENTS FOR DIFFICULTY**

- All elements in Group C landing in PU or in Wenson must be performed without a fall.
- All elements in this group landing in one or 2 feet, must finish in standing position.
- All elements in Group C with incomplete turns of 90° or more will receive 0.1 lower value.

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 °
Kick Jump	Leading leg at least parallel to the floor
Off Axis Jump	Body must not exceed 60° above the horizontal
Butterfly Jump	Body must not exceed 45° above the horizontal

## GROUP D: BALANCE & FLEXIBILITY

### 14. 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°.

#### ➤ 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.

#### ➤ ILLUSION:

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

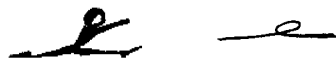
### 15. SPECIFIC DESCRIPTION

## SPLIT FAMILY (split and vertical split with turn)

### D 101: SPLIT

Value 0.1

1. The legs are fully extended into a Sagittal Split.
2. The hips are square.



### D 102.1: VERTICAL SPLIT

Value 0.2

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.



### D 113: FREE VERTICAL SPLIT

Value 0.3

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.



### D 116: FREE VERTICAL SPLIT WITH 1/1 TURN

Value 0.6

1. Standing on one leg.
2. A Free Vertical Split is performed
3. Full turn (360°) is performed.



### D 123: SPLIT ROLL

Value 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.



### D 131: FRONTAL SPLIT

Value 0.1

1. The legs are fully spread abducted into a Frontal Split.
2. The upper body is upright.



**D 133: SPLIT THROUGH (PANCAKE)**

Value 0.3

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.



**TURN FAMILY (turn and turn with Leg at horizontal)**

**• TURN**

**D 142: 1/1 TURN**

Value 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.



**D 143: 1 1/2 TURN**

Value 0.3

1. Standing on one leg.
2. 1 1/2 turn (540°) turn is performed.
3. Optional placement of the free leg and arm:
4. Standing on one or both legs.



**D 144: 2/1 TURN**

Value 0.4

1. Standing on one leg.
2. 2/1 full turns (720°) are performed.
3. Optional placement of the free leg and arm
4. Standing on one or both legs.



**D 146: 2 1/2 TURN**

Value 0.6

1. Standing on one leg.
2. 2 1/2 turns (900°) are performed.
3. Optional placement of the free leg and arms.
4. Standing on one or both legs.



**D 148: 3/1 TURN**

Value 0.8

1. Standing on one leg.
2. 3/1 full turns (1080°) are performed.
3. Optional placement of the free leg and arms.
4. Standing on one or both legs.



**D 154: 1/1 TURN TO VERTICAL SPLIT**

Value 0.4

1. Standing on one leg.
2. A full turn (360°) is performed.
3. Vertical Split



**D 155: 1 1/2 TURN TO VERTICAL SPLIT**

Value 0.5

1. Standing on one leg.
2. 1 1/2 turn (540°) is performed.
3. Vertical Split.



**D 156: 2/1 TURN TO VERTICAL SPLIT**

Value 0.6

1. Standing on one leg.
2. 2/1 full turns (720°) are performed.
3. Vertical Split



**D 158: 2 1/2 TURN TO VERTICAL SPLIT**

**Value 0.8**

1. Standing on one leg.
2. 2 1/2 turn (900°) is performed.
3. Vertical Split



**D 160: 3/1 TURN TO VERTICAL SPLIT**

**Value 1.0**

1. Standing on one leg.
2. 3/1 full turns (1080°) is performed.
3. Vertical Split



**D 165: 1/1 TURN TO FREE VERTICAL SPLIT**

**Value 0.5**

1. Standing on one leg.
2. A full turn (360°) is performed.
3. Free Vertical Split



**D 166: 1 1/2 TURN TO FREE VERTICAL SPLIT**

**Value 0.6**

1. Standing on one leg.
2. 1 1/2 turns (540°) is performed.
3. Free Vertical Split.



**D 167: 2/1 TURN TO FREE VERTICAL SPLIT**

**Value 0.7**

1. Standing on one leg.
2. 2/1 full turns (720°) are performed.
3. Free Vertical Split



**D 169: 2 1/2 TURN TO FREE VERTICAL SPLIT**

**Value 0.9**

1. Standing on one leg.
2. 2 1/2 turns (900°) is performed.
3. Free Vertical Split.



**D 170: 3/1 TURN TO FREE VERTICAL SPLIT**

**Value 1.0**

1. Standing on one leg.
2. 3/1 full turns (1080°) are performed.
3. Free Vertical Split



**• TURN WITH LEG AT HORIZONTAL**

**D 183: 1/1 TURN WITH LEG AT HORIZONTAL**

**Value 0.3**

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



**D 184: 1 1/2 TURN WITH LEG AT HORIZONTAL**

**Value 0.4**

1. Standing on one leg, free leg must be straight .
2. 1 1/2 turns (540°) 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



**D 185: 2/1 TURN WITH LEG AT HORIZONTAL** Value 0.5

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



**D 195: 1/1 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT** Value 0.5

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



**D 196: 1 1/2 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT** Value 0.6

1. Standing on one leg, free leg must be straight
2. 1 1/2 turns (540°) with a heel of the free leg forward at horizontal throughout the turn
3. Optional placement of the arms
4. Vertical Split



**D 197: 2/1 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT** Value 0.7

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



**D 206: 1/1 TURN WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT** Value 0.6

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



**D 207: 1 1/2 TURN WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT** Value 0.7

1. Standing on one leg, free leg must be straight
2. 1 1/2 turns (540°) with a heel of the free leg forward at horizontal throughout the turn
3. Optional placement of the arms
4. Free Vertical Split



**D 208: 2/1 TURN WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT** Value 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. Free Vertical Split



**BALANCE FAMILY**

**D 224: BALANCE 1/1 TURN** Value 0.4

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.



**D 225: BALANCE 1 1/2 TURN**

**Value 0.5**

1. A Balance turn where one leg is lifted in either a sagittal or frontal balance and is supported by one hand.
2. 1 1/2 turns (540°) must be performed.
3. Optional placement of the free arm
4. Standing on one or both legs.



**D 226: BALANCE 2/1TURN**

**Value 0.6**

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.



**D 235: BALANCE 1/1 TURN TO VERTICAL SPLIT**

**Value 0.5**

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



**D 236: BALANCE 1 1/2 TURN TO VERTICAL SPLIT**

**Value 0.6**

1. A Balance turn where one leg is lifted to either a sagittal or frontal balance and is supported by one hand.
2. 1 1/2 turns (540°) must be performed.
3. Optional placement of the free arm.
4. Vertical Split



**D 237: BALANCE 2/1 TURN TO VERTICAL SPLIT**

**Value 0.7**

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



**D 246: BALANCE 1/1 TURN TO FREE VERTICAL SPLIT**

**Value 0.6**

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.



**D 247: BALANCE 1 1/2 TURN TO FREE VERTICAL SPLIT**

**Value 0.7**

1. A Balance turn where one leg is lifted to either a sagittal or frontal balance and is supported by one hand.
2. 1 1/2 turns (540°) must be performed.
3. Optional placement of the free arm.
4. Free Vertical Split.



**D 248: BALANCE 2/1 TURN TO FREE VERTICAL SPLIT**

**Value 0.8**

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





## ILLUSION FAMILY

### D 264: ILLUSION

Value 0.4

1. From a Landing with feet together, one leg is lifted upward to initiate a 360° vertical circle.
2. Simultaneously the body rotates and turns 360° on the supporting leg. One hand touches the floor, beside the supporting foot.
3. The lifted leg comes down to the starting.
4. Standing on one leg or feet together.



### D 266: ILLUSION TO VERTICAL SPLIT

Value 0.6

1. From a standing with feet together, one leg is lifted upward to initiate a 360° vertical circle.
2. Simultaneously the body rotates and turns 360° on the supporting leg. One hand touches the floor, beside the supporting foot.
3. Vertical split.



### D 267: ILLUSION TO FREE VERTICAL SPLIT

Value 0.7

1. From a standing with feet together, one leg is lifted upward to initiate a 360° vertical circle.
2. Simultaneously the body rotates and turns 360° on the supporting leg. One hand touches the floor, beside the supporting foot.
3. Free Vertical Split



### D 275: FREE ILLUSION

Value 0.5

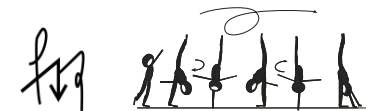
1. From a Landing with feet together, one leg is lifted upward to initiate a 360° vertical circle.
2. Simultaneously the body rotates and turns 360° on the supporting leg. Hands do not touch the floor with the placement of the hands being optional.
3. The lifted leg comes down to the starting.
4. Standing on one leg or feet together.



### D 277: FREE ILLUSION TO VERTICAL SPLIT

Value 0.7

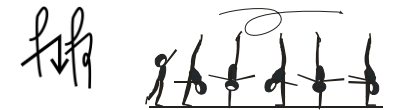
1. Standing on one leg.
2. Perform a Free Illusion (360°).
3. Vertical Split.



### D 278: FREE ILLUSION TO FREE VERTICAL SPLIT

Value 0.8

1. Standing on one leg.
2. Perform a Free Illusion (360°).
3. Free Vertical Split



### D 280: FREE ILLUSION TO 1/1 TURN IN FREE VERTICAL SPLIT (PAREJO)

Value 1.0

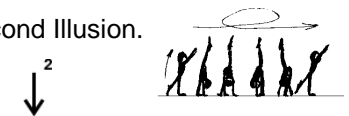
1. Standing on one leg.
2. Perform a Free Illusion (360°).
3. Free Vertical Split
4. A full turn (360°) is performed



### D 285: DOUBLE ILLUSION

Value 0.5

1. Standing on one leg.
2. Perform an Illusion (360°) linked with a second Illusion.
3. Standing on one leg or feet together.





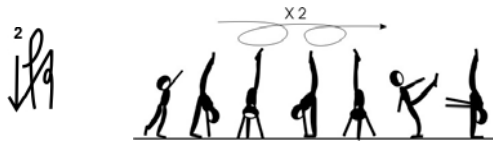
**D 287: DOUBLE ILLUSION TO VERTICAL SPLIT** Value 0.7

1. Standing on one leg.
2. Perform an illusion (360°) linked with a second Illusion
3. Vertical Split



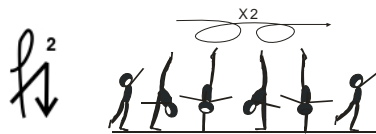
**D 288: DOUBLE ILLUSION TO FREE VERTICAL SPLIT** Value 0.8

1. Standing on one leg.
2. Perform an Illusion (360°) linked with a second Illusion
3. Free Vertical Split



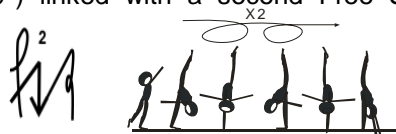
**D 296: FREE DOUBLE ILLUSION** Value 0.6

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.



**D 298: FREE DOUBLE ILLUSION TO VERTICAL SPLIT** Value 0.8

1. Standing on one leg.
2. Perform a Free Illusion (360°) linked with a second Free Support Illusion.
3. Vertical Split.



**D 299: FREE DOUBLE ILLUSION TO FREE VERTICAL SPLIT** Value 0.9

1. Standing on one leg.
2. Perform a Free Illusion (360°) linked with a second Free Support Illusion.
3. Free Vertical Split



**KICK FAMILY**

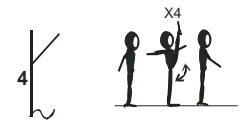
**D 301: FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS (TOE AT SHOULDER HEIGHT)** Value 0.1

1. Standing, feet together.
2. Four alternative Sagittal High leg Kicks, toe at shoulder height
3. Standing, feet together, optional arms.



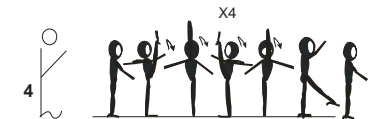
**D 302: FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL** Value 0.2

1. Standing, feet together.
2. Four alternatives Sagittal High leg Kicks Vertical, toe above head height.
3. Standing, feet together, optional arms.



**D 303: FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL 1/1 TURN** Value 0.3

1. Standing, feet together.
2. Four alternatives Sagittal High leg Kicks Vertical, toe above head height with a full turn (360°).
3. Standing, feet together, optional arms.



**D 304: FOUR (4) CONSECUTIVE SAGITTAL HIGH LEG KICKS  
VERTICAL 1 ½ TURN**

Value 0.4

1. Standing, feet together.
2. Four alternative Sagittal High leg Kicks Vertical, toe above head height with 1 ½ turn (540°).
3. Standing, feet together, optional arms.



**15. SPECIFIC ERRORS FOR EXECUTION**

Specific Mistakes for Group D	0.1	0.2	0.3	0.5
Free foot touching the floor (each time)			0.3	
Leg position not horizontal		0.2		
Inability to complete the rotation in the vertical plane with the lifted leg (Illusion)		0.2		
Vertical split out of vertical line	0.1		0.3	
Loss of balance	0.1		0.3	
Lack of continuity (flow) in turns & illusion	0.1	0.2		
Slide or hopping during Illusion and turn		0.2		
Extra turn during the Illusion		0.2		
Incomplete rotation / turns	0.1	0.2	0.3	
Turn not on the ball of the foot		0.2		
One hand touching the floor finishing in free vertical split position			0.3	
For Illusion and turns to vertical split, the foot is off the floor in the vertical split				0.5

**16. 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.

FAMILIES	MINIMUM REQUIREMENTS
<b>SPLIT</b>	Angle between the legs : 170°minimum
<b>TURN &amp; BALANCE TURN</b>	All turns must be performed on the ball of the foot without hopping.
<b>TURN WITH LEG AT HORIZONTAL</b>	All turns must be performed on the ball of the foot without hopping, one leg in horizontal position.
<b>ELEMENTS IN VERTICAL SPLIT OR FREE VERTICAL SPLIT</b>	The foot of the supporting leg in vertical split position or in free vertical split position must remain in contact with the floor.
<b>ILLUSION</b>	Full rotation of the free leg (170° minimum).
<b>KICK</b>	170° minimum (except D301)

FÉDÉRATION INTERNATIONALE  
DE GYMNASTIQUE


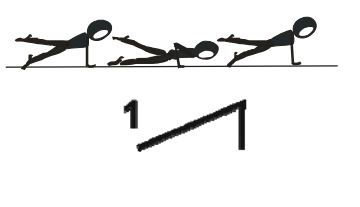
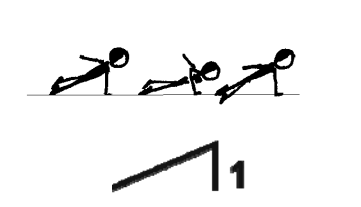
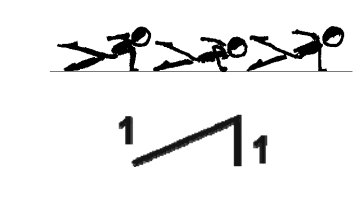
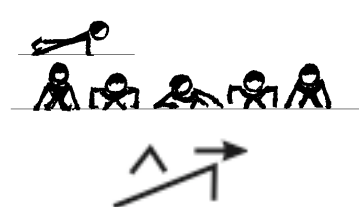

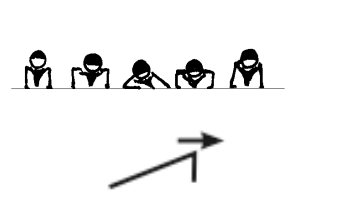
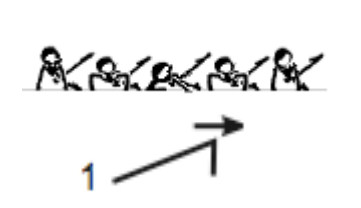

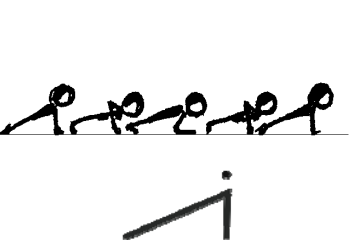
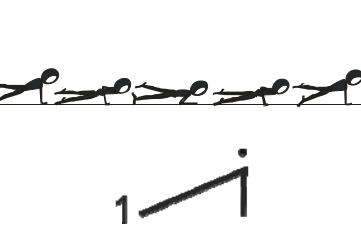
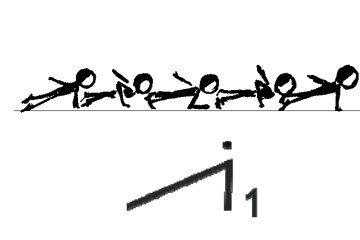
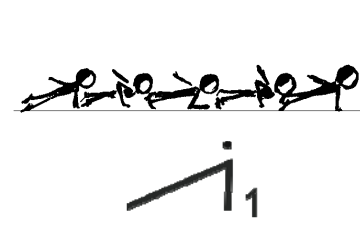


**AEROBIC GYMNASTICS**  
**Code of Points 2013 – 2016**

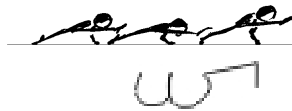
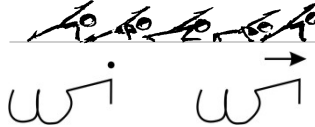
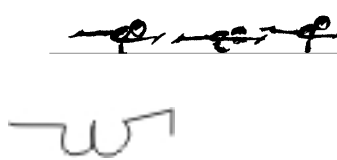
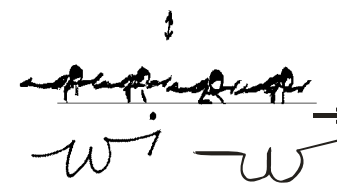
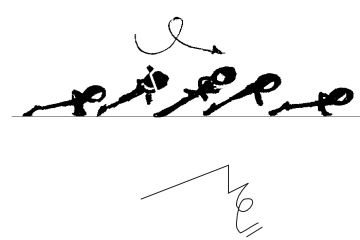
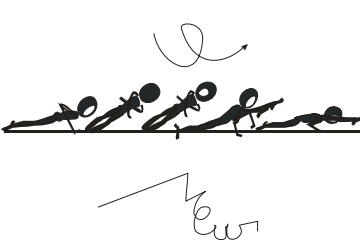

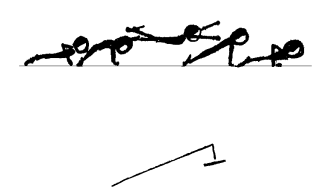
**APPENDIX III**  
**SEPTEMBER 2012**

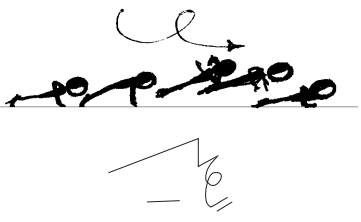
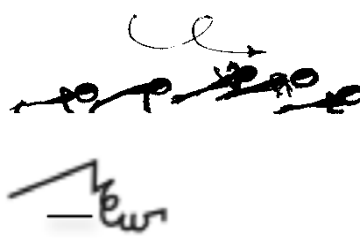
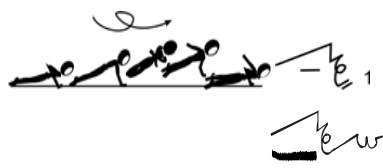
**DIFFICULTY TABLES / Element Pool & Values**

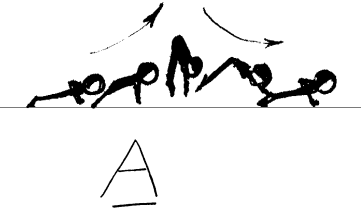

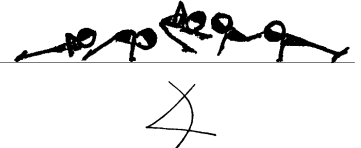
- Group A – DYNAMIC STRENGTH**
- Group B – STATIC STRENGTH**
- Group C – JUMPS AND LEAPS**
- Group D – BALANCE AND FLEXIBILITY**

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

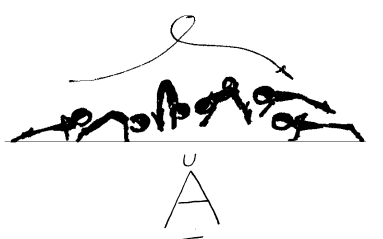


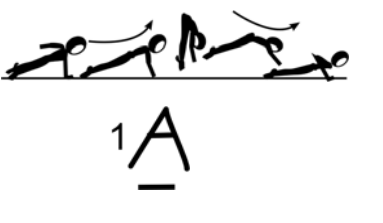


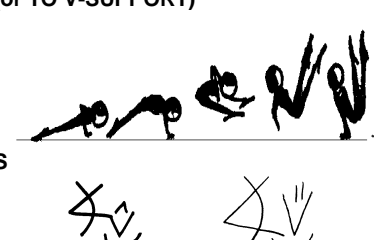

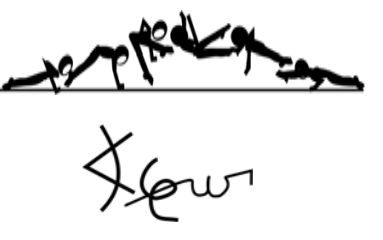
0.6	0.7	0.8	0.9	1.0

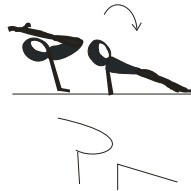

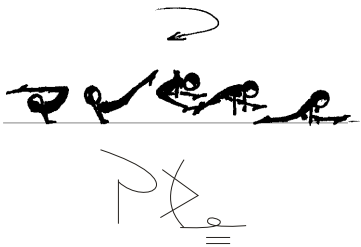
0.1	0.2	0.3	0.4	0.5
<b>GROUP A - DYNAMIC STRENGTH : PUSH UP FAMILY (WENSON) &amp; EXPLOSIVE PUSH UP FAMILY (PLIO PU)</b>				
	<p>A 142 WENSON PUSH UP</p> 	<p>A 143 WENSON HINGE PUSH UP OR LATERAL PUSH UP</p> 		
		<p>A 153 LIFTED WENSON PUSH UP</p> 	<p>A 154 LIFTED WENSON HINGE PUSH UP OR LATERAL PUSH UP</p> 	
		<p>A 163 PLIO PUSH UP 1/1 TWIST TO PUSH UP</p> 	<p>A 164 PLIO PUSH UP 1/1 TWIST TO WENSON</p> 	<p>A 165 PLIO PUSH UP 1/1 TWIST TO LIFTED WENSON</p> 
	<p>A 172 PLIO PUSH UP AIRBORNE</p> 			

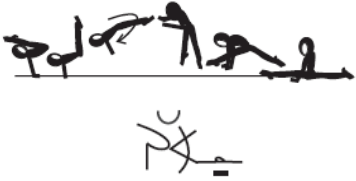

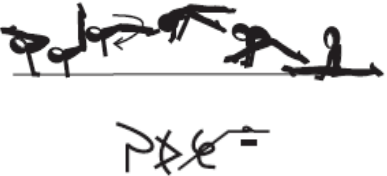

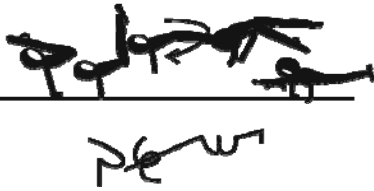

0.6	0.7	0.8	0.9	1.0
<p>A 176 PLIO PUSH UP 1/1 TWIST AIRBORNE TO PUSH UP</p> 	<p>A 177 PLIO PUSH UP 1/1 TWIST AIRBORNE TO WENSON</p> 	<p>A 178 PLIO PUSH UP 1/1 TWIST AIRBORNE TO 1 ARMPUSH UP OR LIFTED WENSON</p> 		

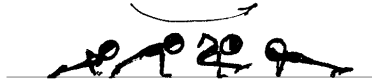
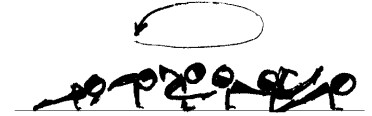


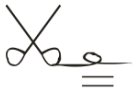
0.1	0.2	0.3	0.4	0.5
<b>GROUP A - DYNAMIC STRENGTH : EXPLOSIVE PUSH UP FAMILY (A FRAME, CUT)</b>				
			<p data-bbox="1339 196 1637 215">A 184 EXPLOSIVE A-FRAME</p> 	<p data-bbox="1756 196 2085 240">A 185 EXPLOSIVE A-FRAME TO WENSON</p> 
			<p data-bbox="1339 802 1576 821">A 204 STRADDLE CUT</p> 	













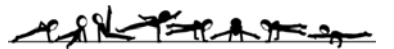


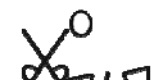



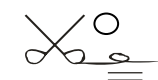






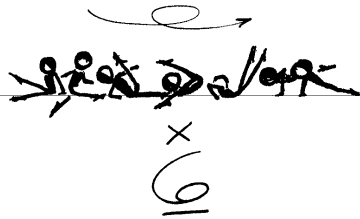
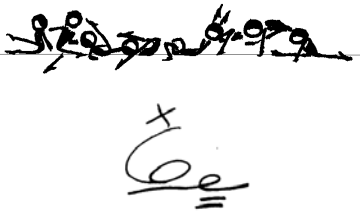
0.6	0.7	0.8	0.9	1.0
<p>A 186 EXPLOSIVE A-FRAME 1/2 TURN</p> 	<p>A 187 EXPLOSIVE A-FRAME 1/2 TURN TO WENSON</p> 	<p>A 188 EXPLOSIVE A-FRAME 1/2 TURN TO LIFTED WENSON</p> 		
<p>A 196 EXPLOSIVE A-FRAME FROM 1 ARM</p> 	<p>A 197 EXPLOSIVE A-FRAME TO WENSON FROM 1 ARM</p> 			
<p>A 206 STRADDLE CUT TO L-SUPPORT</p> 	<p>A 207 STRADDLE CUT TO STRADDLE V-SUPPORT (or TO V-SUPPORT)</p> 		<p>A 209 STRADDLE CUT 1/2 TWIST TO PUSH UP</p> 	<p>A 210 STRADDLE CUT 1/2 TWIST TO WENSON</p> 

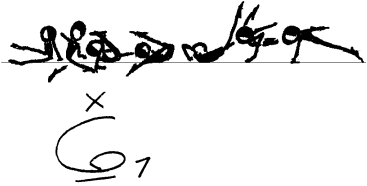
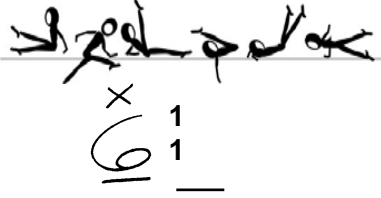
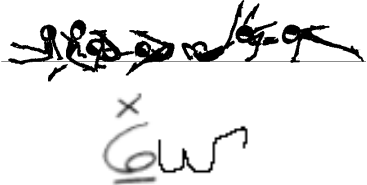
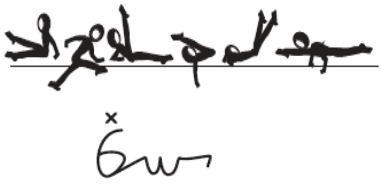
0.1	0.2	0.3	0.4	0.5
<b>GROUP A - DYNAMIC STRENGTH : EXPLOSIVE SUPPORT FAMILY (HIGH V SUPPORT &amp; REVERSE CUT)</b>				
	<p data-bbox="504 193 891 240">A 222 HIGH V SUPPORT TO BACK SUPPORT</p> 		<p data-bbox="1337 193 1733 217">A 224 HIGH V-SUPPORT TO SPLIT</p> 	<p data-bbox="1753 193 2154 240">A 225 HIGH V-SUPPORT REVERSE CUT TO SPLIT</p> 


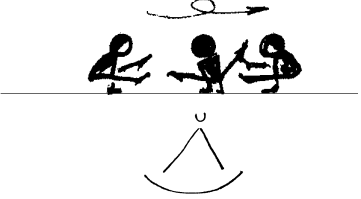
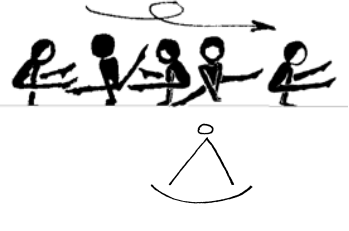
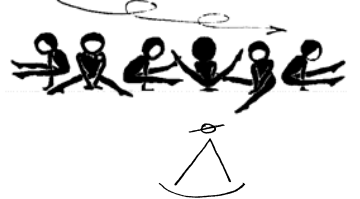
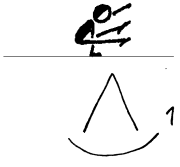
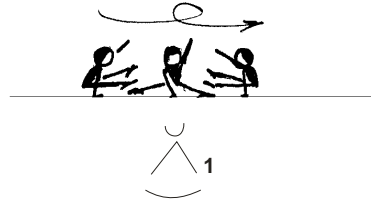

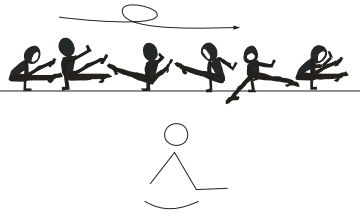
0.6	0.7	0.8	0.9	1.0
	<p>A 227 HIGH V-SUPPORT REVERSE CUT ½ TURN TO SPLIT</p> 		<p>A 229 HIGH V-SUPPORT, REVERSE STRADDLE CUT TO PUSH UP (SALVAN)</p> 	
<p>A 236 HIGH V-SUPPORT REVERSE CUT ½ TWIST TO SPLIT</p> 				
		<p>A 248 HIGH V-SUPPORT ½ TWIST TO WENSON</p> 	<p>A 249 HIGH V-SUPPORT ½ TWIST TO LIFTED WENSON</p> 	
<p>A 256 HIGH V-SUPPORT ½ TWIST TO PUSH UP</p> 				

0.1	0.2	0.3	0.4	0.5
<b>GROUP A - DYNAMIC STRENGTH : LEG CIRCLE FAMILY (LEG CIRCLE &amp; FLAIR)</b>				
		<p data-bbox="920 196 1314 217">A 263 DOUBLE LEG 1/2 CIRCLE</p>  <p data-bbox="1093 389 1144 472">9</p>		<p data-bbox="1753 196 2148 244">A 265 DOUBLE LEG 1/1 CIRCLE (1 OR 2)</p>  <p data-bbox="1899 432 2096 515">9 9<sub>2</sub></p>
				<p data-bbox="1753 518 2148 539">A 275 FLAIR (1 OR 2)</p>  <p data-bbox="1850 743 1951 818">L</p>
				<p data-bbox="1753 1173 2148 1193">A 295 FLAIR TO SPLIT</p>  <p data-bbox="1883 1353 2018 1445">  </p>

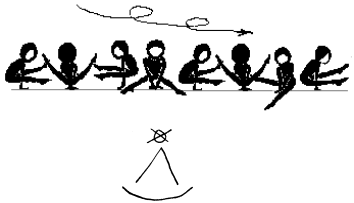
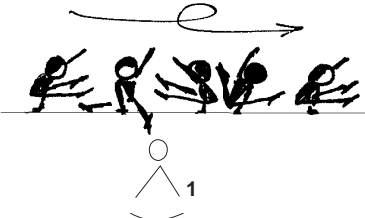
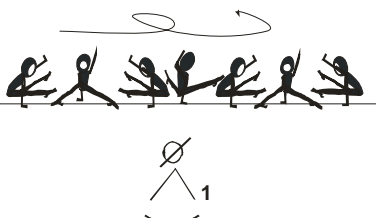
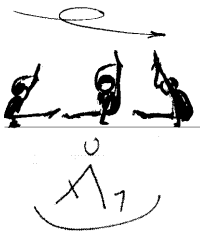
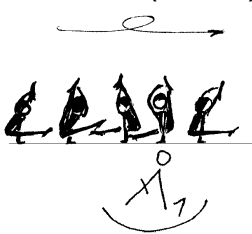
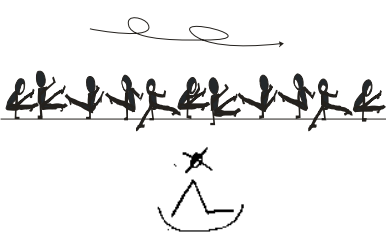
0.6	0.7	0.8	0.9	1.0
	<p>A 267 DOUBLE LEG 1/1 CIRCLE 1/2 TWIST TO WENSON</p>  			
<p>A 276 FLAIR TO WENSON</p>  	<p>A 277 FLAIR 1/2 TURN TO WENSON</p>  	<p>A 278 FLAIR 1/1 TURN TO WENSON</p>  		<p>A 280 FLAIR BOTH SIDES</p>  
	<p>A 287. FLAIR TO LIFTED WENSON</p>  	<p>A 288 FLAIR 1/2 TURN TO LIFTED WENSON</p>  	<p>A 289 FLAIR 1/1 TURN TO LIFTED WENSON</p>  	<p>A 290. FLAIR 1/2 TURN, 1/1 TWIST AIRBORNE TO PU (PIMPA)</p>  
	<p>A.297. FLAIR 1/1 TURN TO SPLIT</p>  		<p>A 299 FLAIR + AIR FLAIR (1 OR 2)</p>  	<p>A 300 FLAIR + AIR FLAIR (1 OR 2) + FLAIR</p>  


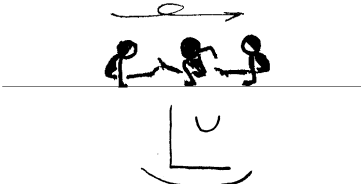
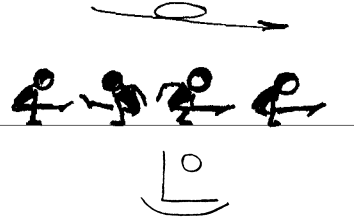
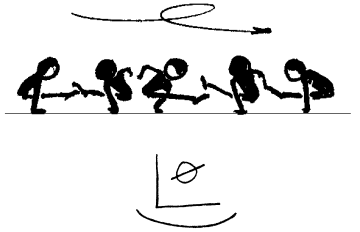
0.1	0.2	0.3	0.4	0.5
<b>GROUP A - DYNAMIC STRENGTH : HELICOPTER FAMILY</b>				
			<p data-bbox="1339 193 1550 213">A 304 HELICOPTER</p> 	
				<p data-bbox="1756 496 2069 517">A 315 HELICOPTER TO SPLIT</p> 

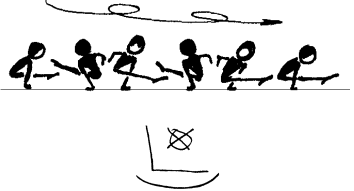
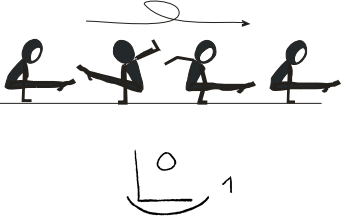

0.6	0.7	0.8	0.9	1.0
<p>A 306 HELICOPTER TO 1 ARM PUSH UP</p> 	<p>A 307 HELICOPTER TO 1 ARM 1 LEG PUSH UP</p> 			
<p>A 316 HELICOPTER TO WENSON</p> 	<p>A 317 HELICOPTER TO LIFTED WENSON</p> 			


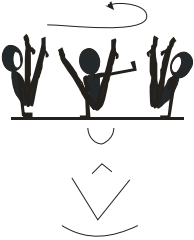
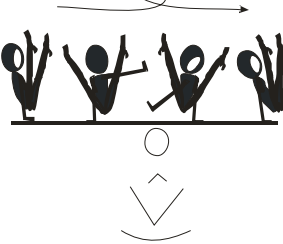

0.1	0.2	0.3	0.4	0.5
<b>GROUP B - STATIC STRENGTH : SUPPORT FAMILY (STRADDLE)</b>				
	<p data-bbox="504 225 808 245">B 102 STRADDLE SUPPORT</p> 	<p data-bbox="920 225 1225 272">B 103 STRADDLE SUPPORT 1/2 TURN</p> 	<p data-bbox="1337 225 1641 272">B 104 STRADDLE SUPPORT 1/1 TURN</p> 	<p data-bbox="1753 225 2058 272">B 105 STRADDLE SUPPORT 1 1/2 TURN</p> 
			<p data-bbox="1337 544 1709 564">B 114 1 ARM STRADDLE SUPPORT</p> 	<p data-bbox="1753 544 2148 592">B 115 1 ARM 1/2 TURN STRADDLE SUPPORT</p> 
				<p data-bbox="1753 847 2148 895">B 125 1 ARM STRADDLE SUPPORT 1 LEG VERTICAL</p> 
				<p data-bbox="1753 1166 2089 1214">B 135 STRADDLE / L SUPPORT 1/1 TURN</p> 

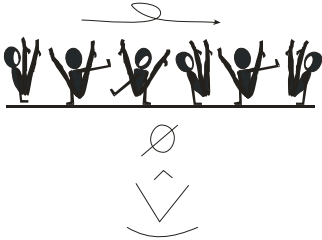
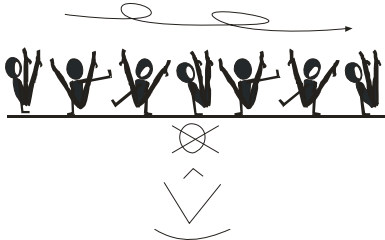
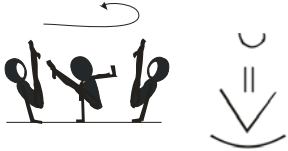
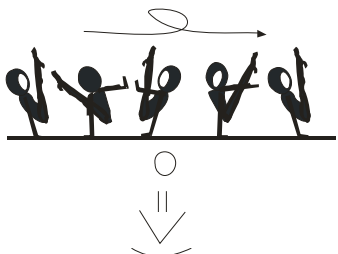
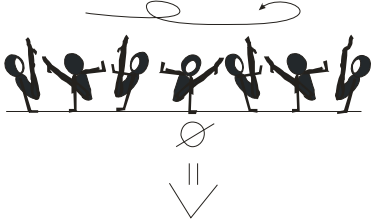
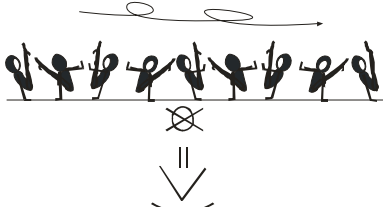





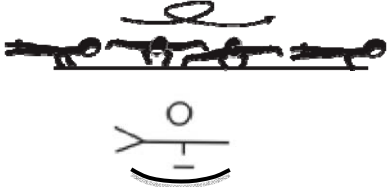
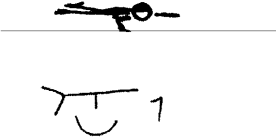
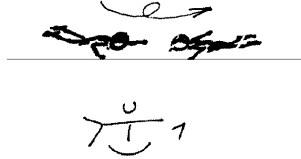
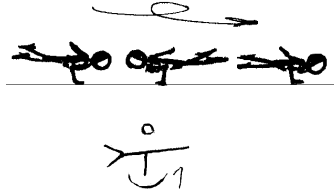


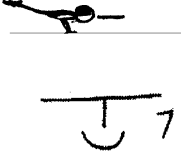

0.6	0.7	0.8	0.9	1.0
<p><b>B 106 STRADDLE SUPPORT 2/1 TURN OR MORE</b></p> 				
<p><b>B 116 1 ARM 1/1 TURN STRADDLE SUPPORT (LACATUS)</b></p> 	<p><b>B 117 1 ARM 1 1/2 TURN STRADDLE SUPPORT</b></p> 			
<p><b>B 126 1 ARM SUPPORT 1/2 TURN 1 LEG VERTICAL (SECATI)</b></p> 	<p><b>B 127 1 ARM STRADDLE SUPPORT 1/1 TURN 1 LEG VERTICAL (CANADA)</b></p> 			
	<p><b>B 137 STRADDLE / L SUPPORT 2/1 TURN (MOLDOVAN)</b></p> 			




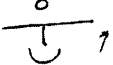
0.1	0.2	0.3	0.4	0.5
<b>GROUP B- STATIC STRENGTH : SUPPORT FAMILY (L)</b>				
	B 142 L-SUPPORT 	B 143 L-SUPPORT 1/2 TURN 	B 144 L-SUPPORT 1/1 TURN 	B 145 L-SUPPORT 1 1/2 TURN 


0.6	0.7	0.8	0.9	1.0
<p>B 146 L-SUPPORT 2/1 TURN OR MORE</p> 				
<p>B 156 1 ARM L-SUPPORT 1/1 TURN</p> 		<p>B 158 1 ARM L-SUPPORT 1 1/2 TURN</p> 		

0.1	0.2	0.3	0.4	0.5
<b>GROUP B - STATIC STRENGTH : V-SUPPORT FAMILY</b>				
		<p data-bbox="922 196 1240 215">B 183 STRADDLE V-SUPPORT</p> 	<p data-bbox="1344 196 1662 240">B 184 STRADDLE V-SUPPORT 1/2 TURN</p> 	<p data-bbox="1771 196 2089 240">B 185 STRADDLE V-SUPPORT 1/1 TURN</p> 
				<p data-bbox="1760 518 1966 537">B 195 V-SUPPORT</p> 








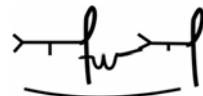






0.6	0.7	0.8	0.9	1.0
<p><b>B 186 STRADDLE V-SUPPORT 1 1/2 TURN</b></p> 	<p><b>B 187 STRADDLE V-SUPPORT 2/1 TURN</b></p> 			
<p><b>B 196 V-SUPPORT 1/2 TURN</b></p> 	<p><b>B 197 V-SUPPORT 1/1 TURN</b></p> 	<p><b>B 198 V-SUPPORT 1 1/2 TURN</b></p> 	<p><b>B 199 V-SUPPORT 2/1 TURN</b></p> 	
		<p><b>B 208 HIGH V-SUPPORT</b></p> 		


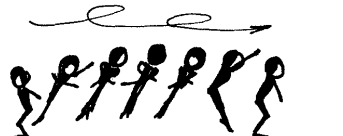
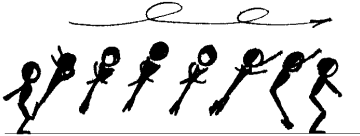
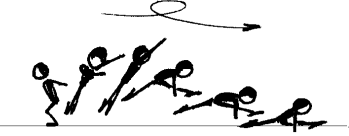
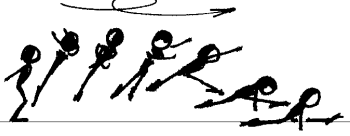

0.1	0.2	0.3	0.4	0.5
<b>GROUP B - STATIC STRENGTH : HORIZONTAL SUPPORT FAMILY</b>				
	B 222 FULL SUPPORT STRADDLE LEVER 	B 223 FULL SUPPORT STRADDLE LEVER 1/2 TURN 		B 225 FULL SUPPORT STRADDLE LEVER WITH HOP TURNS 
		B 233 1 ARM FULL SUPPORT STRADDLE LEVER 	B 234 1 ARM FULL SUPPORT STRADDLE LEVER 1/2 TURN 	B 235 1 ARM FULL SUPPORT STRADDLE LEVER 1/1 TURN 
		B 243 FULL SUPPORT LEVER 	B 244 FULL SUPPORT LEVER 1/2 TURN 	
			B 254 1 ARM FULL SUPPORT LEVER 	B 255 1 ARM FULL SUPPORT LEVER 1/2 TURN 



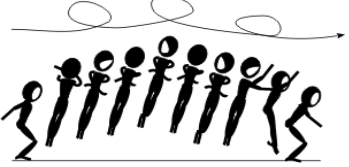

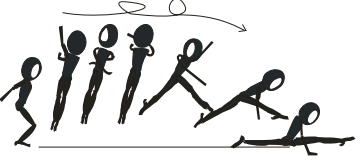
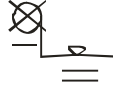

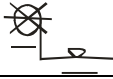

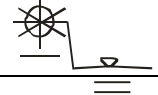
0.6	0.7	0.8	0.9	1.0
<p>B 236 1 ARM FULL SUPPORT STRADDLE LEVER WITH HOP TURNS</p>  				
<p>B 256 1 ARM FULL SUPPORT LEVER 1/1 TURN</p>  				

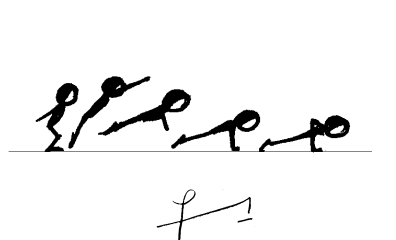
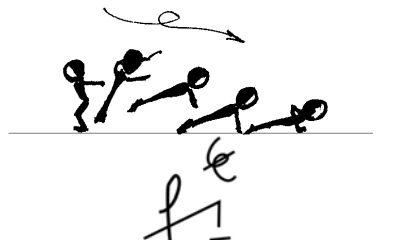
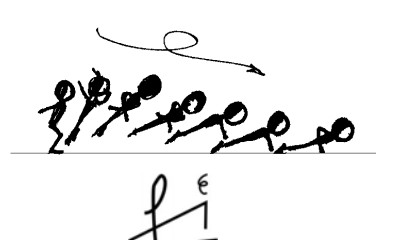
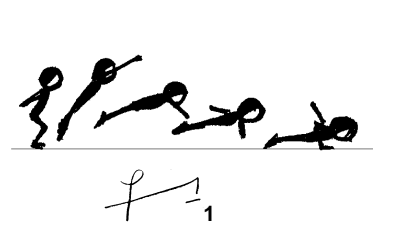
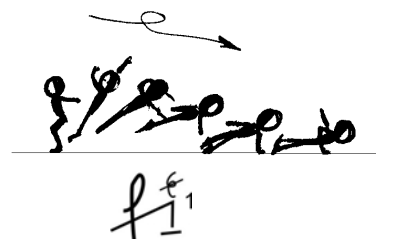
0.1	0.2	0.3	0.4	0.5
<b>GROUP B - STATIC STRENGTH : HORIZONTAL SUPPORT FAMILY</b>				
		B 263 LIFTED STATIC WENSON SUPPORT  		

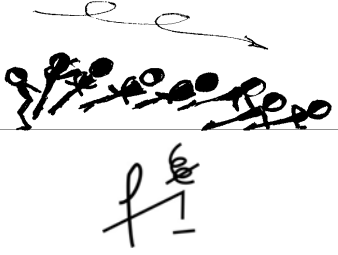
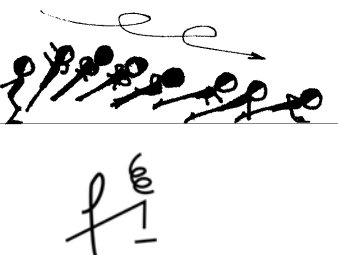

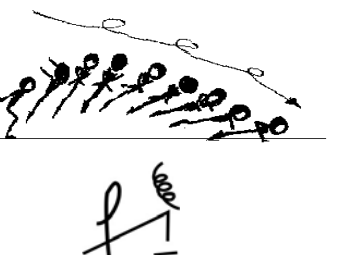
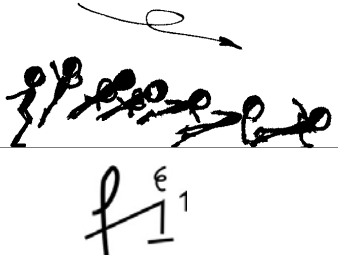
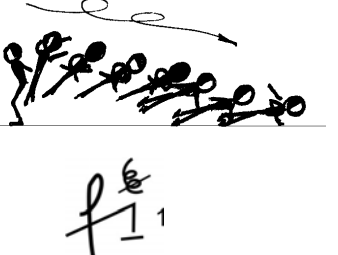
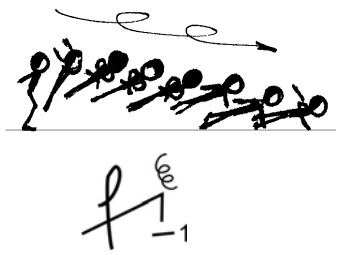



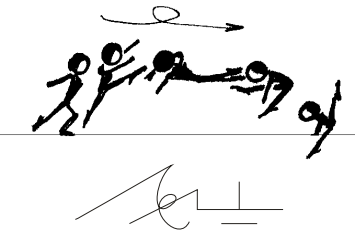

0.6	0.7	0.8	0.9	1.0
<p>B 266 STRADDLE PLANCHE</p>  	<p>B 267 STRADDLE PLANCHE TO PUSH UP</p>  			
	<p>B 277 STRADDLE PLANCHE TO LIFTED WENSON</p>  		<p>B 279 STRADDLE PLANCHE TO LIFTED WENSON (OR TO LIFTED WENSON HINGE PU) BACK TO STRADDLE PLANCHE</p>  	
		<p>B 288 PLANCHE</p>  		<p>B 290 PLANCHE TO PUSH UP</p>  
				<p>B 300 PLANCHE TO LIFTED WENSON</p>  



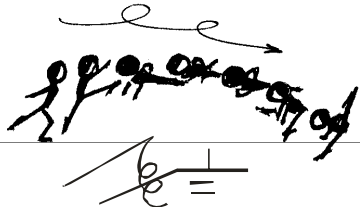
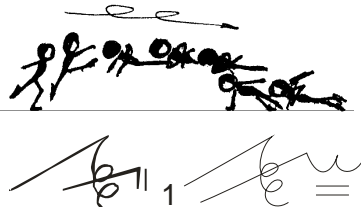
0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS AND LEAPS : STRAIGHT JUMP FAMILY (AIR TURN)</b>				
		<p data-bbox="922 188 1317 209">C 103 1/1 AIR TURN</p>  <p data-bbox="1104 432 1135 475">○</p>	<p data-bbox="1344 188 1729 209">C 104 1 1/2 AIR TURN</p>  <p data-bbox="1496 432 1541 475">⊗</p>	<p data-bbox="1760 188 2145 209">C 105 2/1 AIR TURN</p>  <p data-bbox="1899 432 1944 475">⊗</p>
		<p data-bbox="922 493 1317 513">C 113 1/2 AIR TURN TO SPLIT</p>  <p data-bbox="1066 751 1144 807">⊗</p>	<p data-bbox="1344 493 1729 513">C 114 1/1 AIR TURN TO SPLIT</p>  <p data-bbox="1469 751 1559 807">⊗</p>	<p data-bbox="1760 493 2145 513">C 115 1 1/2 AIR TURN TO SPLIT</p>  <p data-bbox="1877 719 1989 807">⊗</p>





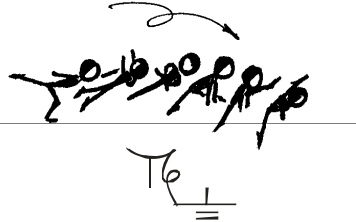
0.6	0.7	0.8	0.9	1.0
	<p>C 107 2 1/2 AIR TURN</p>  		<p>C 109 3/1 AIR TURN</p>  	
<p>C 116 2/1 AIR TURN TO SPLIT</p>  		<p>C 118 2 1/2 AIR TURN TO SPLIT</p>  		<p>C 120 3/1 AIR TURN TO SPLIT</p>  

0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS AND LEAPS : STRAIGHT JUMP FAMILY (FREE FALL)</b>				
		<p data-bbox="920 217 1314 240">C 143 FREE FALL AIRBORNE</p> 	<p data-bbox="1337 217 1731 264">C 144 FREE FALL 1/2 TWIST AIRBORNE</p> 	<p data-bbox="1753 217 2148 264">C 145 FREE FALL 1/1 TWIST AIRBORNE</p> 
			<p data-bbox="1337 531 1731 579">C 154 FREE FALL AIRBORNE TO 1 ARM PUSH UP</p> 	<p data-bbox="1753 531 2148 579">C 155 FREE FALL 1/2 TWIST AIRBORNE TO 1 ARM PUSH UP</p> 

0.6	0.7	0.8	0.9	1.0
<p>C 146 FREE FALL 1 1/2 TWIST AIRBORNE</p> 	<p>C 147 FREE FALL 2/1 TWIST AIRBORNE</p> 		<p>C 149 FREE FALL 2 1/2 TWIST AIRBORNE</p> 	<p>C 150 FREE FALL 3/1 TWIST AIRBORNE (BENJAMIN)</p> 
<p>C 156 FREE FALL 1/1 TWIST AIRBORNE TO 1 ARM PUSH UP</p> 	<p>C 157 FREE FALL 1 1/2 TWIST AIRBORNE TO 1 ARM PUSH UP</p> 	<p>C 158 FREE FALL 2/1 TWIST AIRBORNE TO 1 ARM PUSH UP</p> 		

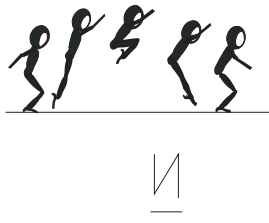
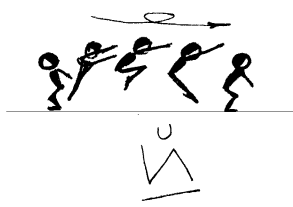
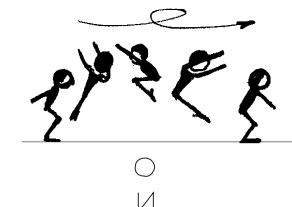
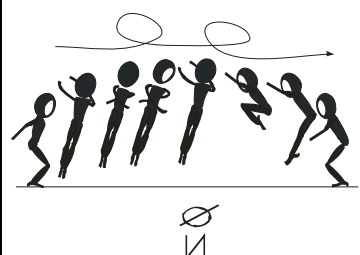
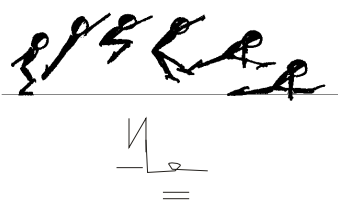
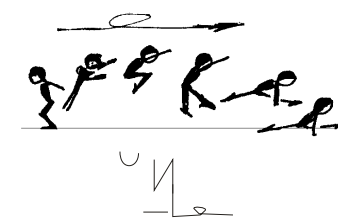

0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS AND LEAPS : HORIZONTAL JUMP FAMILY (GAINER)</b>				
			<p data-bbox="1339 196 1621 217">C 184 GAINER 1/2 TWIST</p> 	
			<p data-bbox="1339 518 1621 564">C 194 GAINER 1/2 TWIST TO SPLIT</p> 	
				<p data-bbox="1756 841 2038 887">C 205 GAINER 1/2 TWIST TO 1 ARM PUSH UP</p> 

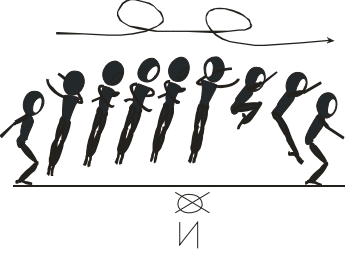
0.6	0.7	0.8	0.9	1.0
<p>C 186 GAINER 1 1/2 TWIST</p> 			<p>C 189 GAINER 2 1/2 TWIST</p> 	
<p>C 196 GAINER 1 1/2 TWIST TO SPLIT</p> 				
	<p>C 207 GAINER 1 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON</p> 			

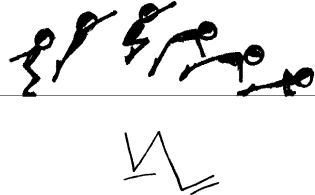
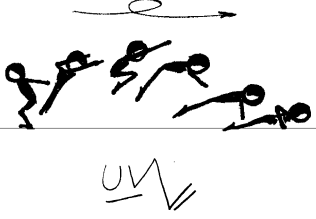

0.1	0.2	0.3	0.4	0.5
<b>GROUP C – JUMPS AND LEAPS : HORIZONTAL JUMP FAMILY (TAMARO)</b>				
	<p data-bbox="504 196 891 240">C 222 SAGITAL SCALE AIRBONE TO PUSH UP</p> 	<p data-bbox="920 196 1285 240">C 223 SAGITAL SCALE AIRBORNE TO 1 ARM PUSH UP</p> 	<p data-bbox="1337 196 1702 240">C 224 SAGITAL SCALE 1/1 TWIST AIRBORNE TO PUSH UP (TAMARO)</p> 	<p data-bbox="1753 196 2119 266">C 225 SAGITAL SCALE 1/1 TWIST AIRBORNE TO 1 ARM PUSH UP (TAMARO TO 1 ARM PUSH UP)</p> 
			<p data-bbox="1337 518 1680 563">C 234 SAGITAL SCALE 1/1 TWIST AIRBORNE TO SPLIT</p> 	




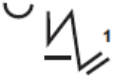
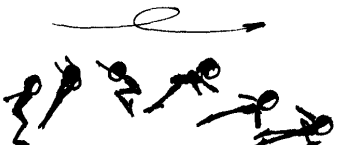





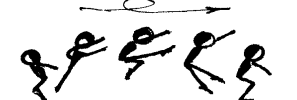







0.6	0.7	0.8	0.9	1.0

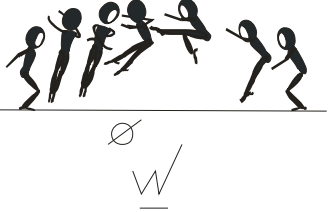
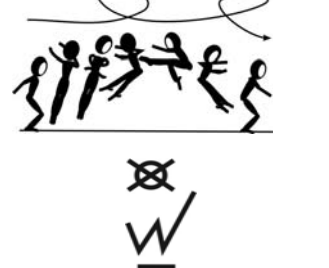

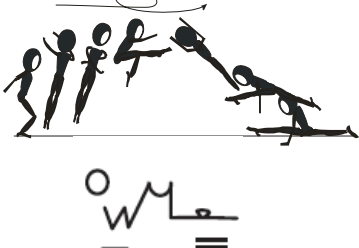
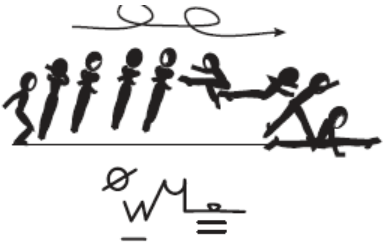
0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : BENT LEG(S) JUMP FAMILY (TUCK)</b>				
	<p>C 262 TUCK JUMP</p> 	<p>C 263 1/2 TURN TUCK JUMP</p> 	<p>C 264 1/1 TURN TUCK JUMP</p> 	<p>C 265 1 1/2 TURN TUCK JUMP</p> 
		<p>C 273 TUCK JUMP TO SPLIT</p> 	<p>C 274 1/2 TURN TUCK JUMP TO SPLIT</p> 	<p>C 275 1/1 TURN TUCK JUMP TO SPLIT</p> 


0.6	0.7	0.8	0.9	1.0
<p>C 266 2/1 TURN TUCK JUMP</p> 				

0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : BENT LEG(S) JUMP FAMILY (TUCK)</b>				
			<p data-bbox="1339 193 1729 217">C 304 TUCK JUMP TO PUSH UP</p> 	<p data-bbox="1756 193 2145 240">C 305 1/2 TURN TUCK JUMP TO PUSH UP</p> 
				<p data-bbox="1756 515 2145 563">C 315 TUCK JUMP TO 1 ARM PUSH UP OR TO WENSON</p> 







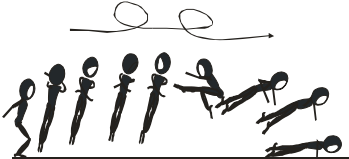





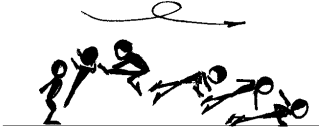


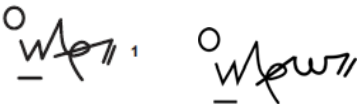
0.6	0.7	0.8	0.9	1.0
<p>C 306 1/2 TURN TUCK JUMP 1/2 TWIST TO PUSH UP</p>  				
<p>C 316 TUCK JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON</p>  	<p>C 317 1/2 TURN TUCK JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON</p>  			

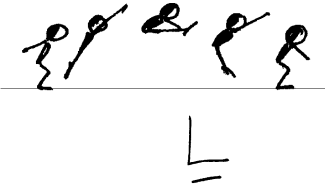
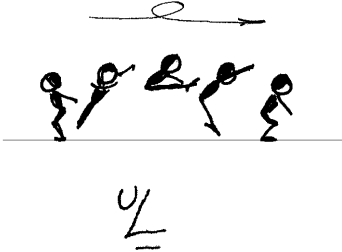
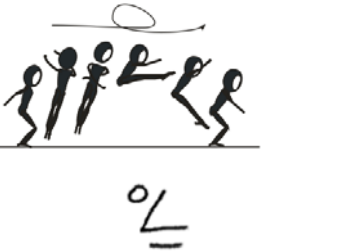
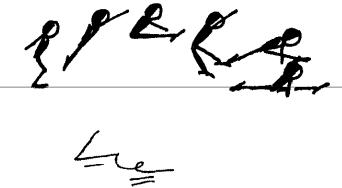
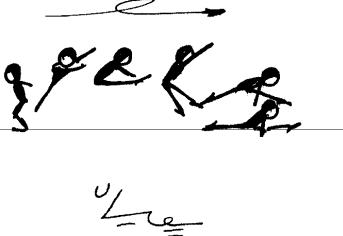
0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : BENT LEG(S) JUMP FAMILY (COSSACK)</b>				
		<p data-bbox="922 226 1312 247">C 343 COSSACK JUMP</p>  	<p data-bbox="1339 226 1733 247">C 344 1/2 TURN COSSACK JUMP</p>  	<p data-bbox="1756 226 2145 247">C 345 1/1 TURN COSSACK JUMP</p>  
			<p data-bbox="1339 545 1733 566">C 354 COSSACK JUMP TO SPLIT</p>  	<p data-bbox="1756 545 2145 590">C 355 1/2 TURN COSSACK JUMP TO SPLIT</p>  

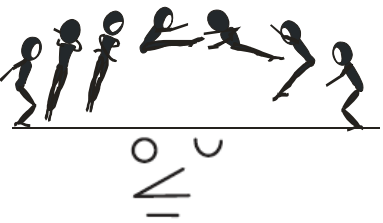
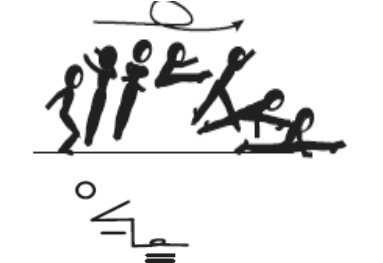
0.6	0.7	0.8	0.9	1.0
<p>C 346 1 1/2 TURN COSSACK JUMP</p> 	<p>C 347 2/1 TURN COSSACK JUMP</p> 			
<p>C 356 1/1 TURN COSSACK JUMP TO SPLIT</p> 	<p>C 357 1 1/2 TURN COSSACK JUMP TO SPLIT</p> 	<p>C 358 2/1 TURN COSSACK JUMP TO SPLIT</p> 		

0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : BENT LEG(S) JUMP FAMILY (COSSACK)</b>				
				<p data-bbox="1758 193 2134 213">C 385 COSSACK JUMP TO PUSH UP</p> 






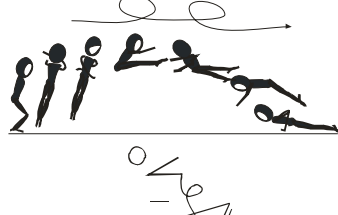


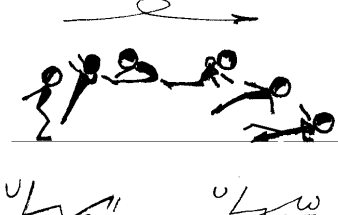

0.6	0.7	0.8	0.9	1.0
<p>C 386 COSSACK JUMP 1/2 TWIST TO PUSH UP</p>  	<p>C 387 1/2 TURN COSSACK JUMP 1/2 TWIST TO PUSH UP</p>  		<p>C 389 1/1 TURN COSSACK JUMP 1/2 TWIST TO PUSH UP (JULIEN)</p>  	<p>C 390 1 1/2 TURN COSSACK JUMP 1/2 TWIST TO PUSH UP (ALCAN)</p>  
<p>C 396 COSSACK JUMP TO 1 ARM PUSH UP OR TO WENSON</p>  	<p>C 397 COSSACK JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON</p>  	<p>C 398 1/2 TURN COSSACK JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON</p>  		<p>C 400 1/1 TURN COSSACK JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON</p>  

0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS: PIKE JUMP FAMILY</b>				
		<p data-bbox="920 196 1314 215">C 433 PIKE JUMP</p> 	<p data-bbox="1337 196 1731 215">C 434 1/2 TURN PIKE JUMP</p> 	<p data-bbox="1753 196 2148 215">C 435 1/1 TURN PIKE JUMP</p> 
			<p data-bbox="1337 531 1731 550">C 444 PIKE JUMP TO SPLIT</p> 	<p data-bbox="1753 531 2148 576">C 445 1/2 TURN PIKE JUMP TO SPLIT</p> 

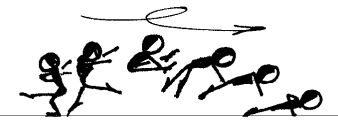
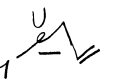


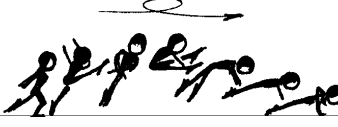


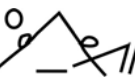
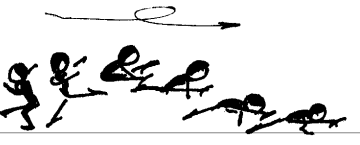
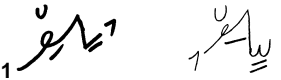


0.6	0.7	0.8	0.9	1.0
<p>C 436 1 1/2 TURN PIKE JUMP</p> 				
<p>C 446 1/1 TURN PIKE JUMP TO SPLIT</p> 				





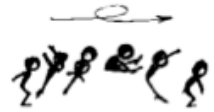



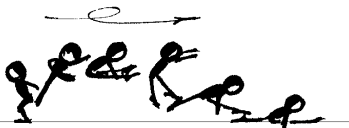

**GROUP C - JUMPS & LEAPS: PIKE JUMP FAMILY**

0.1	0.2	0.3	0.4	0.5
				<p>C 475 PIKE JUMP TO PUSH UP</p>  <p>The diagram shows a sequence of four stick figures illustrating a pike jump to push up. The first figure is in a pike position with arms and legs extended upwards. The second figure shows the body beginning to rotate and the arms starting to pull down. The third figure shows the body in a horizontal position with arms fully extended downwards. The fourth figure shows the body in a push-up position with arms fully extended downwards and the body supported by the hands. Below the sequence is a lightning bolt symbol.</p>


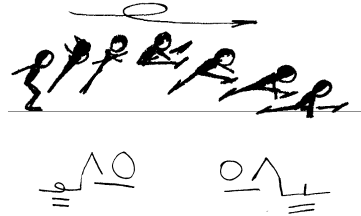
0.6	0.7	0.8	0.9	1.0
<p>C 476 PIKE JUMP 1/2 TWIST TO PUSH UP</p> 	<p>C 477 1/2 TURN PIKE JUMP 1/2 TWIST TO PUSH UP</p> 		<p>C 479 1/1 TURN PIKE JUMP 1/2 TWIST TO PUSH UP</p> 	<p>C 480 1 1/2 TURN PIKE JUMP 1/2 TWIST TO PUSH UP</p> 
	<p>C 487 PIKE JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON</p> 	<p>C 488 1/2 TURN PIKE JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON</p> 		<p>C 490 1/1 TURN PIKE JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON</p> 

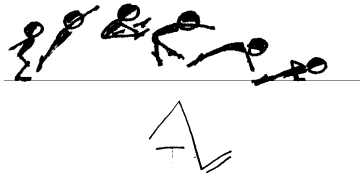
0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : STRADDLE JUMP FAMILY (STRADDLE)</b>				

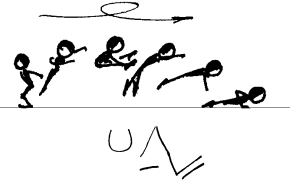
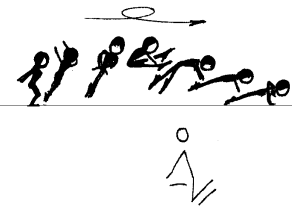

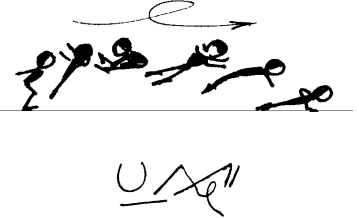
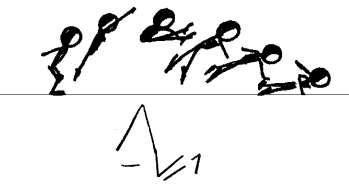
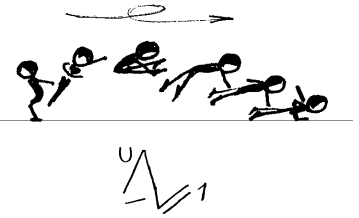

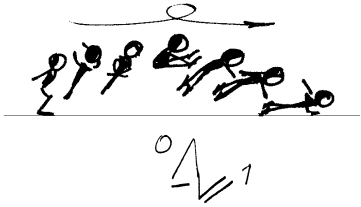
0.6	0.7	0.8	0.9	1.0
<p>C 516 1/2 TURN STRADDLE LEAP TO PUSH UP (KALOYANOV)</p>  	<p>C 517 1/2 TURN STRADDLE LEAP 1/2 TWIST TO PUSH UP</p>  	<p>C 518 1/1 TURN STRADDLE LEAP TO PUSH UP</p>  	<p>C 519 1/1 TURN STRADDLE LEAP 1/2 TWIST TO PU</p>  	
	<p>C 527 1/2 TURN STRADDLE LEAP TO 1 ARM STRADDLE PUSH UP OR TO WENSON (KALOYANOV TO 1 ARM PU OR TO WENSON)</p>  		<p>C 529 1/1 TURN STRADDLE LEAP TO 1 ARM PUSH UP OR TO WENSON</p>  	

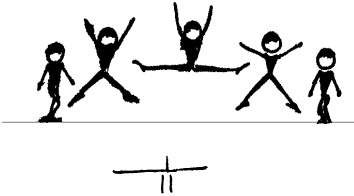
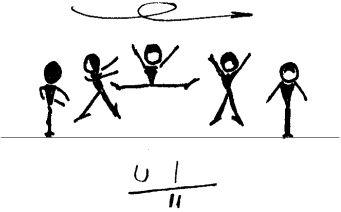
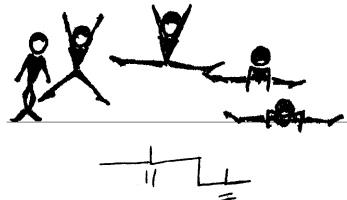
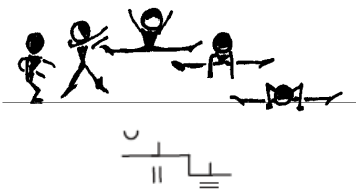

0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : STRADDLE JUMP FAMILY (STRADDLE)</b>				
		C 553 STRADDLE JUMP  	C 554 1/2 TURN STRADDLE JUMP  	C 555 1/1 TURN STRADDLE JUMP  
			C 564 STRADDLE JUMP TO SPLIT  	C 565 1/2 TURN STRADDLE JUMP TO SPLIT  

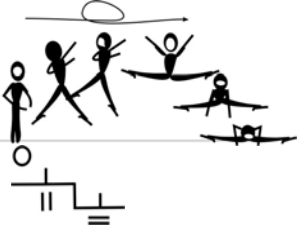
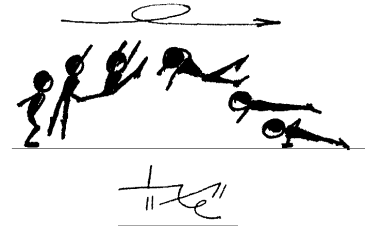
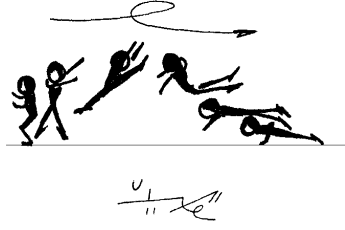


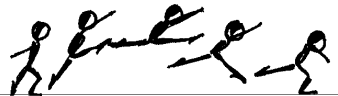
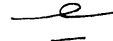
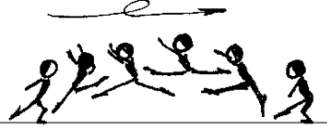
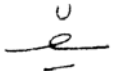

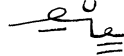

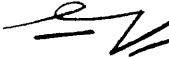

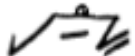
0.6	0.7	0.8	0.9	1.0
<p>C 556 1 1/2 TURN STRADDLE JUMP</p>  <p>The diagram shows a sequence of five stick figures illustrating a 1 1/2 turn straddle jump. The first figure is in a starting crouch. The second figure shows the jump beginning with arms and legs spread. The third figure shows the jump in mid-air with legs spread wide. The fourth figure shows the jump in mid-air with legs spread wide and a slight rotation. The fifth figure shows the jump in mid-air with legs spread wide and a full 1 1/2 turn rotation. An arrow above the figures points to the right, indicating the direction of the jump.</p>				
<p>C 566 1/1 TURN STRADDLE JUMP TO SPLIT</p>  <p>The diagram shows a sequence of five stick figures illustrating a 1/1 turn straddle jump to split. The first figure is in a starting crouch. The second figure shows the jump beginning with arms and legs spread. The third figure shows the jump in mid-air with legs spread wide. The fourth figure shows the jump in mid-air with legs spread wide and a slight rotation. The fifth figure shows the jump in mid-air with legs spread wide and a full 1/1 turn rotation. Below the main sequence are two smaller diagrams showing the landing in a split position. The first landing diagram shows the legs in a split position with the right leg forward and the left leg back. The second landing diagram shows the legs in a split position with the left leg forward and the right leg back. An arrow above the main sequence points to the right, indicating the direction of the jump.</p>				

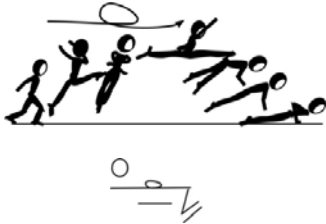
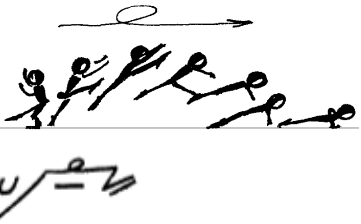
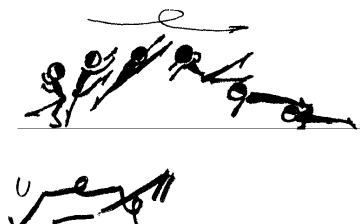
0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : STRADDLE JUMP FAMILY (STRADDLE)</b>				
				<p data-bbox="1760 245 2047 288">C 595 STRADDLE JUMP TO PUSH UP</p>  <p>The diagram shows a sequence of four stick figures illustrating the movement from a straddle jump to a push-up. The first figure is in a straddle jump position with arms and legs spread wide. The second figure shows the body beginning to descend. The third figure shows the body in a horizontal position, similar to a push-up. The fourth figure shows the body in a full push-up position. A small triangle with a vertical line and a checkmark is drawn below the figures, likely indicating a key point or a successful execution.</p>

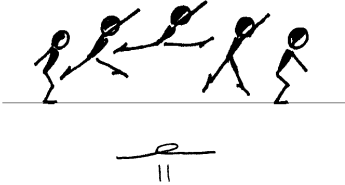
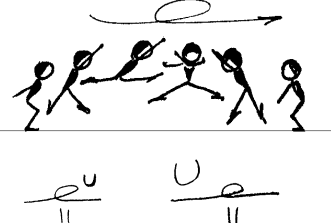
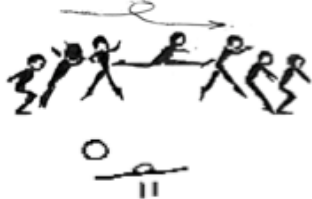

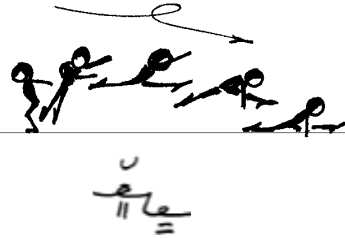
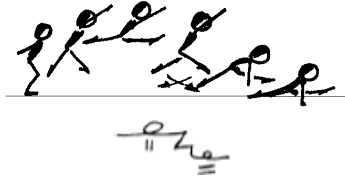
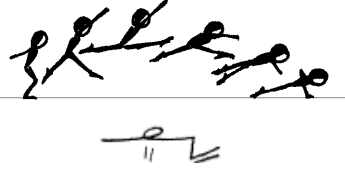
0.6	0.7	0.8	0.9	1.0
<p>C 596 1/2 TURN STRADDLE JUMP TO PUSH UP</p> 		<p>C 598 1/1 TURN STRADDLE JUMP TO PUSH UP</p> 		
<p>C 606 STRADDLE JUMP 1/2 TWIST TO PUSH UP</p> 	<p>C 607 1/2 TURN STRADDLE JUMP 1/2 TWIST TO PUSH UP</p> 			
<p>C 616 STRADDLE JUMP TO 1 ARM PUSH UP OR TO WENSON</p> 	<p>C 617 1/2 TURN STRADDLE JUMP TO 1 ARM PUSH UP OR TO WENSON</p> 	<p>C 618 1/2 TURN STRADDLE JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON</p> 	<p>C 619 1/1 TURN STRADDLE JUMP TO 1 ARM PUSH UP OR TO WENSON (MARCHENKOV)</p> 	

0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : STRADDLE JUMP FAMILY (FRONTAL SPLIT)</b>				
		<p data-bbox="922 188 1249 209">C 633 FRONTAL SPLIT JUMP</p> 	<p data-bbox="1339 188 1697 233">C 634 1/2 TURN FRONTAL SPLIT JUMP</p> 	
			<p data-bbox="1339 486 1682 531">C 644 FRONTAL SPLIT JUMP TO FRONTAL SPLIT</p> 	<p data-bbox="1756 486 2130 531">C 645 1/2 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT</p> 
				<p data-bbox="1756 798 2119 842">C 655 FRONTAL SPLIT JUMP TO PUSH UP (SHUSHUNOVA)</p> 

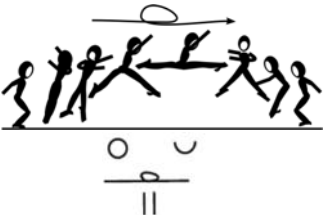
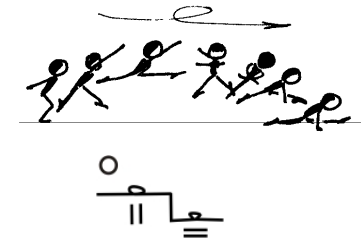
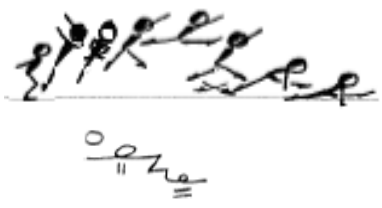
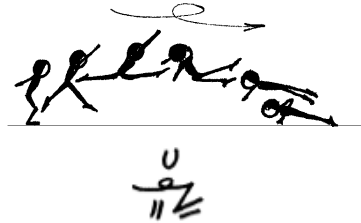
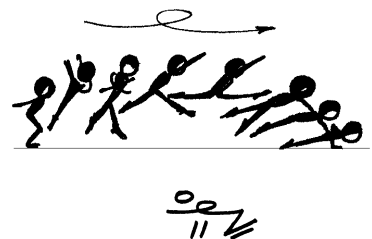
0.6	0.7	0.8	0.9	1.0
<p>C 646 1/1 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT</p> 				
<p>C 656 FRONTAL SPLIT JUMP 1/2 TWIST TO PUSH UP</p> 	<p>C 657 1/2 TURN FRONTAL SPLIT JUMP 1/2 TWIST TO PUSH UP</p> 			







0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : SPLITJUMP FAMILY (SPLIT LEAP)</b>				
		<p data-bbox="922 188 1120 209">C 673 SPLIT LEAP</p>  	<p data-bbox="1339 188 1646 209">C 674 SPLIT LEAP 1/2 TURN</p>  	
				<p data-bbox="1756 510 2116 555">C 685 SPLIT LEAP 1/2 TURN TO SPLIT</p>  
				<p data-bbox="1756 833 2105 853">C 695 SPLIT LEAP TO PUSH UP</p>  
				<p data-bbox="1756 1155 2004 1200">C 705 KICK SPLIT LEAP TO PUSH UP</p>  

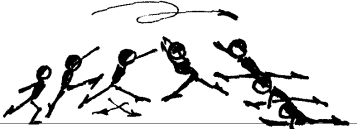
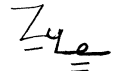


0.6	0.7	0.8	0.9	1.0
		<p>C 698 1/1 TURN SPLIT LEAP TO PUSH UP</p> 		
<p>C 706 1/2 TURN KICK SPLIT LEAP TO PUSH UP</p> 	<p>C 707 1/2 TURN KICK SPLIT LEAP 1/2 TWIST TO PUSH UP</p> 			

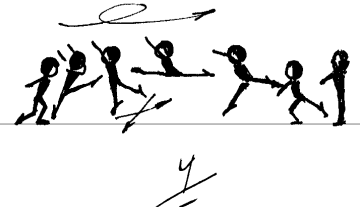
0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : SPLITJUMP FAMILY (SPLIT JUMP)</b>				
		<p data-bbox="920 188 1126 209">C 713 SPLIT JUMP</p> 	<p data-bbox="1337 188 1704 233">C 714 SPLIT JUMP 1/2 TURN OR 1/2 TURN SPLIT</p> 	<p data-bbox="1753 188 2056 209">C 715 1/1 TURN SPLIT JUMP</p> 
			<p data-bbox="1337 510 1637 531">C 724 SPLIT JUMP TO SPLIT</p> 	<p data-bbox="1753 510 2069 555">C 725 1/2 TURN SPLIT JUMP TO SPLIT</p> 
				<p data-bbox="1753 833 2145 853">C 735 SPLIT JUMP SWITCH TO SPLIT</p> 
				<p data-bbox="1753 1155 2092 1176">C 745 SPLIT JUMP TO PUSH UP</p> 

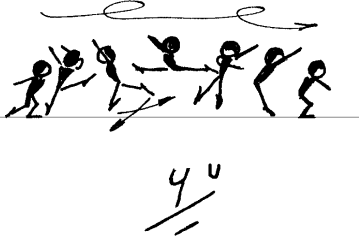
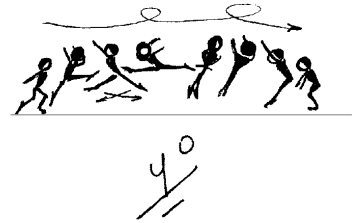
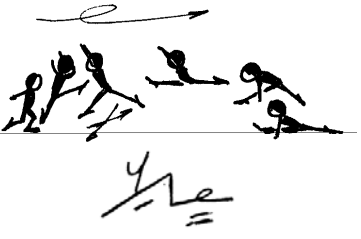
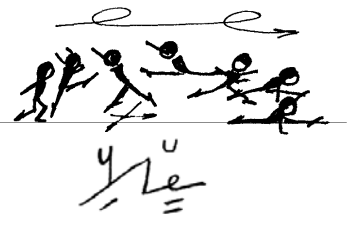

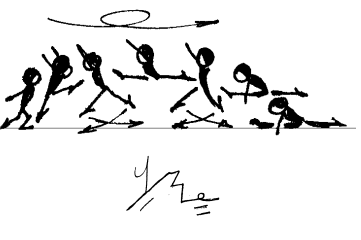
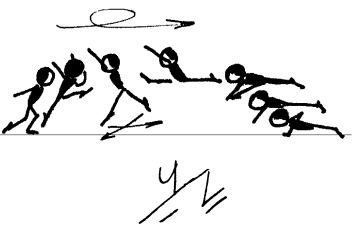
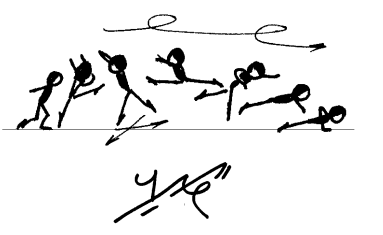
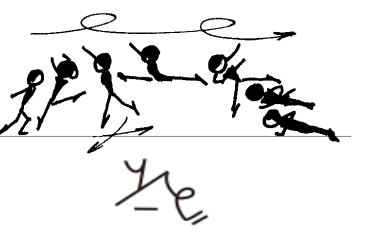



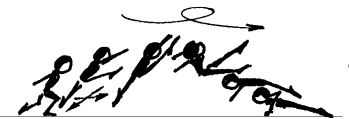
0.6	0.7	0.8	0.9	1.0
<p>C 716 1 1/2 TURN SPLIT JUMP</p> 				
<p>C 726 1/1 TURN SPLIT JUMP TO SPLIT</p> 				
	<p>C 737 1/1 TURN SPLIT JUMP SWITCH TO SPLIT</p> 			
<p>C 746 1/2 TURN SPLIT JUMP TO PUSH UP</p> 		<p>C 748 1/1 TURN SPLIT JUMP TO PUSH UP</p> 		


0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : SPLITJUMP FAMILY (SWITCH LEAP)</b>				
			<p data-bbox="1339 188 1624 209">C 754 SWITCH SPLIT LEAP</p>  	<p data-bbox="1756 188 2040 233">C 755 SWITCH SPLIT LEAP ½ TURN</p>  
				<p data-bbox="1756 515 2040 560">C 765 SWITCH SPLIT LEAP TO SPLIT</p>  


0.6	0.7	0.8	0.9	1.0
<p>C 766 SWITCH SPLIT LEAP 1/2 TURN TO SPLIT</p>  				
<p>C 776 SWITCH SPLIT LEAP TO PUSH UP</p>  				

0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : SPLITJUMP FAMILY (SCISSORS LEAP)</b>				
				<p data-bbox="1758 188 2004 207">C 795 SCISSORS LEAP</p> 


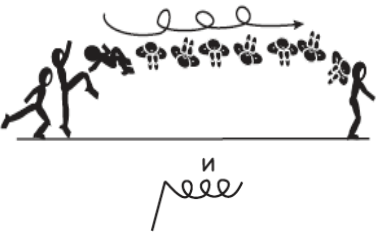
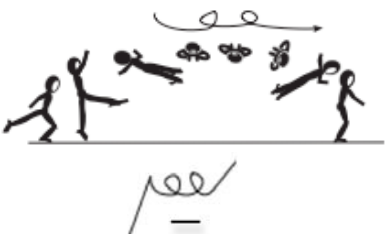
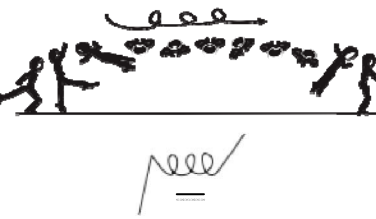

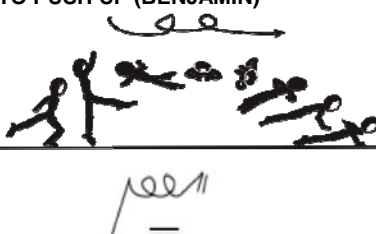
0.6	0.7	0.8	0.9	1.0
<p>C 796 SCISSORS LEAP 1/2 TURN</p> 	<p>C 797 SCISSORS LEAP 1/1 TURN</p> 			
<p>C 806 SCISSORS LEAP TO SPLIT</p> 	<p>C 807 SCISSORS LEAP 1/2 TURN TO SPLIT</p> 	<p>C 808 SCISSORS LEAP 1/1 TURN TO SPLIT</p> 		
	<p>C 817 SCISSORS LEAP SWITCH TO SPLIT (MARCHENKOV)</p> 			
	<p>C 827 SCISSORS LEAP TO PUSH UP</p> 	<p>C 828 SCISSORS LEAP 1/2 TWIST TO PUSH UP</p> 	<p>C 829 SCISSORS LEAP 1/1 TWIST TO PUSH UP (NEZEZON)</p> 	

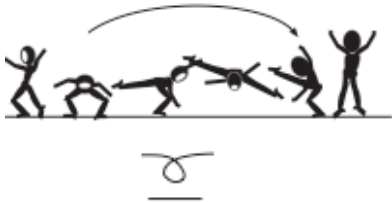
0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : KICK JUMP FAMILY (SCISSORS KICK)</b>				
	<p data-bbox="504 220 750 240">C 832 SCISSORS KICK</p>  <p data-bbox="638 446 705 526">α —</p>			<p data-bbox="1758 220 2116 263">C 835 SCISSORS KICK 1/2 TWIST TO PUSH UP</p>  <p data-bbox="1904 470 2016 534">α — e''</p>

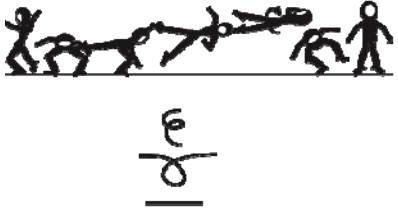
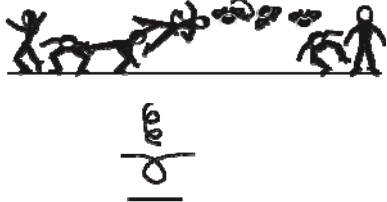
0.6	0.7	0.8	0.9	1.0
<p>C 836 1/2 TURN SCISSORS KICK 1/2 TWIST TO PUSHUP</p> 				

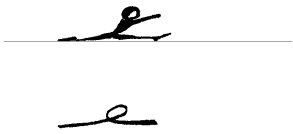


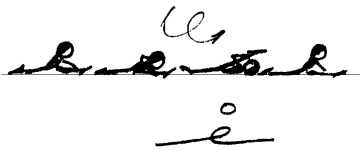

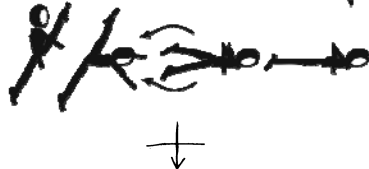
0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : OFF AXIS JUMP</b>				
			<p data-bbox="1339 193 1688 240">C 874. 1/1 TWIST OFF AXIS TUCK JUMP</p> 	

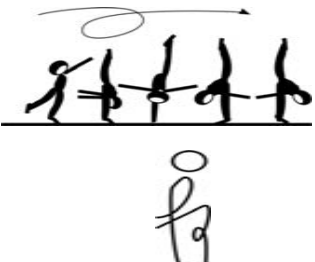


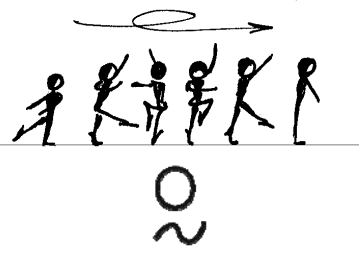
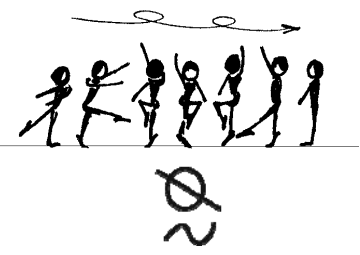
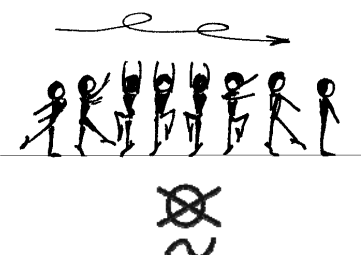
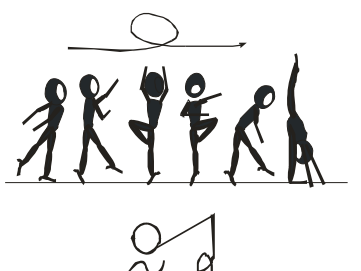
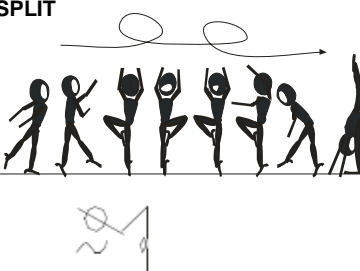
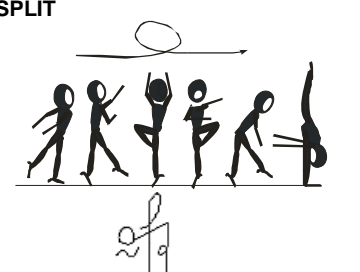
0.6	0.7	0.8	0.9	1.0
<p>C 876. 2/1 TWISTS OFF AXIS TUCK JUMP</p> 				<p>C 880. 3/1 TWISTS OFF AXIS TUCK JUMP</p> 
<p>C 886. 2/1 TWISTS OFF AXIS JUMP</p> 				<p>C 890. 3/1 TWISTS OFF AXIS JUMP</p> 
	<p>C 897. 2/1 TWISTS OFF AXIS JUMP TO SPLIT (MAXIME)</p> 			
		<p>C 908 OFF AXIS JUMP 2/1 TWISTS TO PUSH UP (BENJAMIN)</p> 		



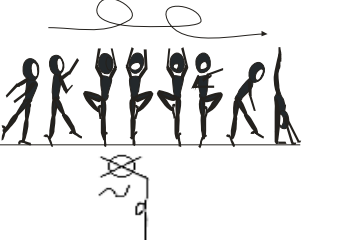


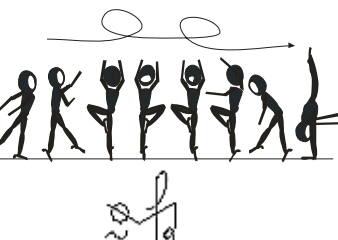

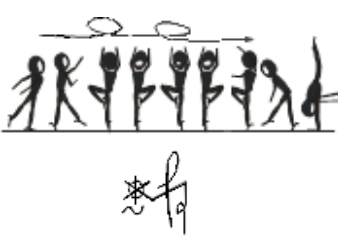
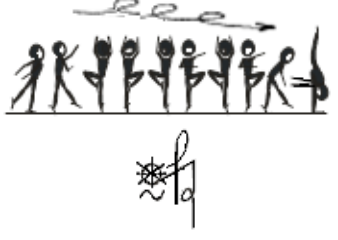
0.1	0.2	0.3	0.4	0.5
<b>GROUP C - JUMPS &amp; LEAPS : BUTTERFLY JUMP</b>				
			<p data-bbox="1339 193 1534 215">C 914 BUTTERFLY</p>  <p>The diagram illustrates the sequence of a butterfly jump. It shows five stick figures in various stages of the jump: starting from a standing position, moving into a crouched take-off, reaching a horizontal position, performing a backflip, and finally landing in a standing position. A curved arrow above the figures indicates the path of the jump. Below the figures, a small symbol of a butterfly is shown above a horizontal line, representing the element's name and its placement on the floor.</p>	

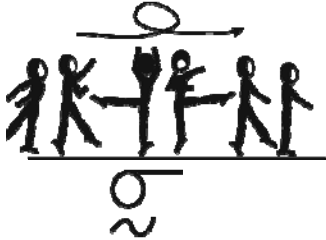
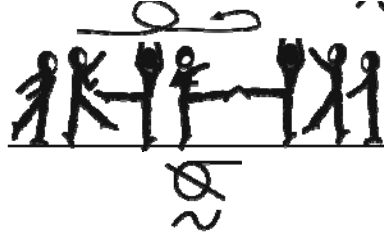
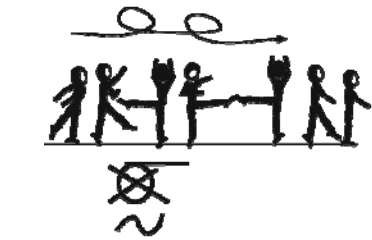
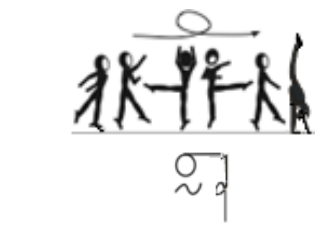
0.6	0.7	0.8	0.9	1.0
<p>C 916 BUTTERFLY 1/1 TWIST</p> 		<p>C 918 BUTTERFLY 2/1 TWIST</p> 		

0.1	0.2	0.3	0.4	0.5
<b>GROUP D - BALANCE &amp; FLEXIBILITY : SPLIT FAMILY (SPLIT, VERTICAL SPLIT WITH TURN)</b>				
<p>D 101 SPLIT</p> 	<p>D 102 VERTICAL SPLIT</p> 			
		<p>D 113 FREE VERTICAL SPLIT</p> 		
		<p>D 123 SPLIT ROLL</p> 		
<p>D 131 FRONTAL SPLIT</p> 		<p>D 133 SPLIT THROUGH (PANCAKE)</p> 		


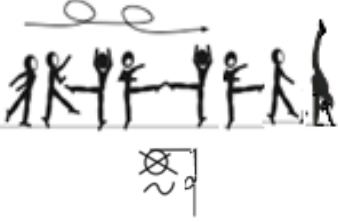
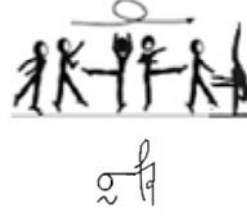
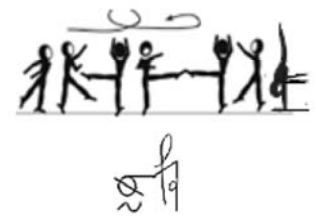
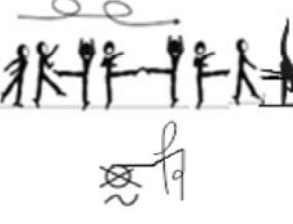
0.6	0.7	0.8	0.9	1.0
<p>D 116 FREE VERTICAL SPLIT WITH 1/1 TURN</p> 				

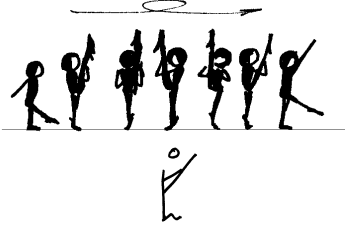
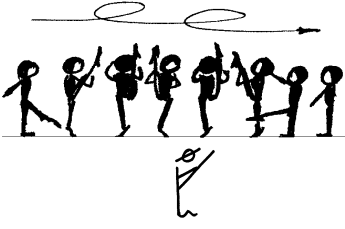

0.1	0.2	0.3	0.4	0.5
<b>GROUP D - BALANCE &amp; FLEXIBILITY : TURN FAMILY</b>				
	<p>D 142 1/1 TURN</p> 	<p>D 143 1 1/2 TURN</p> 	<p>D 144 2/1 TURN</p> 	
			<p>D 154 1/1 TURN TO VERTICAL SPLIT</p> 	<p>D 155 1 1/2 TURN TO VERTICAL SPLIT</p> 
				<p>D 165 1/1 TURN TO FREE VERTICAL SPLIT</p> 

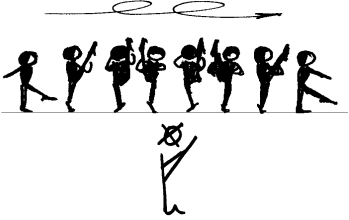
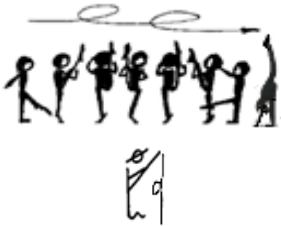

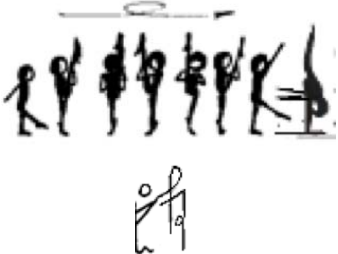

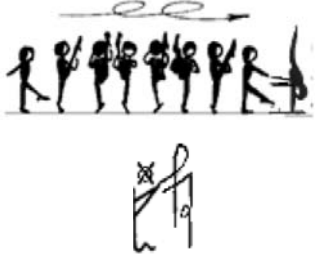
0.6	0.7	0.8	0.9	1.0
<p>D 146 2 1/2 TURN</p> 		<p>D 148 3/1 TURN</p> 		
<p>D 156 2/1 TURN TO VERTICAL SPLIT</p> 		<p>D 158 2 1/2 TURN TO VERTICAL SPLIT</p> 		<p>D 160 3/1 TURN TO VERTICAL SPLIT</p> 
<p>D 166 1 1/2 TURN TO FREE VERTICAL SPLIT</p> 	<p>D 167 2/1 TURN TO FREE VERTICAL SPLIT</p> 		<p>D 169 2 1/2 TURN TO FREE VERTICAL SPLIT</p> 	<p>D 170 3/1 TURN TO FREE VERTICAL SPLIT</p> 

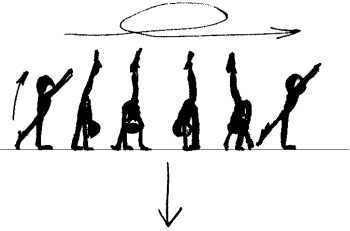
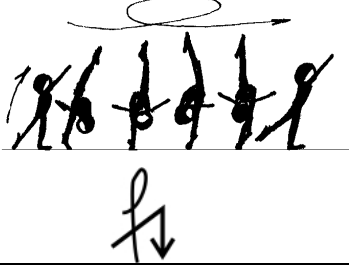
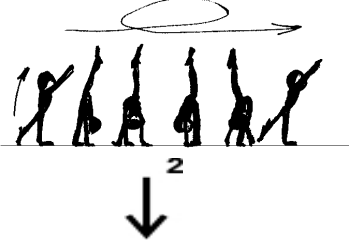
0.1	0.2	0.3	0.4	0.5
<b>GROUP D - BALANCE &amp; FLEXIBILITY : TURN FAMILY (LEG AT HORIZONTAL)</b>				
		<p data-bbox="920 225 1256 272">D 183 1/1 TURN WITH LEG AT HORIZONTAL</p> 	<p data-bbox="1337 225 1695 272">D 184 1 1/2 TURN WITH LEG AT HORIZONTAL</p> 	<p data-bbox="1753 225 2089 272">D 185 2/1 TURN WITH LEG AT HORIZONTAL</p> 
				<p data-bbox="1753 521 2112 569">D 195 1/1 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT</p> 

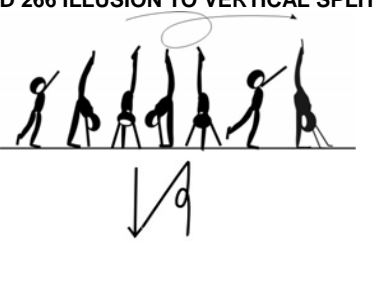

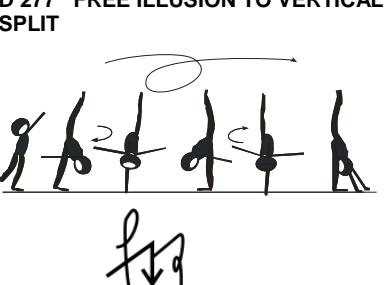
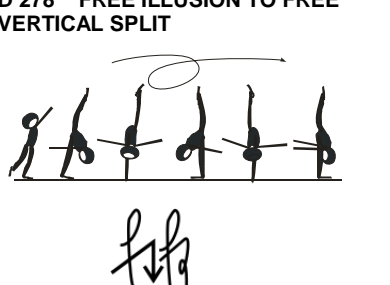
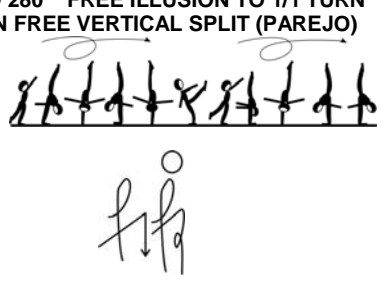
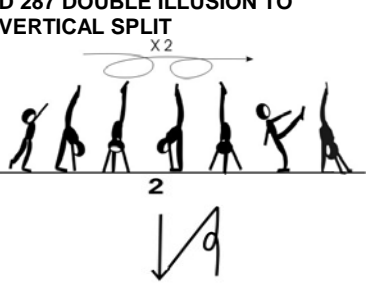
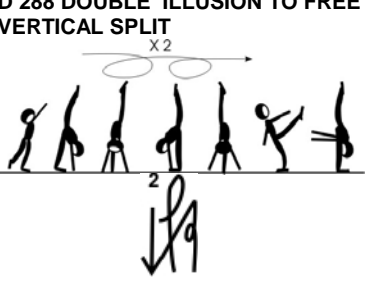
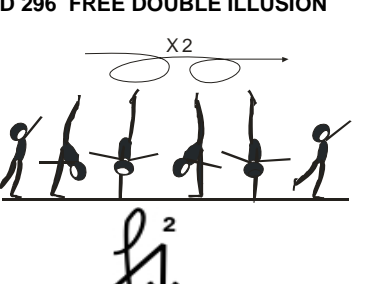
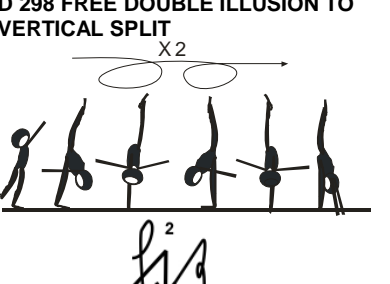
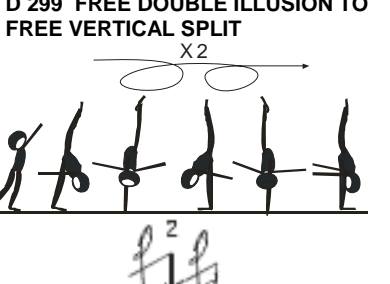


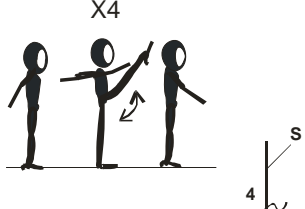
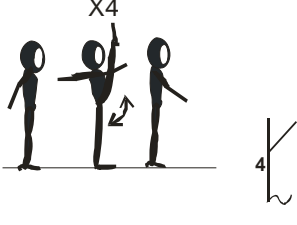
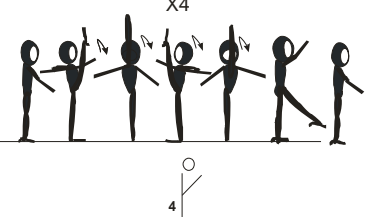
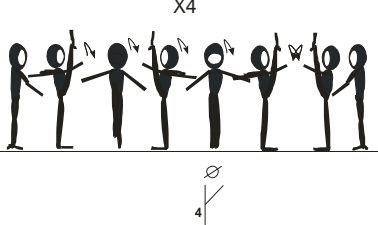
0.6	0.7	0.8	0.9	1.0
<p>D 196 1 1/2 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT</p> 	<p>D 197 2/1 TURN WITH LEG AT HORIZONTAL TO VERTICAL SPLIT</p> 			
<p>D 206 1/1 TURN WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT</p> 	<p>D 207 1 1/2 TURN WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT</p> 	<p>D 208 2/1 TURN WITH LEG AT HORIZONTAL TO FREE VERTICAL SPLIT</p> 		

0.1	0.2	0.3	0.4	0.5
<b>GROUP D - BALANCE &amp; FLEXIBILITY : BALANCE TURN FAMILY</b>				
			<p data-bbox="1339 196 1621 217">D 224 BALANCE 1/1 TURN</p> 	<p data-bbox="1756 196 2063 217">D 225 BALANCE 1 1/2 TURN</p> 
				<p data-bbox="1756 499 2078 544">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 236 BALANCE 1 1/2 TURN TO VERTICAL SPLIT</p> 	<p>D 237 BALANCE 2/1 TURN TO VERTICAL SPLIT</p> 			
<p>D 246 BALANCE 1/1 TURN TO FREE VERTICAL SPLIT</p> 	<p>D 247 BALANCE 1 1/2 TURN TO FREE VERTICAL SPLIT</p> 	<p>D 248 BALANCE 2/1 TURN TO FREE VERTICAL SPLIT</p> 		

0.1	0.2	0.3	0.4	0.5
<b>GROUP D - BALANCE &amp; FLEXIBILITY : ILLUSION FAMILY</b>				
			<p data-bbox="1339 196 1525 217">D 264 ILLUSION</p> 	
				<p data-bbox="1756 499 1995 520">D 275 FREE ILLUSION</p> 
				<p data-bbox="1756 812 2033 833">D 285 DOUBLE ILLUSION</p> 

0.6	0.7	0.8	0.9	1.0
<p>D 266 ILLUSION TO VERTICAL SPLIT</p> 	<p>D 267 ILLUSION TO FREE VERTICAL SPLIT</p> 			
	<p>D 277 FREE ILLUSION TO VERTICAL SPLIT</p> 	<p>D 278 FREE ILLUSION TO FREE VERTICAL SPLIT</p> 		<p>D 280 FREE ILLUSION TO 1/1 TURN IN FREE VERTICAL SPLIT (PAREJO)</p> 
	<p>D 287 DOUBLE ILLUSION TO VERTICAL SPLIT</p> 	<p>D 288 DOUBLE ILLUSION TO FREE VERTICAL SPLIT</p> 		
<p>D 296 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
<b>GROUP D - BALANCE &amp; FLEXIBILITY : HIGH LEG KICK FAMILY</b>				
<p>D 301 FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS (toe at shoulder height)</p> 	<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> 	<p>D 304 FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL 1 1/2 TURN</p> 	

0.6	0.7	0.8	0.9	1.0





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**AEROBIC GYMNASTICS**  
**Code of Points 2013 – 2016**

**APPENDIX IV**  
**SEPTEMBER 2012**

**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.



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**



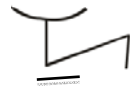
Air turn



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

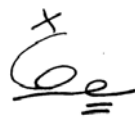


Free Illusion

**6. Examples**



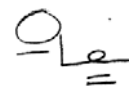
Flair to Wenson



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**  
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**APPENDIX V**  
**SEPTEMBER 2012**

**WORLD AGE GROUP COMPETITIONS**

## AEROBIC GYMNASTICS FIG - WORLD AGE GROUP COMPETITIONS PROGRAMME 2013 – 2016

	National Development	Age Group 1	Age Group 2
<b>AGE</b>	9-11 in the year of the competition	12-14 in the year of the competition	15-17 in the year of the competition
<b>CATEGORIES</b>	Individuals(co-ed), MP, TR, GR	IW, IM, MP, TR, GR	IW, IM, MP, TR, GR
<b>EXCEPTIONS</b>	No 1 arm push up No 1 arm support No 1 arm landing	No 1 arm push up No 1 arm support No 1 arm landing	No 1 arm landing
<b>MUSIC LENGTH</b>	1 minute 15 seconds (+/- 5sec)		1 minute 30 sec. (+/- 5sec)
<b>MAXIMUM DIFF ELEMENTS</b>	6	8	10
<b>COMPETITION SPACE</b>	7 X 7 : IND – MP – TR 10 X 10 : GR	7 X 7 : IM – IW – MP – TR 10 X 10 : GR	7 X 7 : IM – IW 10 X 10 : MP – TR – GR
<b>COMPULSORY ELEMENTS (must be performed without combination)</b>	4 A) PU B) Straddle Support C) Air Turn D) Split through	4 A) Wenson PU B) Straddle Support ½ turn C) Tuck Jump 1/1 turn D) Vertical Split	4 A) Helicopter to split B) Straddle Support 1/1 turn C) Straddle Jump D) Full Turn to Vertical Split
<b>ELEMENTS ALLOWED VALUE</b>	0.1 – 0.4	0.1 – 0.6	0.2 – 0.7 (1 element 0.8 point optional)
<b>FLOOR ELEMENTS</b>	Maximum 4	Maximum 5	Maximum 5
<b>PUSH UP LANDING</b>	0	Maximum 1	Maximum 2
<b>SPLIT LANDING</b>	Maximum 1	Maximum 1	Maximum 2
<b>ELEMENT POOL</b>	1 element from each group		
<b>LIFTS</b>	0	1 (Optional)	1
<b>ATTIRE</b>	FIG Code of Points Optional tights are allowed Form fitting body shorts are allowed for both boys and girls.	FIG Code of Points	FIG Code of Points
<b>JUDGES' PANEL</b>	2-4 A-Jury, 2-4 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

	<b>National Development</b>	<b>Age Group 1</b>	<b>Age Group 2</b>
<b>AGE</b>	<b>9-11 years old in the year of the competition</b>	<b>12-14 years old in the year of the competition</b>	<b>15-17 years old in the year of the competition</b>
<b>DEDUCTIONS (-1.0 EACH TIME)</b>	<ul style="list-style-type: none"> <li>▪ More than 6 elements</li> <li>▪ Missing compulsory elements</li> <li>▪ Missing Group (not performed)</li> <li>▪ More than 4 floor elements</li> <li>▪ Element values higher than 0.4 pt</li> <li>▪ Elements in 1 arm support</li> <li>▪ Elements landing to PU / 1 arm PU</li> <li>▪ More than 1 element landing to split</li> <li>▪ Repetition of an element</li> <li>▪ Performing Lift(s) – (For CJP)</li> </ul>	<ul style="list-style-type: none"> <li>▪ More than 8 elements</li> <li>▪ Missing compulsory elements</li> <li>▪ Missing Group (not performed)</li> <li>▪ More than 5 floor elements</li> <li>▪ Element values higher than 0.6 pt</li> <li>▪ Elements in 1 arm support</li> <li>▪ Elements landing to 1 arm PU</li> <li>▪ More than 1 element landing to PU</li> <li>▪ More than 1 element landing to split</li> <li>▪ Repetition of an element</li> <li>▪ More than 1 Lift – (For CJP)</li> </ul>	<ul style="list-style-type: none"> <li>▪ More than 10 elements</li> <li>▪ Missing compulsory elements</li> <li>▪ Missing Group (not performed)</li> <li>▪ More than 5 floor elements</li> <li>▪ More than 1 element of value 0,8 pt</li> <li>▪ Element valued 0.9 pt or higher</li> <li>▪ Elements landing to 1 arm PU</li> <li>▪ More than 2 element landing to PU</li> <li>▪ More than 2 element landing to split</li> <li>▪ Repetition of an element</li> <li>▪ More or less than 1 Lifts – (For CJP)</li> </ul>



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**APPENDIX VI**  
**SEPTEMBER 2012**

**Guide to Judging Aerobic Dance**

# AEROBIC DANCE

## GENERAL INFORMATION

### DEFINITION

Group choreography (8 competitors: male, female or mixed), utilizing the Aerobic Movement Pattern Sequences throughout the routine with the integration at least of 32-counts of 2<sup>nd</sup> Style: Salsa, hip-hop, tango, funky, break-dance, flamenco, etc. The routine must include 4 elements from different group families, from the groups C and D of the FIG COP and may include movements from other disciplines (without excessive use) well integrated into the Choreography.

### CATEGORIE:

AEROBIC DANCE GROUP 8 competitors  
(males/females/mixed)

### AGE

18 years or more in the year of the competition

### TIME

1' 30" ± 5"

### COMPETITION AREA

10m x 10m



### MUSIC

Any style of music

### DRESS CODE

- Athletic Appearance, but different from IM, IW, MP, TR and GR categories.
- 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.
- Not sequins allowed for men.

### LIFTS

1 lift must be included (Propelling in the lift is prohibited)

### ARTISTIC (10 points)

#### 1. Composition (complex & original):

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

#### 2. Performance:

- E. Artistry

### EXECUTION (10 points)

- Technical Skill 7 pts.
- Synchronization 3 pts

### DIFFICULTY ELEMENTS (Max 2,4 points)

Include 4 elements only from Group C & D from the FIG COP (Element Pool) without combination (0.2 – 0.6 value); without repetition of the same family name elements.

Any element from group A & B will not receive difficulty value.

All members of the group must perform the same element at the same time.

### DIFFICULTY DEDUCTIONS

- More or less than 4 elements: 1.0 each time
- More than 0.6 value elements performed: 1.0 each time
- Repetition of element from same family: 1,0 each time
- Elements performed in combination: 1.0 each combination
- For others deductions, see Aerobic Gymnastics FIG COP 2013 – 2016
- No deduction for missing group will be applied

## CHAIR

### LIFT

Each routine must include one lift.

*Definition:* when one or more competitors is lifted, held, and/or carried off the ground, showing a precise shape.

A lift may involve any combination of competitors.

In the case of a standing lift (i.e. one person lifting 2 persons), the lift cannot be higher than 2 persons, the base in standing position supporting the lifted person, both on straight arms (IN VERTICAL POSITION).

Prohibited movements can be included in the lift.

Propelling is prohibited.

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

2 acrobatic elements in combination (=set) may be performed but not more than 3 times.

Examples: Round off (or cartwheel) + 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), Difficulty (2), A (4), E (4), Line (2), Time (1)

## ARTISTIC

### 1. COMPOSITION (Complexity / Originality )

#### A) Music & Musicality:

##### Selection:

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 of required elements of difficulty and facilitate their execution. There must be a strong cohesion between the overall performance and the choice of music.

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.

##### Composition & Structure:

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. The recording and mixing of music must be of professional quality and well integrated.

If for a second style a different music is used, it must be 32 counts of music

clearly recognizable and different from the main theme, 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.

The second style must be interpreted.

#### B) Aerobic Content:

In the Aerobic Content, the Aerobic Movement Patterns (AMP) are evaluated throughout the routine.

### Complexity/Variety:

In order to differentiate Aerobic Dance from just a Dance routine, AMP Sequences must be shown throughout the routine. AMP is the base of the Aerobic Dance and main (principal) characteristic.

AMP must include many 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.

### Creativity:

The AMP sequences must be used to enhance the performance and while respecting the nature of the aerobic gymnastics discipline.

The AMP sequences must have high correlations with the theme and the style of the music. There must be a reason why 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.

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

### Intensity:

Intensity is a measure of the energy and dynamism of the routine and majority of the routine intensity depends on AMP movements. Therefore, AMP sequences must be performed without any unnecessary pauses and with energy and vigour to maintain with a high intensity level from the beginning to the end. But this does not mean to jog around to cover the competition space. Small pauses are allowed provided that they match with the music and the style of the choreography.

In the second style, it is not necessary to show a high level of intensity. It depends of on the style of the choreography.

### **C) General Content:**

Evaluations of the "Other Content" moves are as follows:

- 2nd style movements
- Transitions / Linking
- Physical Interactions
- Lifts
- Other discipline moves (if included)

With above movements, evaluate the following criteria:

### Complexity/Variety:

The movements are complex when they are composed of many interconnected parts and they are so complicated and are hard to perform, and they should be more highly awarded. The athlete who takes this option should benefit.

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.

### Creativity:

A creative composition of the routine (movement) means that it has been constructed and is performed creating meaningful new ideas, forms, interpretations, originality, progressiveness, and avoiding monotony, that together with the use of the music and an excellent execution, makes the movement(s) unique, with unique and creative characteristics.

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

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

### 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) Use of the Space and Formations:**

Competition area must be effectively used with balance of travelling. A balance of travelling must contribute to the effective use of a competition area. Travelling must be shown in all directions and distances.

### Travelling traces:

It is expected that the gymnast(s) use the competition space in balanced way by using AMP sequences, (not only by running or jogging around)

Throughout the routine, travelling must be shown in all directions (forward, backward, laterally, diagonally and circular), long and short distances, without repetition of similar traces/tracks.

Distribution and balance:

All the components of the routine must be properly distributed on within the competition area throughout the routine  
The whole competition area must be effectively used throughout the routine with showing a well balance structure of the choreography (not only the corners and the center of the competition space)

Formations:

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 must be fluent, showing originality and complexity.

**E) Artistry:**

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

Quality:

Competitor(s) must give a clean athletic impression with high quality movements (clear and sharp). The athletic impression must be appropriate for an Aerobic Dance.

Expression:

Expression is how a group of gymnasts generally present themselves to the jury and the public. It includes attitude and range of emotion that is expressed not only on the faces, but also in the bodies of the gymnasts. It is the ability to 'exhibit' a style throughout the performance and in conjunction with other partners and the ability to control/manage expression during the performance of the most difficult or complex movements. Through expression, the gymnast is able to transform movements and choreography into a singular artistic whole

Partnership:

Partnership is the 'connection' or tangible (visible or palpable) relationship between partners in a performance (a look, a subtle touch, perfect unison of execution, trust...). The ability to work together or apart while maintaining this relationship. The ability to highlight or underscore the performance of his or her partner. The ability of this partnership to transcend (go beyond) their own relationship and to evoke or touch the audience, as well as the jury.

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
Aerobic 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

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.

### 1. Technical skill (7 pts)

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*

- Each element has a clear starting and ending position.
- Each phase of the movement has to demonstrate perfect control.

#### ***Strength, power, flexibility***

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

#### **Deductions for Execution:**

#### **Deductions are made for every error as follows:**

Small error	0.1 point
Medium error	0.2 point
Large error	0.3 point
Unacceptable execution or fall	0.5 point

### 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 Synchronization	
Each time	0.1
Whole routine	Maximum 3.0

# DIFFICULTY

The difficulty elements will be evaluated according to the Aerobic Gymnastics COP appendix II.

- The routine must include 4 elements only from Group C & D from the FIG COP (Element Pool) from different group families
- Any element from group A & B will not receive difficulty value
- All competitors have to perform the same element at the same time
- Element must not be performed in combination
- Difficulty score and Difficulty deductions will be calculated according to the FIG COP.

#### **DEDUCTIONS:**

- o More or less than 4 elements                      1.0 per additional or missing element
- o Repetition of element (family)                      1.0 per element
- o Elements with value more than 0,6                      1.0 per element
- o Elements performed in combination                      1.0 each combination



## CHAIR

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

Attire	0.2 point	each time
Interruption of performance (by all competitors) for 2-10 sec	0.2 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	
Missing lift or 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 combination (sets) in the whole routine	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
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	disqualification	
Serious breaches of the FIG Statues, TR and COP	disqualification	



FÉDÉRATION INTERNATIONALE  
DE GYMNASTIQUE



**AEROBIC GYMNASTICS**  
**Code of Points 2013 – 2016**

**APPENDIX VII**  
**SEPTEMBER 2012**

**Guide to Judging Aerobic Step**

# Aerobic Step

## GENERAL INFORMATION

### DEFINITION

Group choreography (*8 competitors: male, female or mixed*), utilizing the Aerobic basic steps and arm movement with equipment (Step), performing to the music. The routine may include elements from the FIG COP, performed by 1 or more competitors (at the same time or consecutively), but will not receive any difficulty value

### 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' 30" ± 5"

### COMPETITION AREA

10m x 10m



### MUSIC

Any style of music

### DRESS CODE

- Athletic Appearance, but different from IM, IW, MP, TR and GR categories.
- 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, tc.) are not allowed.
- Attire depicting war, violence or religious themes is forbidden.
- No sequins allowed for men.

### LIFTS

1 lift must be included (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 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.

## **LIFT**

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

Definition: when one or more competitors is lifted, held, and/or carried off the ground, showing a precise shape.

A lift may involve any combination of competitors.

In the case of a standing lift, i.e. one person lifting two persons, the lift cannot be higher than 2 persons standing one on top of the other.

In the case of a standing lift (i.e. one person lifting 2 persons), the lift cannot be higher than 2 persons, the base in standing position supporting the lifted person, both on straight arms (IN VERTICAL POSITION).

Prohibited movements can be included in the lift.

Propelling is prohibited.

## **CRITERIA**

### **1. COMPOSITION (Complexity / Originality )**

#### **A) Music & Musicality**

##### Selection:

Any kind of music can be used (between 130bpm-140bpm recommended). 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.

##### Composition & Structure:

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) are evaluated throughout the routine. All the basic movements are possible to perform with the equipment of Step (platform).

##### Complexity /Variety:

AMP 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). AMP is the base of the Aerobic Step and main (principal) characteristic.

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

AMP 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.

#### Creativity:

AMP Sequences of stepping must be used to enhance the performance and respecting the nature of the aerobic gymnastics discipline.

The AMP of stepping sequences must have high correlations with the theme and the style of the music. There must be a reason why to include that arm(s) movement, without losing the style of the choreography.

Head and torso movements may be another possibility to include in AMP.

The creativity in AMP must be recognized by using the music style and accents, but without repetitions and in sport manner.

#### Intensity:

Intensity (appropriate for Aerobic Step) is a measure of the energy and dynamism of the routine and majority of the routine intensity depends on AMP movements on the Step (platform). Therefore, AMP sequences of stepping must be performed without any unnecessary pauses and with energy and vigour showing agility to maintain with a high intensity level from the beginning to the end.

### **C) General Content:**

Evaluations of the “General Content” moves are as follows:

- Transitions / Linking
- Physical Interactions
- Lifts

Evaluation of the above movements on the following criteria:

#### Complexity/Variety:

There should be transitions (change of step) from one step to another (more the better) to show the specific character of step choreography), but they should be well integrated in the routine.

The whole routine’s complexity will be evaluated.

Elements of difficulty may be included in the routine, but they will not receive the difficulty value and be considered as one of the movements as a decoration or an accent. They can be performed by any combination of members of the group (except prohibited moves)

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.

#### Creativity:

A creative composition must present new ideas, forms, interpretations, originality, progressiveness, avoiding monotony.

With the full use of the music and an excellent execution, **the routine becomes unique.**

The creativity of the step routines may be demonstrated by using:

- Originality in the step actions, and with different orientations and approaches to the step
- Originality in the transitions/linking
- Originality in the formation changes, and carry of the step
- Originality in the partnerships (physical interactions, lifts, formations and formation changes, etc.)
- Originality in interaction between the members of the group and the step (position of the step, use of the step)

#### 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.

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

### **D) Use of the Space and Formations:**

The competition area must be used to the maximum, 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

Distribution and balance:

All the components of the routine must be properly distributed on the competition area throughout the routine, with well balance structure of the choreography (not only the corners and the center of the competition space)

Formations:

Formations include the relative positions 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 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.

Orientation:

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).

**E) Artistry:**

Artistry is the ability of the gymnast(s) to transform the composition from a well-structured routine into an artistic performance. All members of the group must, therefore, demonstrate Expression and Partnership in addition to the impeccable execution of all of movements. It is also about subtlety and modulation, as well as amplitude and speed.

Quality:

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

Expression:

How a 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 'exhibit' a style throughout the performance and in conjunction with other partners. The ability to control/manage expression during the performance of the most difficult or complex movements. Through expression, the ability to transform movements and choreography, into a singular artistic whole

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.

Partnership:

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. The ability of this partnership to transcend (go beyond) their own relationship and to evoke or touch the audience, as well as the jury.

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**

The evaluation will be accorded to the Aerobic Gymnastics FIG COP and the Appendix II, and the specific technique described in this appendix.

The execution score is on 10 points, the evaluation is composed of 2 sub-criteria.

### **1. Technical skill (7 pts)**

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

The movements should be done correctly and with the high technical level of each and every competitor.

### **Physical Capacities**

#### ***Form, posture and alignment***

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

#### ***Precision***

- Each element has a clear starting and ending position.
- Each phase of the movement has to demonstrate perfect control.
- The athletes should demonstrate an exact starting and finishing positions of the moves, correct performance of the stepping action, good balance of stepping up and down action, good balance of all the 4 levels of work, control and precision of execution.

#### ***Strength, power, flexibility***

- The ability to demonstrate strength and power.
- The ability to demonstrate flexibility.
- The athletes should be able to demonstrate strength, explosive power during all the routine. The movements are made with maximum amplitude, using long and short levers and highly coordinated arm choreography.

## **Deductions for Execution:**

### **Deductions are made for every error as follows:**

Small error	0.1 point
Medium error	0.2 point
Large error	0.3 point
Unacceptable execution or fall	0.5 points

### **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

<b>Deductions for Synchronization</b>	
Each time	0.1
Whole routine	Maximum 3.0



# CHAIR

## PROHIBITED MOVEMENTS: (deduction -1.0 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 jump using the step to take-off and/or land (Group C Aerobic Gymnastic FIG-COP, e.g. straddle jump, Cossack jump, tuck jump, split jump, etc.)
- Jump from the step to the other step.
- Any turn using the step (Group D Aerobic Gymnastic FIG-COP, e.g. turns, balance turns, illusion, etc.)
- Prohibited elements and moves are listed in Aerobic Gymnastic FIG-COP 2013-2016:

### **Deductions given by the Chair of Judges Panel**

Attire	0,2 point	each time
Time infraction	0,2 point	
Time fault	0,5 point	
Missing lift or more than one lift	0,5 each time	
Prohibited movements	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 2009 Art.10.4)	warning	
Competition attire not being worn at medal award ceremony (see TR 2012 Art.10.4)	warning	
Walk-over	disqualification	
Serious breaches of the FIG Statues, TR and COP	disqualification	