FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

FONDEE EN 1881

AEROBIC GYMNASTICS

Code of Points 2009 – 2012

Edition MARCH 2009

This Code of Points should be approved by the FIG Executive Committee to use from 1st January 2009.

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

INTRODUCTION OF THE FIG CODE OF POINTS OF AEROBIC GYMNASTICS - EDITION 2009 - 2012

By John ATKINSON - President FIG Aerobic Gymnastics Committee

The FIG Aerobic Gymnastics Technical Committee is pleased to provide this final Code of Points 2009 – 2012 to the FIG EC and the FIG Members Federations, proposed for implementation January 1st 2009.

The Code of Points has taken into account suggestions made by

a. The FIG Continental Unions Aerobic Gymnastics Technical Committee
b. FIG Member Federations
c. IAF / ANAC.
d. International Experts and FIG Aerobic Gymnastics Working Group Experts.
e. FIG Aerobic Gymnastics Athletes Representative
f. FIG Aerobic Gymnastics Technical Committee Members

The most important changes are reflected in:

• FIG Code of Points Artistic contents and Appendix 1 rewritten
• The roles, responsabilities and rights of the Superior Jury, Chair of Judges panel, Difficulty Judges and Judges were reviewed and approved by the FIG Executive, May 2007
• Execution simplified with accompanying illustrated tables of deductions.
• Written description in Appendix II reviewed and corrected
• Minimum requirements reviewed and some Difficulty values readjusted
• Categories IM & IW: length of exercise 1'30" and 10 difficulty elements
• Co-efficient for Trios and Groups: 1.9 point for Women and Mixed categories, 2.0 points for Men categories
• Floor area: 7m X 7m for Individual and 10 m X 10m for MP, TR and GR
• The lifts have been reviewed in the light of prohibited elements

I wish to thank the present Aerobic Gymnastics Technical Committee for their unstinting work in creating this new Code of Points and on behalf of the Aerobic Gymnastics Technical Committee; I wish also to thank N.Vieru (ROU) for his recommendations, advice and support during the last two cycles.

IMPRESSUM

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

John Atkinson	**President**	**GBR**
Hans van der Krogt	**Secretary**	**NED**
Maria Mineva	**Vice President**	**BUL**
Sergio Garcia	**Vice President**	**ESP**
Tammy Yagi-Kitagawa	**Member**	**JPN**
Maria Fumea	**Member**	**ROM**
Mireille Ganzin	**Member**	**FRA**

The Aerobic Gymnastics Technical Committee wishes to thank Dr. P.Wade (GBR) and Tonya Case (USA) President and Vice-President of the Acrobatics Gymnastics Technical Committee, Fernando Leon (COL ANAC), co-opted FIG Aerobic Gymnastics TC Member and the following persons for their contribution:

Drawings:	**Elena Krioutchek**	**RUS**
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1.1 AEROBIC GYMNASTICS

DEFINITION OF AEROBIC GYMNASTICS

Aerobic gymnastics is the ability to perform continuous complex and high intensity 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
- 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 suit with skirt or trousers and white blouse)
  (men: dark blue jacket, grey 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 Aerobic Gymnastics Championships.

1.4 COMPETITION PROGRAMME

A. PERIODS

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

B. COMPETITION SCHEDULE

The general layout for the World Aerobic Gymnastics Championships must be as follows (*see T.R., section 6 art 3.1)*

Examples

- 1st day: Qualifications IM / MP / GR
- 2nd day : Qualifications IW / TR
- 3rd day : Finals IM / MP - GR - IW / TR

OR

- 1st day: Qualifications & Finals IM / MP
- 2nd day : Qualifications & Finals IW / TR
- 3rd day : Qualifications & Finals GR

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 Committee and published in the Work Plan.

1.5 ENTRY PROCEDURES FOR WORLD CHAMPIONSHIPS

See Technical Regulations, and item 2.2. of Chapter 2 of this Code of Points.

1.6 NAME CHANGES *(See Technical Regulations 4.2)*

Normally no changes are allowed after the nominative entry. Where there are serious medical reasons exceptions may be made up to 24 hours prior to the competition.

The decision is taken by the official representative of the FIG Medical Committee. The request must be made in writing and accompanied by a comprehensive medical report in the English language.

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 Nation. *(see Technical Regulations section 6 - 3.2b)*

B. NUMBER OF PARTICIPANTS IN THE FINALS

A maximum of eight Individual Men and Women, Mixed Pairs, Trios or Groups (maximum two per category and nation) may participate in the finals. *(see Technical Regulations section 6 - 3.2c)*

C. TIE BREAKING RULES

(see Technical Regulations section 6 - 3.3)

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
all Execution judges scores are taken into consideration (without deleting the highest and the lowest)
the three highest Execution judges scores are taken into consideration
the two highest Execution judges scores are taken into consideration etc.
the highest Execution judge score is taken into consideration etc.
same procedure with the Artistic judges and the Difficulty judges.

D. RANKING BY TEAM
(see Technical Regulations section 6 - 3.2 d)

1.8 STARTING ORDER

A. PROCEDURE FOR DRAWING LOTS
(see Technical Regulation section 1 Art 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

B. WALK OVER

Should a competitor fail to appear on stage within 20 seconds after being called, a deduction of 0.5 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 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 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.

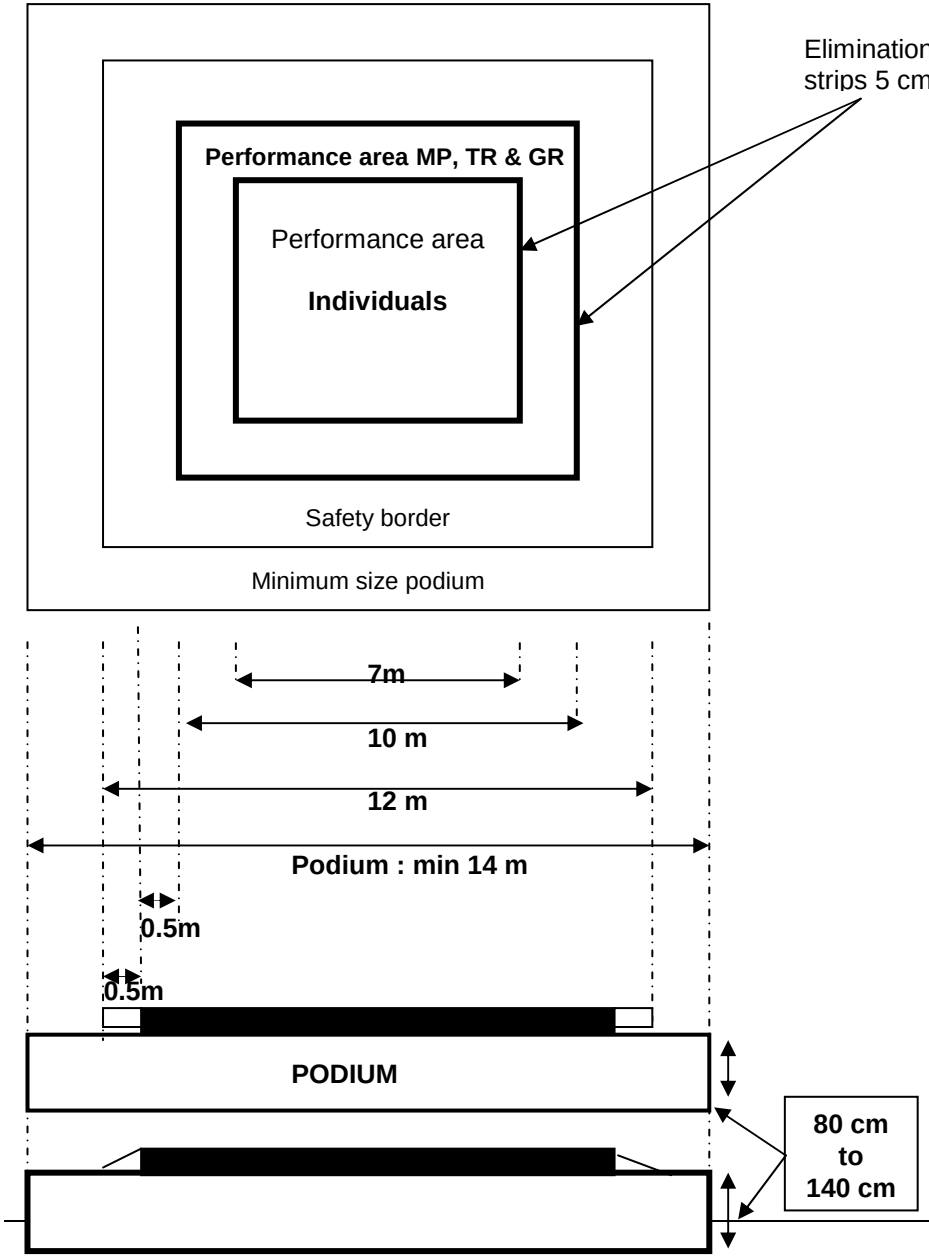
1.10 NATIONAL EMBLEM - ADVERTISING LOGO

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

2 . A gymnast may only wear those logos advertising and sponsorships identifiers that are permitted in the most recent FIG regulations.
RULES for ADVERTISING & PUBLICITY "COMPETITION ATTIRE - COMPETITION VENUE – APPARATUS".

The penalties for violations of the above rules and expectation are deduction of 0.2 point by CJP.

1.11 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 7m x 7m for Individuals, and 10m x 10m for Mixed Pairs, Trios and Groups. The marking tape must be black and of 5 cm width. This black tape is included within the measurements of the competition area.
The competition floor must conform to the FIG Apparatus Norms and must be approved by the FIG. Only floors with an FIG Certificate can be used at competitions

C. SEATING

The Artistic, Execution, and Difficulty Judges are seated directly in front of the Podium. The Line Judges are seated diagonally at the corners. The Superior Jury, the Chair of Judges Panel and the Time judges are seated on a podium immediately behind the Artistic, Execution and Difficulty Judges.

Judges Panel A									
Art	Exe	Art	Exe	Diff	Diff	Art	Exe	Art	Exe
1	5	2	6	9	10	3	7	4	8

Judges Panel B									
Art	Exe	Art	Exe	Diff	Diff	Art	Exe	Art	Exe
1	5	2	6	9	10	3	7	4	8

SJ	Judges Panel A		Superior Jury						Judges Panel B		Jury of Appeal		
Administration	Time Judge	Chair of Judges Panel	**SJ Art**	**Ass SJ**	**Pres. of SJ**	**SJ Dif 1**	**SJ Dif 2**	**SJ Exe**	Chair of Judges Panel	Time Judge	M	Pres.	M

Keys : Superior jury (SJ) - President (Pres) – Member (M) – Artistic (Art) – Execution (Exe) – Difficulty (Dif)

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 Chair of Judges Panel.

1.12 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. A regular tape deck as well as a CD player.

B. RECORDING

One or more pieces may be mixed. Original music and sound effects are allowed. The music must be recorded on at the very beginning of side A on a regular cassette tape or a CD. Reel to reel is not permitted.
Two copies must be brought to the competition and clearly marked with competitor's name, country and category.

C. QUALITY

The tape 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 the competition organiser and for the World Championships to the FIG Secretariat.

1.13 RESULTS

A. DISPLAY AND DISTRIBUTION OF RESULTS

The score given for each competitor by each judge and the final score must be displayed to the public. After the Qualification round, each participating member federation must receive a complete copy of the results. At the end of the competition, a complete set of results must be given to each participating member federation. (*See T.R.)*

B. PROTESTS

No protests are allowed against scores or results.
For extraordinary circumstances see chapter 7.

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 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
all Execution judges scores are taken into consideration (without deleting the highest and the lowest)
the three highest Execution judges scores are taken into consideration
the two highest Execution judges scores are taken into consideration etc.
the highest Execution judge score is taken into consideration etc.
same procedure with the Artistic judges and the Difficulty judges.

1.14 AWARDS *(see T.R. and Statute FIG Art 10.2 - 10.3)*

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

The World Aerobic Gymnastics Championships comprises the following 5 categories:

Individual women 

Individual men 

Mixed Pair 

Trio 

Groups 

B. NUMBER OF COMPETITORS

The number and sex of the competitors in each category is:

Individual women	1 female competitor
Individual men	1 male competitor
Mixed Pair	1 male / 1 female competitor
Trio	3 competitors (males/females/mixed)
Groups	6 competitors (males/females/mixed)

2.2 PARTICIPATION CRITERIA

A. GENERAL RIGHTS

The World Aerobic Gymnastics Championships are open to competitors who:
- have been entered by their national federation affiliated to the FIG
- fulfil the requirements of the FIG Statutes and the FIG Technical Regulations

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

For official Senior competitions of the FIG, the participant must, in the year of the competition, have the following competition age : 18 years.

C. NATIONALITY *(see T.R. FIG 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. Theatrical, musichall and circus dress is not allowed.

A. PROFILE (-0.2 each time for different criteria. Incorrect attire)

A neat and proper athletic appearance should be the overall impression.

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 items and additions to the attire are not allowed.
5. Skin colour taping is allowed.
6. Jewellery must not be worn.
7. Costume fails to stay in place during a performance
8. Undergarments must not be shown.
9. National Identification or Emblem must be worn (See T.R.).

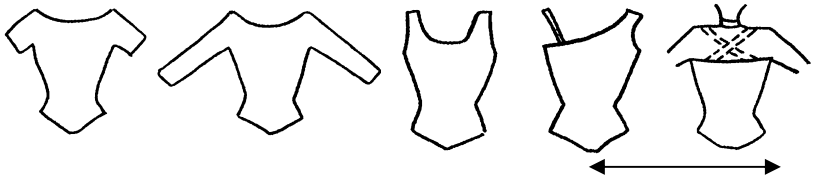
B. ATTIRE (- 2.0. Wrong attire)

1. Correct aerobics attire must be in non-transparent material
2. Attire for women may be with or without long sleeves (1 or 2 sleeves). Long sleeves end at the wrist.
3. Leotards/unitards must be designed in accordance with the written introduction 2.3.
4. Attire for men: only the examples shown under "Men's attire" are allowed.
5. Attire depicting war, violence or religious themes is forbidden.
6. Body paint is not allowed.

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 legs-hip to ankle).
- The neckline of the front and back of the leotard/unitard must be proper (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.

Examples **for WOMEN**



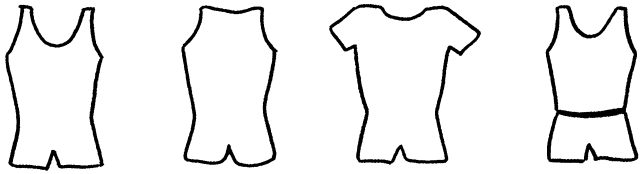
a **b** **c** **d**

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.
- 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 (Incorrect Attire)**

Acceptable attire **for MEN**



e **f** **g** **h**

The examples shown " **e to h** " represent the same front and back of the leotard.

C. UNIFORM (Warning)

At the Opening and Closing Ceremony all competitors must wear their country's official national tracksuit

Competition attire is required for medal award Ceremonies.

3.1 SPECIAL REQUIREMENTS

A. ARTISTIC

To meet the artistic requirements, a routine and its choreography must demonstrate creativity and sports specific content. It should also show a variety of movements and a high degree of correlation between the music, movements and the competitors expression.

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.

For Mixed Pairs, Trios and Groups, three lifts are required in the routine. This may include the opening and ending.

B. EXECUTION

All movements must be performed with perfect execution.

C. DIFFICULTY

Individuals, Mixed Pairs,Trios and Groups:

The routine must show a balance between airborne, standing and floor-work difficulty elements.

A maximum of 12 difficulty elements (MP, TR, GR) or 10 difficulty elements (IM, IW) must be performed by each competitor. Using only the 12 or 10 chosen elements, 2 elements can be combined from the same or different groups, but from different families.

An element which does not meet a minimum requirement is also counted in the 12 or 10 difficulty elements, will receive 0.0 pt value and will not count for the group.

To receive a difficulty value for each group, all the competitors must perform one element from each group without combination.

The difficulty score is the total value of the difficulty elements performed (max 12 for MP, TR, GR and max 10 for IM & IW) plus the value of all combinations.

All difficulty elements performed must be from different families.

A maximum of 6 difficulty elements (MP, TR, GR) or a maximum of 5 difficulty elements (IM, IW) on the floor is allowed including landing on the floor in split and in push up position.

A maximum of 2 difficulty elements from Group C are allowed landing in push up position and a maximum of 2 difficulty elements from group C are allowed landing in split position.

Mixed Pairs and Trios:

To receive a difficulty value, all competitors must perform the same element at the same time or consecutively, in the same or different directions.

Groups:

At least one element from each group of the element pool must be included.

In order to receive a difficulty value for these four difficulty elements, all competitors of the group must perform the same element at the same time or consecutively, in the same or different directions.

In order to receive a difficulty value for the remaining difficulty elements, the competitors may perform up to two different difficulty elements at the same time or consecutively. Any combination of competitors may perform these two different difficulty elements. (e.g. 1-5, 2-4, 3-3)

3.2 COMPOSITION CONTENTS

The routine must show a balance between aerobic movement patterns (combinations of high and low movements), and difficulty elements.
Arm and leg patterns must be strong and with a definite shape.

It is essential to show a balanced use of all space, the floor surface, and airborne movements.

3.3 LENGTH

The length of the routine is **1 minute 45 seconds for MP, TR and GR** with a tolerance of plus or minus 5 seconds and **1 minute 30 seconds for Individual Women and Men** with a tolerance of plus or minus 5 seconds.

3.4 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 pp 18 – 21

3.5 DIFFICULTY ELEMENTS

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

GROUP A *Dynamic strength*
GROUP B *Static strength*
GROUP C *Jumps and Leaps*
GROUP D *Balance and Flexibility*

A maximum of 12 difficulty elements (MP, TR, GR) or 10 difficulty elements (IM, IW) 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.

3.6 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. DIFFICULTY ELEMENTS NOT LISTED IN APPENDIX III, ELEMENT POOL & VALUES

The Difficulty Judges are allowed to evaluate on sight difficulty elements not listed in Appendix III, Element Pool & Values with a value of 0.3 point.

C. NEW DIFFICULTY ELEMENTS

Classification of new difficulty elements can ONLY be made by the Aerobic Gymnastics 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 be filmed from two camera angles - from the front and the side. The difficulty elements must meet the minimum requirements and must be performed on a competition surface or a landing mat no higher than 15 cm. If the above requirements are not met, the Aerobic Gymnastics 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 Secretariat will publish the updated Element Pool once per year only.

CHAPTER 4 JUDGING

4.1 COMPOSITION OF THE JURIES

A. SUPERIOR JURY

President and Members of the FIG Aerobic GymnasticsTechnical Committee.

B. JUDGES PANELS AT WORLD AND CONTINENTAL CHAMPIONSHIPS, WORLD GAMES AND WORLD SERIES EVENTS

Artistic Judges	4	Judges No	1-4
Execution Judges	4	Judges No	5-8
Difficulty 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		

4.2 FUNCTIONS AND CRITERIA OF THE JURIES

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.

COMPOSITION OF THE SUPERIOR JURY :

- President TC
- SJ Assistant (Judges' Convenor)
- SJ Administrator = Enquiries
- SJ Difficulty* x 2
- SJ Execution*
- SJ 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)

The President of the SJ MUST:	**Method of Intervention:**
Monitor all scores for deviation from tolerance, and for impossible scores	Approve or advise action of SJ Members
Monitor all scores for judging bias and take appropriate action Bias may be assessed during and after the event by analysis. Bias is: Inflating score of own federation and deflating nearest contender Ignoring faults Using marks to alter positions	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
Arbitrate 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
Assure discipline of all persons, coaches, athletes, judges, superior jury, organisers, and volunteers in the competition arena. **Deals with unacceptable behaviour** (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.
Receive inquiries in writing with appropriate fee	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.

The President of the SJ MAY:	**Method of Intervention:**
Call for an explanation (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

The Superior Jury MUST:	**Method:**
Record a score for every exercise which will be used as a control score	Each score is recorded on a proforma and given to the President of Superior Jury after each round of competition.
Take part in the post competition analysis	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

The Superior Jury MUST intervene:	IMPOSSIBLE SCORES caused by:
when: The CJP is about to allow an impossible A,E or D score **when:** The CJP has not observed the rule for tolerance/deviation between marks **when:** The CJP does not apply penalties for which responsible **when:** A Line judge has not seen a fault	A judge not applying the Penalty for a 0.5

A Superior Jury member MAY intervene:	**Method of Intervention**
• After checking own judgement, **and** with the direction of the President • After the CJP accepts the scores, no Artistic/Execution score may be changed without the agreement of the SJ.	Normally before the release of the score by CJP for publication.
Execution and Artistic • If, during a competition, the scores are not within the accepted tolerance according to the relevant articles in the Aerobic Code of Points. • There is a deviation between the score of the SJ and the panel score which will cause the ranking of the top 8 (Execution or Artistic) to change by more than one place	Judge(s) MUST be consulted by the CJP or SJ Assistant before any change of score. (They are informed the score is out of line and asked if they wish to make a change.) If a judge chooses not to realign the consequences of analysis are taken by the judge The SJ makes note of the concerned mark and the mistake that occurred. 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.
Difficulty When there is a disagreement between the Difficulty Judges it goes first to the **CJP** to resolve	
	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

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

BEFORE COMPETITION MUST:	**BEFORE COMPETITION MAY:**
Attend all seminars, instructions and meetings at the times scheduled **before, during and after the competition**	Consult with the Superior Jury Difficulty Experts for help in resolving issues

DURING COMPETITION MUST:	**During Competition MAY:**
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	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

During Competition **MUST:**	During Competition **MAY:**
Make independent judgements 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 **must stand and wait** for further instruction.
Not engage in discussions with other judges **Keep a record of judgements** for performance with use of shorthand to assist explanation at any time by the relevant SJ expert. **Difficulty judges must independently** evaluate the difficulty 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 Difficulty Score and call the SJ expert through the CJP if resolution cannot be reached

Authority and Accountability		
Authority	**Timing**	**Consequence**
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 Difficulty score with the DJs	Whenever the SJ is involved, the SJ is accountable for the score
Chairs of Judges' Panels take responsibility for the scores that are sent to the scorer for display.	The Chair holds any score which s/he cannot justify and requests the help of the Superior Jury if any score cannot be quickly resolved	CJP is accountable for the score published
CJP approaches judge/s and asks for explanation and whether judge wishes to change score	When a judge's mark is illogical and/or out of the acceptable tolerance	The JUDGE takes responsibility for the mark finally given

CJP helps DJs and if cannot resolve requests help of SJ expert/s	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. If the 3 cannot resolve the Superior Jury intervene and the expert/s take responsibility for the final decision
After consultation with the SJ President, SJ members intervene through reference to CJP on an execution, artistic mark/score	After checking own judgement and believing an injustice will occur	If CJP acts the CJP and SJ expert/ supervisor take joint responsibility for action and the judge for decision about personal action
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

A. ARTISTIC

Function

The Artistic judge evaluates the CHOREOGRAPHY (Total 10 points) of the routine based on:

1. The Choreography Composition (Max. 4 points)
2. The Aerobic Content (Max. 3 points)
3. Presentation and Musicality (Max. 3 points)

Artistic is scored according to a positive judging maximum of 10.0 points using a scale with increments of 0.1.

SCALE:		
	Excellent	1.0
	Very Good	0.8 – 0.9
	Good	0.6 – 0.7
	Satisfactory	0.4 – 0.5
	Poor	0.0 – 0.3

Areas of Judging Criteria:

A.1 The Choreography Composition (Max. 4 Points)

In the choreography composition, the judges evaluate WHAT, HOW and WHERE the following are made:

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

⇒ MOVEMENTS

a) The dynamism and fluency of the whole routine
b) The complexity and creativity level of these movements (except for sequences of AMP that will be evaluated in aerobic content and the Difficulty elements already have a value in the element pool and are evaluated by difficulty judges)
c) The selection of the movements showing Variety (except for sequences of AMP that will be evaluated in aerobic content and for the Difficulty Elements)

d) The Effective use of the competition space (floor-work, standing, airborne, whole horizontal area) and the placement of all these movements throughout the routine.

A.2 Aerobic Content (Max. 3 Points)

In the Aerobic Content, the judges evaluate HOW the Sequences of Aerobic movement patterns are made. 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.

a) The Variety of the Aerobic Movement Patterns

b) The Complexity and creativity level of the Aerobic Movement Patterns.

c) The Amount and balance of the Continuous Movements Patterns.

A.3 Presentation and Musicality (Max. 3 Points)

The judges evaluate the overall presentation created by the competitor(s) throughout their routine and the use of music by the performers which should reflect and provide the main characteristics of aerobic gymnastics.

a) Presentation:

a1. Competitor(s) must give a clean athletic impression with a high quality of movements (clear and sharp).

a2. Competitor(s) must show physical energy and showmanship reaching the audience with his/her physical capacities, skills, charisma, personality, magnetism, presence, body language without theatrical interpretation, in a natural way. It is not only to smile during the routine, it is to transmit with the movements, the body language this energy and showmanship.

a3. Competitor(s) must show self-confidence with genuine and pleasant natural facial expressions (no artificial or exaggerated facial expressions), without shouting/singing.

b) The construction of music adapted for Aerobic Gymnastics should reflect and provide the main characteristics of aerobic gymnastics.

c) The use of music in choreography utilizes the idea given by the music. All movements must fit perfectly with the chosen music and stay in time with beats / phrases (TIMING). In the creative process, the choreographer creates the movements to that specific music and for that specific competitor/s.

B. EXECUTION

Function

The judging of Execution is based on the following:

1. Technical Skill
2. Synchronization

Criteria and Deductions

1. TECHNICAL SKILL

The ability to demonstrate movements with maximum precision.
(See also Appendix II, Guide to Judging)

Physical Capacities

An excellent routine demonstrates perfect posture and alignment, active and passive flexibility, strength, power and muscular endurance.

a) Form, Posture and Alignment

The ability to maintain correct posture and body alignment - natural spine alignments - (on the floor, on the surface and in the air or when landing) while performing the difficulty elements : as well as the complex Aerobic steps and Aerobic movement patterns and transitions.

Position and stabilisation of the torso, lower back, pelvis and contraction of the abdominal muscles.

Position of the upper body, carriage of the neck, shoulders and head relative to the spine.

Positioning of the feet relative to the ankles, knees and hip joint.

Correct alignment of all joints.

b) Precision

Precision means:

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) Strength, Power, Muscular endurance

The ability to demonstrate strength, explosive power and sustained intensity throughout the routine.

Amplitude - the use of explosive power in jumps, leaps and pliometric difficulty elements.

2. SYNCHRONIZATION (- 0.1 point each time)

SYNCHRONIZATION **for Mixed Pairs, Trios and Groups** is the ability to execute all movements as a unit.

DEDUCTIONS

***(Technical Skill :** see also Appendix II, Guide to Judging)*

Deductions are made for every error as follows:	
small error	*each time 0.1*
medium error	*each time 0.2*
large error	*each time 0.3*
unacceptable execution or fall	*each time 0.5*
Maximum deduction for an element	**0.5 point**
Maximum deduction for Synchronisation for the whole routine	**1.0 point**

A small error (0.1 pt) is defined as a small deviation from perfect execution.

A medium error (0.2 pt) is defined as a significant deviation from perfect execution.

A large error (0.3 pt) is defined as a major deviation from perfect execution.

Unacceptable execution (0.5 pt) is defined as when no requirements have been met for execution.

A *fall* is defined as: where one or more parts of the body (aside from the perfect execution) touch the floor with a lack of control (e.g. in 1 arm push-up, chest and/or one knee touches the floor or in L-support, a heel and/or a buttock touches the floor).

Scoring

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

D. DIFFICULTY

E.

Function

The Difficulty Judges record the whole routine (all difficulty elements), using the official FIG shorthand. They count the number of difficulty elements.

They give a deduction for every difficulty element performed more than the 12 (MP, TR, GR) or 10 (IM, IW) required.

They give a difficulty value of 0.0 – 1.0 for the first 12 (MP, TR, GR) or 10 (IM, IW) difficulty elements performed and an extra 0.1 point for each combination, inside the maximum allowed.

They evaluate new difficulty elements on sight (difficulty elements not listed in Appendix II and III and the new difficulty elements list).

They give deductions for missing groups of the element pool, considering all of the first 12 (MP, TR, GR) or 10 (IM, IW) difficulty elements performed.

They give deductions for more than 6 (MP, TR, GR) or 5 (IM, IW) difficulty elements on the floor, considering all of the first 12 or 10 difficulty lements performed.

They give deductions for more than 2 difficulty elements landing in push up position and landing in splits, considering all of the first 12 or 10 difficulty elements performed.

They give deductions for repetitions, considering the total number of elements allowed: the first 12 (MP, TR, GR) or 10 (IM, IW) difficulty elements performed.

The two judges having considered all the previous directives should then compare their scores and deductions to ensure that they are in agreement and then send their scores. In the case of an irreconcilable difference, the scores will be averaged.

They have to make a written report of all new difficulty elements evaluated on sight to the Chair of Judges Panel at the conclusion of the competition.

Criteria

Writing down and counting 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, (Difficulty Tables / Element Pool and Values) provided the element meets the minimum requirements as stated in Appendix II, (Guide to Judging Execution and Difficulty).
A value is given only to the first 12 (MP, TR, GR) or 10 (IM, IW) difficulty elements performed.
Difficulty elements not meeting the minimum requirements and difficulty elements with a fall will receive a value of 0.0,
New difficulty elements are evaluated on sight, but the maximum value that can be given is 0.3.

For the evaluation of the difficulty elements in Mixed Pairs, Trios and Groups, see also chapter 3. – 3.1, C.
Difficulty and «repetition of difficulty elements» are described below.

The difficulty judges evaluate each difficulty element separately.

Combination of 2 elements
Two elements, from the 12 or 10 chosen elements, can be combined **directly without any stop, hesitation or transition.** The 2 elements may be from the same or different groups, but must be from different families. They will be counted as 2 elements. These 2 elements cannot be repeated.
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.

More than 12 (MP, TR, GR) or 10 (IM, IW) difficulty elements
For every difficulty element performed over the required 12 or 10 difficulty elements, a deduction will be made.
All difficulty elements peformed, even if they receive a 0.0 value, will be counted in the total number.

More than 6 (MP, TR, GR) or 5 (IM, IW) 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 in landing to push up and 2 difficulty elements landing in splits position
Difficulty elements in 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 splits position.

Repetition of an element
All difficulty elements performed must be from different families (eg. L-support, Straddle support, for Jumps and leaps : Straddle family, Pike family, Cossack family, Gainer, …, etc).

For GROUPS:
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 score.
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, 5 and 6 perform a free fall. Then immediately, 1,2,3 perform a free fall and 4,5, and 6 a straddle jump.

Missing groups of the element pool
A deduction will be made for each missing group of the 4 groups of the element pool. Only the first 12 or 10 difficulty elements written down will be considered. All elements with 0 value and all combinations of 2 elements are not counted toward the group.

Difficulty elements in Lifts and Physical Interactions
All difficulty elements performed while in a lift, will not be written down and counted.
If in Mixed Pairs, Trios and Groups, athletes perform a difficulty element while touching or during physical interaction with another competitor, the difficulty element will NOT be counted.

Deductions:	
More than 12 or 10 difficulty elements	*per additional element 1.0*
More than 6 or 5 difficulty elements on the floor	*per additional element 1.0*
More than 2 difficulty elements in landing to push up and / or	*per additional element 1.0*
to split position	*per additional element 1.0*
Repetition of an element	*per element 1.0*
Missing element groups	*per missing group 1.0*

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)*
- *1,9 point for TR (women or mixed) and GR (women or mixed)*

This results in the difficulty 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 difficulty judges. The deductions are therefore given to two decimal points.

D. LINE JUDGES

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. 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:
Touching the area outside the tape by any competitor : each time 0.1

E. CHAIR OF JUDGES PANEL

Rights
To receive a pre-competition preparation (normally two days) by the Superior Jury for the roles and responsibilities of the competition
To receive respect for office held during competition

Function

Records routine performed in same way as DJs
Reports new elements and value given (to be reviewed by TC after competition)
Deducts from total score for infringements according to the Code of Points.
Checks execution and artistry scores for logic and approaches judge with significant deviation from expectation to justify and consider a change of mark (the judge is allowed to refuse)
Checks the range of Execution and Artistic Marks for tolerance and controls resolution
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.

The CJP MUST intervene:
when: The marks of the panel are incorrect.
when: When the deviation/tolerance between the scores exceeds the range specified in the COP
when: The difficulty judges cannot agree the difficulty mark
when: A Line judge has not seen a fault

The Chair of Judges Panel writes down the whole routine (as a difficulty judge) and is responsible for the control of the judges' work as determined in the Technical Regulations.

The Chair of Judges Panel must report all new difficulty elements which have to be evaluated on sight to the Aerobic Gymnastics Committee, who will review and add the new difficulty elements to Appendix III, Element Pool & Values in the Code of Points once per year.

The Chair of Judges Panel is responsible for making deductions for more than or less than 3 lifts, prohibited moves, height of pyramids in Trios and Groups, interruption/stop of performance, time infractions/faults, failing to appear on stage within 20 seconds, Walk-over, presentation in the competition area, attire problems and disciplinary penalties.

Criteria

Lifts

Three lifts are required in a routine.
Any missing or additional lift will result in a deduction of 0.5 each time.

A lift is defined as: 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.

A lift may demonstrate different shapes and different formations but these must be performed at the same time.

Only the lifted competitor(s) may use elements listed in the "Prohibited Moves" (Chapter 6, 6.1) except airborne moves without contact with the partners, held handstand (more than 2 seconds) and propelling**.**

Deduction: 1.0 point for 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.

Deduction: 1.0 point each time

Physical Interaction is allowed and does not fall under lifts.
Physical Interaction is defined as: the relationship between one or more competitors during a movement while in contact with the floor.

Prohibited moves

Prohibited moves are those listed in the Code of Points list of Prohibited moves. (see Chapter 6.1).

Every prohibited move will result in a deduction of 1.0.

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. This will result in **a 0.5 deduction each time.**

Stop of performance

A stop of performance is defined when a competitor stops and fails to continue his routine within 10 seconds. The competitor receives a score of 0 (Zero).

Late appearance on the competition area

Should a competitor *fail to appear on the competition area within 20 seconds* after being announced, a **deduction of 0.5 shall be made by the Chair of Judges Panel**.

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

Presentation in the competition area

When called upon by the announcer, the competitors are expected to go directly to their starting position without any excessive posing and theatrical presentation. **Any infraction will result in a deduction of 0.5.**

Time fault and time infraction

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

For MP, TR & GR

- A *time infraction* is when a routine is too short or too long (1'35'' - 1'40'' or 1'50'' - 1'55'') and will result in a **deduction of 0.5**.

- A *time fault* is when a routine is less than 1'35'' or more than 1'55''. This will result in a **deduction of 1.0.**

For Individual (IM & IW)

- A *time infraction* is when a routine is too short or too long (1'25'' - 1'20'' or 1'35'' - 1'40'') and will result in a deduction of 0.5.

- A *time fault* is when a routine is less than 1'20'' or more than 1'40''. This will result in a deduction of 1.0.

Attire problems

Incorrect attire refers to violation of Chap. 2 / 2.3 A (Profile) which will give a deduction **of 0.2 point each time for different criteria**.

Wrong attire is when a competitor appears on stage with a totally different attire (other than described in Chap. 2 / 2.3 B - Attire) and will result in a **deduction of 2.0 points.**

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**.

Deductions, warnings and disqualifications made by the Chair of Judges Panel:

Deductions and declarations of warnings or disqualifications given by the Chair of Judges Panel are made as follows:	
Time infraction	*0.5*
Time fault	*1.0*
Failure to appear on the competition area within 20 seconds	*0.5*
Presentation fault	*0.5*
Walk-over	*disqualification*
Themes in contravention of the Olympic Charter And the Code of Ethics	*2.0*
Missing or more lifts than number allowed (1 – 2 – 3)	*each time 0.5*
A standing lift higher than 2 standing persons	*each time 1.0*
Prohibited lift	*each time 1.0*
Prohibited moves	*each time 1.0*
Interruption of performance	*each time for 2-10 sec 0.5*
Stop of performance	*score 0*
Presence in prohibited area	*warning*
Improper behaviour/manners	*warning*
Incorrect attire (jewellery, ornaments, body glitter, national identity, sequins for men's attire, etc.)	*each time 0.2*
Wrong attire	*2.0*
National tracksuit not being worn (see T.R 2009 Art.10.4)	*warning*
Competition attire not being worn at medal award ceremony (see TR 2009 Art.10.4)	*warning*
Serious breach of the FIG Statutes, Technical Regulations or Code of Points.	*disqualification*

5.1. GENERAL PRINCIPLE

Artistic score*

4 judges
The highest and lowest Artistic scores of the Artistic 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 Artistic score.

Execution score*

4 judges
The highest and lowest execution scores of the Execution 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 Execution score.

Maximum deviation allowed for Artistic and Execution 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 Difficulty score, or, in the case of irreconciliable difference, the average of the two scores is taken.

Total score
The Artistic score, the Execution score, and Difficulty scores are added together and represent the total score.

FINAL SCORE
The deductions made by the Difficulty 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 1.9), an analyses will be made after the competition and appropriate sanctions will be taken.

Marks review (Inquiries)

Protests of judges' scores are not allowed.

In the case where a published Difficulty Score appears to be incorrect, the coach or Head of delegation has the rignt to **immediately** approach the Superior Jury and request an appropriate inquiry. This inquiry must take place before the end of the competition and before the final results are published. (see T.R. 8.4).

5.2 SCORE CHART

A. ADDITIONS

Artistic	INDIVIDUALS	MIXED PAIRS/TRIOS/GROUPS
Maximum score per 1 judge	**10**	
Execution		
Maximum score per 1 judge	**10**	
Difficulty (/ 2 or 1.9)		
E.g. open difficulty score	**3.500**	
TOTAL SCORE	**23.500**	

B. DEDUCTIONS

Deductions made by the Difficulty Judges	(see Difficulty 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 SYSTEM

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: Difficulty score divided by 1.9:

6.1 / 1.9 = 3.2105….. ⟶ 3.210
6.2 / 1.9 = 3.2631….. ⟶ 3.263
6.3 / 1.9 = 3.3157….. ⟶ 3.315

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

SCORING EXAMPLE WITH DIFFICULTY SCORE DIVIDED BY 1.9

				Scores counted	
Artistic	~~9.5~~	~~9.3~~	9.4	9.3	**9.350**
Execution	9.1	~~9.2~~	~~8.9~~	9.1	**9.100**
Difficulty score (6.6/1.9=3.473)		6.6	6.6		**3.473**
				Total score	**21.923**
Deductions of the Difficulty Judges		1.0	1.0		**-0.5**
Line		1 x 0.1			**-0.1**
Deductions Chair of the Judges Panel					
More than 3 lifts		1 x 0.5			**-0.5**
Incorrect Attire		1 x 0.2			**-0.2**
				Final score	**= 20.623**

SCORING EXAMPLE WITH DIFFICULTY SCORE DIVIDED BY 2.0

				Scores counted	
Artistic	~~9.5~~	~~9.3~~	9.4	9.3	**9.350**
Execution	9.1	~~9.2~~	~~8.9~~	9.1	**9.100**
Difficulty score (6.6/2.0=3.300)		6.6	6.6		**3.300**
				Total score	**21.750**
Deductions of the Difficulty Judges		1.0	1.0		**-0.5**
Line		1 x 0.1			**-0.1**
Deductions Chair of the Judges Panel					
Incorrect Attire		1 x 0.2			**-0.2**
				Final score	**= 20.950**

6.1. PROHIBITED MOVES

1. All rotations along the sagital and transversal axis (ie. Saltos and cartwheel).
2. All supports with the hand(s) must not go to the vertical line (i.e. handstand).
3. Use of any movement which is against the natural posture of the body, i.e. prohibit any back bend, toe hinge or plough.
4. Any circus or acrobatic moves.
5. Propelling is prohibited. 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.

6.2. DISCIPLINARY PENALTIES

A. WARNINGS

Warnings are given for the following:

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

A competitor receives one warning only and, irrespective of the category, the second warning will result in immediate disqualification.

B. DISQUALIFICATION

Disqualification is declared if :

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

CHAPTER 7 EXTRAORDINARY CIRCUMSTANCES

Extraordinary circumstances are described as follows:

Incorrect music tape 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

FONDEE EN 1881

AEROBIC GYMNASTICS
Code of Points 2009 – 2012

APPENDIX I
March 2009

Guide to Judging Artistic

APPENDIX I

GUIDE TO JUDGING ARTISTIC

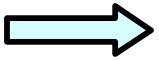
INTRODUCTION:

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.
This Appendix I – Guide to Judging Artistic gives descriptions of each area to judge in Artistic with some examples of common errors. Throughout Appendix I, when "Examples" are used, this is not an exhaustive list but a number of possible EXAMPLES.
An excellent routine will not have any common errors and/or examples.

GENERAL INFORMATION & DEFINITIONS

An Aerobic Gymnastic routine is composed of:

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



MOVEMENTS

Definitions

Aerobic movement patterns
Combinations of aerobic dance steps together with arm movement patterns, with a high level of coordination and high frequency of arm and leg movements while travelling throughout all of the competition space and performed to music to create dynamic, rhythmic and continuous sequences of high and low impact movements.

Difficulty Elements
Elements listed in the element pool of the code of points with a number and a value and are evaluated by the difficulty judges. Also they are evaluated by the execution judges in technical skill, and by the artistic judges in the aspects of distribution in the competition space, the placement in the length of the routine, integrated in the routine fluently and with 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 (floor – surface – airborne)

Linking
To connect with. Connection of movements without changing levels.

Lifts
A lift is defined as: when one or more competitors is lifted, held, and/or carried off the ground. The artistic judge evaluates where the lifts are placed in the routine (time and competition space), how they are integrated in the routine (if it is fluent) with the music, and their creativity and originality.

For Mixed Pairs, Trios and Groups, three lifts are required in the routine. This may include the opening and ending.

Partnership (MP/TR/GR)
A relationship between individuals or groups that is characterized by mutual cooperation this also includes physical interaction and formation changes

The competitors must demonstrate that they are a unit, and therefore, show the advantages of being more than one person. They must also show the working relationship between the members.

The competitors must express the exchange between the competitors (partnership and teamwork). This is transmitted not only through the choreography but through the movements and expressions of the whole body, looking to each other showing complicity between them and captivating the audience with the complexity and originality of the partnership.

For Mixed Pair: they must express practical use of the man and woman combination.

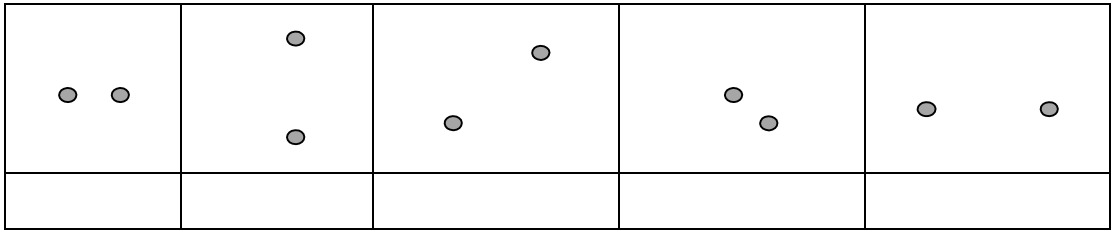
For Trio and Group: they must express the sense of unity/togetherness as a team.

Respectively value the harmony between the competitors and show a performance that cannot be expressed by individual competitors.

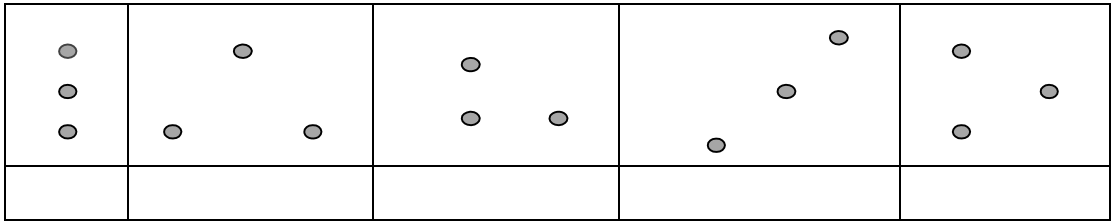
Partnership includes also:

- Physical Interaction: The relationship between one or more competitors during a movement while they are on the floor. Physical interactions are suggested to be demonstrated more than once.
- Formations include 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

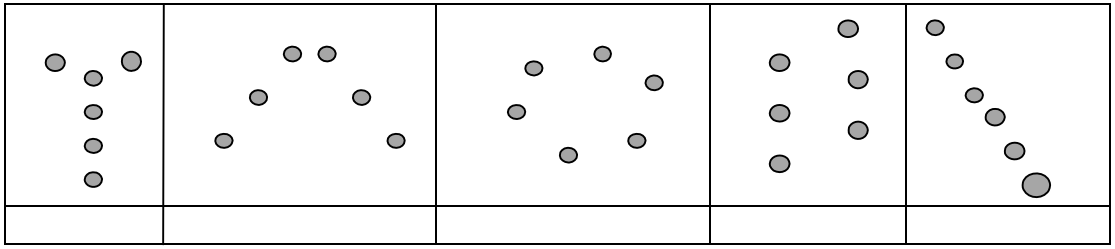
• Possible examples of formations for Mixed Pair.



• Possible examples of formations for Trios.



• Possible examples of formations for Groups



All of these movements are made in a COMPETITION SPACE, using MUSIC and are PRESENTED to the audience.

To meet the artistic requirements, a routine and its choreography must demonstrate creativity and sports specific content. It should also show a variety of movements and a high degree of correlation between the music, movements and the competitor's expression.

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.

The main characteristics of aerobics are:

- Complexity
- Variety
- Vigour
- Endurance
- Strength
- Spectacular
- Music
- Freshness
- Coordination
- Dynamism
- Energy
- Power
- Flexibility
- Aerobic Dance
- Expression
- Charisma
- Originality
- High frequency of movements
- Intensity
- Speed
- Rhythm
- Rebound
- Happiness
- Personality

The artistic score should reflect that the routines show all these characteristics

The judge must see and analyse all movements:

- What is made and how suitable they are
- Where are they in the routine? Where are they in the competition space?
- How do they fit with the music and with the characteristics and style of the competitor(s) and expression?
- How are they presented?

CHOREOGRAPHY – TOTAL 10 POINTS

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

1. The Choreography Composition (Max. 4 Points)
2. The Aerobic Content (Max. 3 Points)
3. Presentation and Musicality (Max. 3 Points)

1. The Choreography Composition – Max. 4 Points

In the choreography composition we evaluate WHAT, HOW and WHERE the following are made:

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

⇒ MOVEMENTS

A. The Dynamism and fluency level of the whole routine (max. 1.0 point)

The artistic judges will evaluate the connection from/to: Elements, AMP, Lifts, Partnership, (Physical interactions, Formations, Relationship). The connection between the movements must be dynamic, smooth and fluent.

This means that all the movements that are presented in the routine, are linked without any unnecessary pauses, smoothly, in a dynamic way, with energy, with vigour, performed easily, without showing fatigue (laborious/hesitant) or heavily, showing agility and with a high intensity level.

Dynamic and fluent routines will be those that demonstrate the connection of all the routine components (AMP, elements, and partnership) using the transitions and linking with energy, agility, vigour, without excessive pauses, etc. In order to perform dynamic and fluent routines the performers will need as a pre-requisite an excellent physical condition and an excellent skill technique which allows the gymnasts to perform the routine without interruption, hesitation, and smoothly throughout the whole routine, without showing fatigue.

Common Errors (examples)

- Stop before or after a movement
- Making excessive poses on the floor and/or on the surface
- Not connecting the three competition levels in a dynamic way or diminish the intensity, endurance, speed and frequency of movements
- The members of a MP-TR-GR do not change formations and the position in the formations fluently
- Mounting and dismounting from lifts not fluent or showing hesitation or pause

SCALE

Excellent 1.0 pt	The whole routine is dynamic and fluent showing all the characteristics of the criteria mentioned above.
Very Good 0.8 – 0.9 pt	The routine deviates a little from excellent level showing small errors in the criteria.
Good 0.6 – 0.7 pt	The routine shows medium errors of deviation from the criteria.
Satisfactory 0.4 – 0.5 pt	The routine shows large errors of deviation from the criteria.
Poor 0.0 – 0.3 pt	The level of dynamism and fluency is unacceptable for an Aerobic Gymnastics Routine.

B. The Complexity and Creativity level of these movements (max. 1,0 point)

The movements are complex when they are composed of many interconnected parts and they are so complicated or intricate and are hard to perform or deal with.

A creative composition of the routine means that it has been constructed and is performed creating meaningful new ideas, forms, interpretations, originality, progressiveness, or imagination, with unique and creative characteristics avoiding copying and monotony.

It is more difficult to perform complex and creative movements than simples ones. It requires more coordination, more physical conditioning, better body control, etc.

A simple movement is one that you can do immediately after seeing it, without any training. A complex and creative movement is one that you need a certain period of time to perform and requires coordination and a previous preparation (physical conditioning, biomechanical analysis, analytic and systematic analysis, progressions…..)

The artistic score should reflect the complexity and creativity level of all these

movements. When a movement is more complex and creative than others,

- It requires more coordination:
    - more body parts are involved
    - the use of asymmetry
    - change of plane and levels
    - change of orientation
    - formation changes in MP, TR and GR
    - has rhythm changes and different rhythm between upper and lower body
- It needs more PHYSICAL CAPACITIES training (it requires more physical capacities to perform it)
- It is faster. Needs more energy and is more dynamic
- Has more frequency
- It is different to other movements (It is easier to perform movements showing only one physical capacity)
- It is sudden. Unpredictable

Complex and creative routines are very hard to perform, and they should be more highly awarded. The athlete who takes this option should benefit.

- Easier movements = lower score
- More complex and creative movements = higher score

The artistic judges will evaluate under these criteria the following movements:

- Transitions
- Linking
- Physical Interaction
- Lifts
- Formations
- Partnership

The complexity and creativity of AMP sequences will be evaluated under the point 2 Aerobic Content.

The complexity of the Difficulty elements are evaluated by the difficulty tables and is by Difficulty judges.

Complex and creative routines will be those that shown a high level of body coordination, technical skill and physical capacities of the performers.

The complexity and creativity level of the movements must be shown by all the members of the MP, TR and GR, and be demonstrated in all the movements included in the competition routine (linking, transition, physical interaction, lifts and formation)

Complex and creative routines include many details to enhance the quality of the routine, integration of all members in MP-TR-GR.

Special requirement for Complex / Creative lifts

In order to have Complex / Creative lifts; judges will apply the following criteria

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

- A lift can be different from another if 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 2 partners lift 1 partner, 3rd lift two partners lift 1 partner but alternatively without the lifted person touching the floor until the completion of the lift.

1. Showing different levels of the lifted partner in relation to the shoulder axis (under or above the shoulders).
2. Showing the strength and/or flexibility and/or balance of the competitors.
3. 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)

Common Errors (examples)

- Showing complex / creative movements only in the upper limbs while at the same time the leg action is not complex;
- Transitions that require only the use of one single physical capacity (example Strength)
- Performing in the routine only complex / creative transitions from the floor to surface and showing simple transitions from the surface/airborne to floor (the competitor only goes to the floor using difficulty elements landing in PU or split positions)
- The movements are easily executed by other competitors after seeing them only once.
- The linking between difficulty elements is simple
- The transitions for changing levels are easy
- Copying
- No creative partnership and physical interactions

- Connecting elements from/to AMP without complex / creative transitions or linking
- Connecting elements together without complex / creative transitions or linking
- Changing levels only with difficulty elements
- Use of simple lifts

SCALE

Excellent 1.0 pt	The whole routine is complex and creative showing all the characteristics of the criteria mentioned above.
Very Good 0.8 – 0.9 pt	The routine deviates a little from excellent level showing small errors in the criteria.
Good 0.6 – 0.7 pt	The routine shows medium errors of deviation from the criteria.
Satisfactory 0.4 – 0.5 pt	The routine shows large errors of deviation from the criteria.
Poor 0.0 – 0.3 pt	The level of complexity and creativity is unacceptable for an Aerobic Gymnastics Routine.

C. The Selection of the movements showing Variety (max. 1.0 point)

The Variety of AMP Sequences will be evaluated under Aerobic Content.

The Artistic judges evaluate the variety of:

- Transitions
- Linking
- Formations
- Lifts
- Physical Interactions
- Partnership

Aerobic gymnastics routines must show a well balanced selection of all movements, in order to enhance the routine and the competitor(s) Characteristics and style.

To evaluate the variety of the routines, the artistic 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 performing of the transitions, linking, lifts, partnerships, and physical interactions and other moves.

Excellent routines must show a great amount of different types of movements

Common Errors (examples)

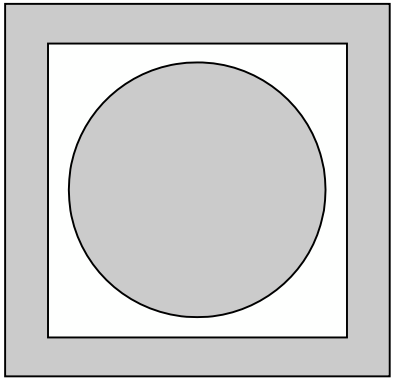
- Repetition of the same kind of transitions (they are similar or look very similar)
- Repetition of the same kind of lifts without using the criteria
- Monotonous movements
- Repetition of poses (they are similar or look very similar)
- Repetition of partnership
- Repeating similar types of transitions or linking
- Repetition of similar types of lifts

SCALE

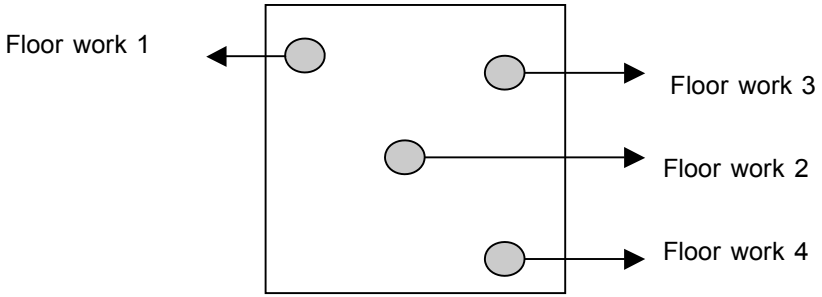
Excellent 1.0 pt	The whole routine is with variety showing all the characteristics of the criteria mentioned above.
Very Good 0.8 – 0.9 pt	The routine deviates a little from excellent level showing small errors in the criteria.
Good 0.6 – 0.7 pt	The routine shows medium errors of deviation from the criteria.
Satisfactory 0.4 – 0.5 pt	The routine shows large errors of deviation from the criteria.
Poor 0.0 – 0.3 pt	The level of variety is unacceptable for an Aerobic Gymnastics Routine.

D. The Effective use of the competition space and placement of all these movements in the routine (max. 1.0 point)

1. The competition area must be effectively used throughout the routine with balance and frequency of travelling. Not only the corners and the centre of the competition space but all areas of the competition space.



2. Throughout the routine, travelling must be shown in all directions (forward, backward, laterally, diagonally and circular) and long and short distances, with as little repetition of traces/tracks (this means For example trying to go in one direction travelling laterally from right to left and then later to do another lateral travel from left to right, this will be ok, if it is repeated again right to left in lateral travelling, this will not be good. The same with diagonals, etc……)
3. All three levels (floor-work, standing, airborne) of the competition space must be used, without any predominating level throughout the routine
4. The movements must be distributed in a balanced way in the competition space (this means for example if you have 4 floor work in your routine, put it in different places)



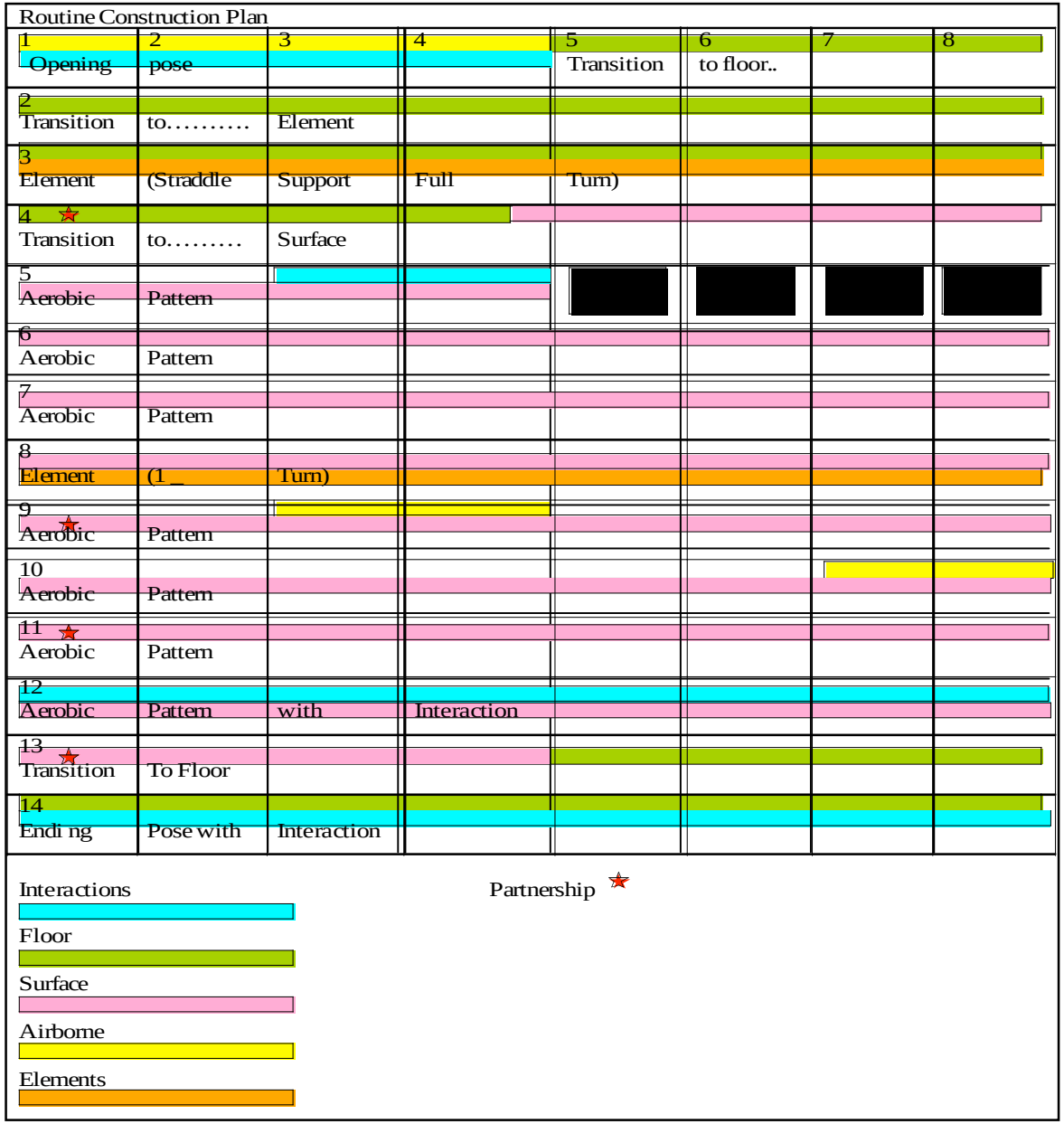
The movements must be placed throughout the routine in a balanced way.

Excellent routines must use effectively the competition space (to the maximum) in all the aspects mentioned above, in a balanced way, using the distance between competitors (far – close) in the competition space (MP-TR-GR)

Common Errors (examples)

- Performing only in the narrow range area without making effective use of the space.
- A predominated use of the competition area
- Many similar travelling traces/tracks (locus) are seen.
- With aerobic movement patterns, the competitor(s) did not travel in a variety of distances in different directions.
- Performing in one level for a long time.
- Predominating in one level.

Example of use of the competition space and placement of all these movement in the routine



SCALE

Excellent 1.0 pt	The use of the competition space and the placement is used to enhance the routine to the maximum showing all the characteristics of the criteria mentioned above.
Very Good 0.8 – 0.9 pt	The routine deviates a little from excellent level showing small errors in the criteria.
Good 0.6 – 0.7 pt	The routine shows medium errors of deviation from the criteria.
Satisfactory 0.4 – 0.5 pt	The routine shows large errors of deviation from the criteria.
Poor 0.0 – 0.3 pt	The use of the competition space and the placement is unacceptable for an Aerobic Gymnastics Routine.

2. The Aerobic Content – Max. 3 Points

Aerobic movement patterns 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.

AMP Sequence means a complete 8-count of movements with aerobic movement patterns. If the AMP is performed for less than 8 counts, it will not be recognized as an AMP sequence.

In the Aerobic Content we evaluate HOW the following movements are made:

Movements:

WHAT	Basic Steps	HOW	Variety/Monotonous
	Arm Movements		Complex-Creative/Simple

A. The Variety of the AMP Sequences (max. 1.0 point)

The artistic judges will evaluate the variety level of the AMP Sequences (Steps and Arm Movements).

Throughout the routine, AMP Sequences must show variety without repetition of the same or similar type of AMP Sequences

Variations of Basic Steps - Leg and Arm Movements are produced by changing the following factors of the movements:

Leg movements: height, angle, plane, range of motion, lever length, speed, rhythm change, travelling direction, orientation and high/low impact.

Arm movements: height, angle, plane, range of motion, lever length, speed, rhythm change, and uni-lateral (asymmetrical) / bi-lateral (symmetrical).

Variations of 7 basic steps - also see execution descriptions in Appendix II.

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

Common Errors (examples)

- Only the basic step of jogging is performed
- Many kicks are performed in sagital or frontal planes
- Movements were varied but the rhythm was monotonous
- Arm circle is repeated
- Only long lever length is used
- The pathway of the movements is only linear
- The arm / leg movements were the same or very similar

SCALE

Excellent 1.0 pt	Throughout the routine AMP Sequences are performed without repetitions / reiterations showing all the characteristics of the criteria mentioned above.
Very Good 0.8 – 0.9 pt	The variety of the AMP Sequences deviates a little from excellent level showing small errors in the criteria.
Good 0.6 – 0.7 pt	The variety of the AMP Sequences shows medium errors of deviation from the criteria.
Satisfactory 0.4 – 0.5 pt	The variety of the AMP Sequences shows large errors of deviation from the criteria.
Poor 0.0 – 0.3 pt	The variety of the AMP Sequences is unacceptable for an Aerobic Gymnastics Routine.

B. The Complexity and Creativity level of Aerobic Movement Patterns (max. 1.0 point)

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

The balance of the upper and lower body movements is evenly distributed. When both upper and lower limb movements are performed simultaneously, it will become more complex and creative.

Complex and creative AMP sequences can be achieved by:

- Involving more body parts
- Changing orientation
- Using different joint actions / planes / range of motion / lever length
- Using asymmetric moves
- Using different rhythm
- More frequency
- Travelling with AMP sequences

Common Errors (examples)

- Arm movements are complex/creative but the step combinations are simple/easy
- Movements of the arms and legs are always to the same rhythm
- The range of motion of the arm and leg movements are the same
- Arm and leg movements are complex/creative but are always performed in the same orientation of the body (body facing only forward)
- Arm and leg movements are complex/creative but are always performed in a stationary position

SCALE

Excellent 1.0 pt	The complexity / creativity of the AMP Sequences are excellent level of high degree of complexity / creativity and coordination showing all the characteristics of the criteria mentioned above.
Very Good 0.8 – 0.9 pt	The complexity / creativity of the AMP Sequences deviate a little from excellent level showing small errors in the criteria.
Good 0.6 – 0.7 pt	The complexity / creativity of the AMP Sequences show medium errors of deviation from the criteria.
Satisfactory 0.4 – 0.5 pt	The complexity / creativity of the AMP Sequences show large errors of deviation from the criteria.
Poor 0.0 – 0.3 pt	The complexity / creativity of the AMP Sequences are unacceptable for an Aerobic Gymnastics Routine.

C. The amount and balance of the Continuous Aerobic Movements Patterns (max. 1.0 point)

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 and be well balanced.

- The routine should provide a sufficient amount of AMP sequences
- AMP sequences should be distributed and placed in a well balanced way throughout the routine
- Demonstrating AMP Sequences throughout the routine will provide the main characteristics of the Aerobic Gymnastics routine.

Common Errors (examples)
- Only performing series of AMP sequences during one part of the routine (i.e. in the second-half part of the routine).
- AMP sequences dominating in one part of the routine
- Incomplete AMP sequences are shown throughout the routine (i.e. 4 or 6 counts) followed by poses or preparation to elements.
- It is difficult to recognize AMP sequences.
- Performing only a few AMP sequences throughout the routine

SCALE

Excellent 1.0 pt	The routine shows an excellent amount and balanced AMP sequences throughout the routine showing all the characteristics of the criteria mentioned above.
Very Good 0.8 – 0.9 pt	The amount and balance of the AMP Sequences deviate a little from excellent level showing small errors in the criteria.
Good 0.6 – 0.7 pt	The amount and balance of the AMP Sequences show medium errors of deviation from the criteria.
Satisfactory 0.4 – 0.5 pt	The amount and balance of the AMP Sequences show large errors of deviation from the criteria.
Poor 0.0 – 0.3 pt	The amount and balance of the AMP Sequences are unacceptable for an Aerobic Gymnastics Routine.

3. The Presentation and Musicality – Max. 3 Points

Evaluate the overall presentation created by the competitor(s) throughout their routine.

Expressions:

WHAT →	Facial	HOW IS THE →	Self-confidence
	Body		Physical Energy
	Performance		Showmanship

a) Presentation (1.0 point)

a.1 Competitor(s) must give a clean athletic impression with high quality movements (clear and sharp).

Common Errors (examples)
- There is no athletic impression that is appropriate for an Aerobic Gymnastics competition
- The choreography is performed forcibly with no impression of lightness
- The movements are not deductible for execution but they are so indistinct that there is no clear impression of sharpness

a.2 Competitor(s) must show physical energy and showmanship reaching the audience with his/her physical capacities, skills, charisma, personality, magnetism, presence, body language without theatrical interpretation, in a natural way. It is not enough to just smile during the routine; the competitor must transmit this energy and excellent showmanship with their movements and body language.

Common Errors (examples)

- The competitor does not reach out to the audience
- The atmosphere transmitted from the performance is dark and gives a poor impression
- The content of the performance is indecent (vulgar)
- Concentration is lacking and an uneven flow is created in the performance
- There is no commitment to the performance, a lack of passion and energy and many movements are unimportant and lack the spirit of showing off the performance to the audience
- The movements are vague or look to have been forgotten, making the audience uneasy

a.3 Competitor(s) must show self-confidence with genuine and pleasant natural facial expressions (no artificial or exaggerated facial expressions), without shouting/singing.

Common Errors (examples)

- Over stated exaggerated facial expressions
- A very serious face throughout the routine
- Performing with unnatural facial expressions
- Loss of confidence during the routine and a nervous expression appears
  Using screams, shouts or singing to emphasise the performance this error should be in a.3 common errors

SCALE

Excellent 1.0 pt	The Presentation is excellent showing all the characteristics of the criteria mentioned above.
Very Good 0.8 – 0.9 pt	The Presentation deviates a little from excellent level showing small errors in the criteria.
Good 0.6 – 0.7 pt	The Presentation show medium errors of deviation from the criteria.
Satisfactory 0.4 – 0.5 pt	The Presentation show large errors of deviation from the criteria.
Poor 0.0 – 0.3 pt	The Presentation is unacceptable for an Aerobic Gymnastics Routine.

MUSIC (max. 2.0 point)

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 performers should reflect and provide the main characteristics of aerobic gymnastics.

- Construction of the music
- Use of the music

b) Construction of the Music (max. 1.0 point)

CONSTRUCTION OF THE MUSIC ⟶ **WHAT IS THE MUSIC**

The composition of the music (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

The music used has a structure

- Opening, ending, phrases, accents
- Rhythm
- Tempo
- Beats
- Melody / Style of music (salsa, tango, Euro beat, techno, rock……)
- Tone
- Themes or musical pieces (one or more, like a medley)

Also the music used by the performers should have or respect the characteristics of aerobic gymnastics in that it should be dynamic, varied, not monotonous, rhythm, original (creative), energetic, countable (with beats or not, but possible to identify the appropriate timing for aerobic gymnastics, the music has to have a rhythm which can be counted)

Common Errors (examples)

- Different concepts / tone of two songs are put together and the flow of the music changes.
- Unnecessary connection of several songs put together so that there is neither a feeling of unification nor a sense of oneness
- The arrangement (Mixing) of the music piece is rough, even if only one single song is used
  The rhythm of the music is too slow does not provide enough energy appropriate for aerobic gymnastics
- It is not possible to identify the timing of the music, unbearable to count the rhythm required for aerobic gymnastics
- An unclear finish of the music phrase
- An unclear ending of the song, without any appropriate finale

- The song starts directly without any prologue or small introduction
- Very similar pieces of the same song are included, showing lack of variety and the music becomes monotonous and repetitive
- The quality of the musical recording is not of a professional standard
- The volume of the sound effects are louder than the song or the music is unnecessarily loud
- The sound effects are meaningless, ineffective and not related to the music and the performance
- The sound effects used are without sense, which spoils the elegance of the original melody

SCALE

Excellent 1.0 pt	The construction of the music fullfills all the characteristics of the criteria mentioned above.
Very Good 0.8 – 0.9 pt	The construction of the music deviates a little from excellent with small errors in the criteria.
Good 0.6 – 0.7 pt	The construction of the music has medium errors form the criteria.
Satisfactory 0.4 – 0.5 pt	The construction of the music has large errors form the criteria..
Poor 0.3 – 0.0 pt	The construction of the music is unacceptable for an Aerobic Gymnastics Routine

C) Use of the Music (max. 1,0 point)

USE OF THE MUSIC → HOW IS THE MUSIC USED (max. 1.0 point)

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 that specific competitor/s

Idea (concept) of music and performance style

WHAT IS	HOW
Exciting	Sharp/Clear is the movements
Strong/Powerful	Strong/Powerful are the
movements Cheerful	Graceful are the movements
Soft	Soft are the movements
Mellow	

i) The chosen music must give an advantage to the individual competitor's characteristics and style.

There are different men and women performer/s as well as the different ages of the competitors. Also it is different to be an individual competitor or a MP, or a TR or a GR, not all music can fit with all the categories and ages. These differences should be reflected in the chosen music

ii) 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 (or vice versa). If tango music is used, it is expected to show some movements related to tango music. The competitor should be able to express with his/her movements and his/her body language the music played

iii) The composition of the movements must harmonize with the music structure (rhythm, beats, accents, and phrase).

It is expected that the performers show music with a structure and with different parts (varied music). As well as the music having different parts, the movements should also be different. The different parts of the music should match with the different parts of the routine (instrumental part, voice, chorus, up tempo, etc.) for AMP, for Lifts, for transitions, for floor work

Common Errors (examples)

- The idea (concept) of the music and the performance does not match
  - Performing floor-work movements when the music has an up-tempo.
  - Performing complex aerobic step patterns when the music has a soft melody
  - Performing powerful movements when the music is light/soft.
  - Performing monotonous movements to the music with a dramatic concept.
  - When the music is approaching its climax (crescendo), the movements do not change.
  - When the music has a peaceful phase, the movements are with complex aerobic step patterns.
  - The movements do not match the accents of the music.
  - The movements are simple when the music is strong, impressive and loud
- The chosen music and the competitor's characteristics and style did not match and he/she was unable to manage the movements to the music and/or is not suitable for his/her sex or age
- The style of the routine bears no relation to the idea of the music and the music was not meaningfully used.
- The movements had little relevance to the music development and only the timing of the movements matches the beat of the music.
- The characteristics of the music are completely ignored and even if the music changes, the choreography does not change at all.
- Since the choreography is separated from the music, the music is only BGM (back ground music).
- The movements performed are off the phrase of the music.
- The movements are off the beat (timing error)

SCALE

Excellent **1.0 pt**	The Use of the music is excellent showing all the characteristics of the criteria mentioned above.
Very Good **0.8 – 0.9 pt**	The Use of the music deviates a little from excellent level showing small errors in the criteria.
Good **0.6 – 0.7 pt**	The Use of the music show medium errors of deviation from the criteria.
Satisfactory **0.4 – 0.5 pt**	The Use of the music show large errors of deviation from the criteria.
Poor **0.0 – 0.3 pt**	The Use of the music is unacceptable for an Aerobic Gymnastics Routine.

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

FONDEE EN 1881

MARCH 2009

APPENDIX II

Guide to Judging Execution and Difficulty

INTRODUCTION

This guide to judging is structured as follows:

Execution judges
Difficulty judges
Definitions of terms
Deductions for errors
General mistakes standing, on the floor, in the air
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, poses and 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 **12 first elements (MP, TR, GR) or 10 first elements performed (IM, IW, Age Group Competitions see Appendix V).**

Elements **with a fall** will be counted as elements performed BUT will receive **ZERO (0) value** and **will not count** for the GROUP OF ELEMENTS.

Elements evaluated on sight and combined elements **will not count** for the GROUP OF ELEMENTS.

COMBINATION OF 2 ELEMENTS

Two elements, from the twelve chosen elements and from all groups but from different 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:** Double leg 1/1 circle + Flair
- **Group A & B:** Straddle cut to L support + L support 2/1 turn
- **Group B:** L Support 2/1 turn + Straddle V Support
- **Group C:** 1/1 turns Tuck jump + Air turn to split
  Straddle jump + Pike jump to PU.
- **Group C & A:** Straddle jump to push up + Plio PU airborne
- **Group D:** Free support Illusion to split + split roll

DEFINITIONS OF TERMS

TECHNICAL SKILL: All movements, including elements, performed with correct posture and correct body alignment (neutral alignment without hyperextension of joints).

FORM: Body positions

POSTURE: When referring to specific body positions.

ALIGNMENT: Ability to maintain correct body posture

ARM MOVEMENTS: All arm movements must be controlled, precise and smooth.

JOINT ACTION: 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 take off and landing in the same place.

LEAP: It is a jump with a forward trajectory from take off to landing.

STRENGTH: Muscle action (concentric, eccentric, isometric)

POWER: Explosive Strength for short period of time (for jumps, leaps and pliometric elements)

AMPLITUDE: Ability to perform the explosive movements with height.

FLEXIBILITY: Active & Passive mobility in all joints

ENDURANCE: Sustained intensity throughout the routine

PERFECT EXECUTION: Ability to perform all the movements 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 EXECUTION: When no requirements have been met for execution.

FALL: Where one or more parts of the body (aside from the perfect execution) touch the floor with a lack of control (e.g. in 1 arm push-up, chest and/or one knee touches the floor or in L-support, a heel and/or a buttock touches the floor).

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.

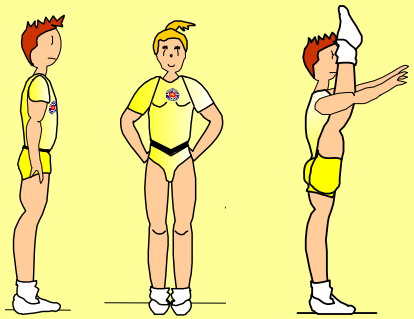
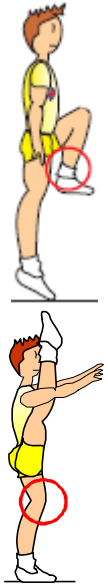
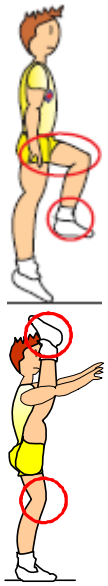
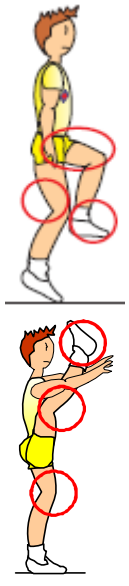
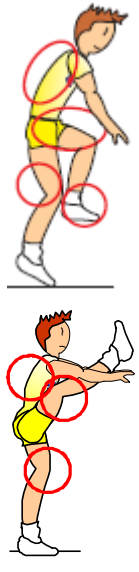
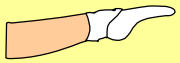
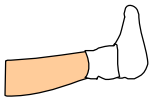
DEDUCTION FOR ERRORS

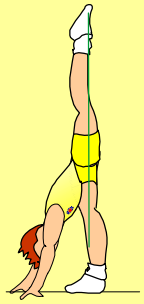
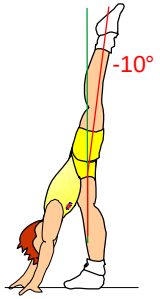
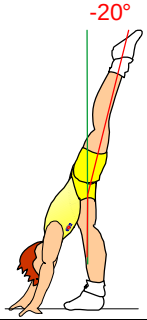
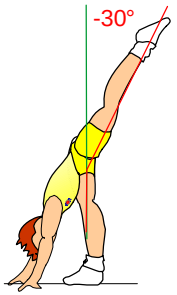
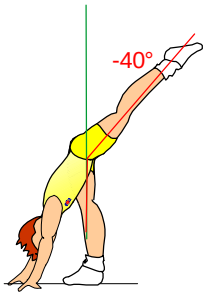
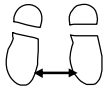
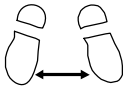
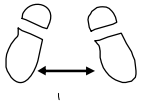
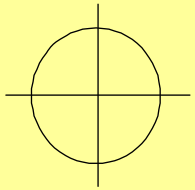
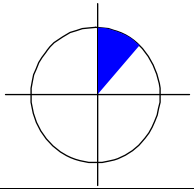
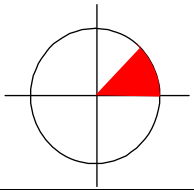
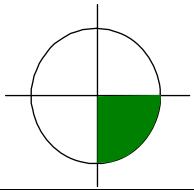
Deductions are made each time for every error as follows:

Small error	0.1
Medium error	0.2
Large error	0.3
Unacceptable execution or fall	0.5
Maximum deduction for an element	**0.5**
Maximum deduction for synchronization for the whole routine	**1.0**

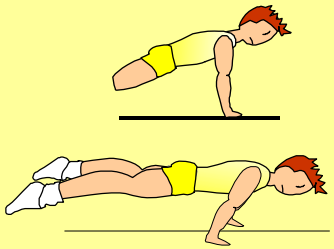
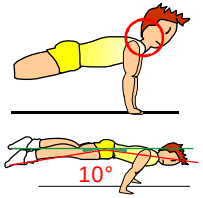
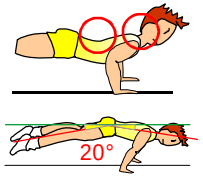
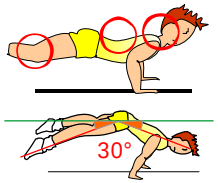
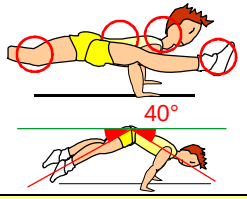
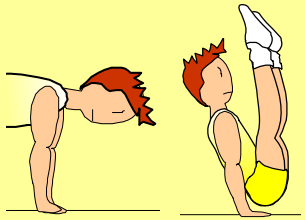
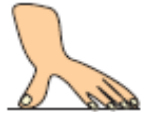
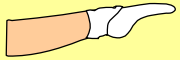
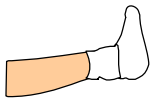
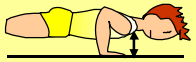
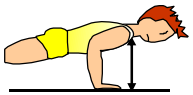
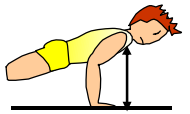
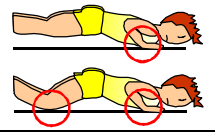
GENERAL MISTAKES STANDING, ON THE FLOOR, IN THE AIR

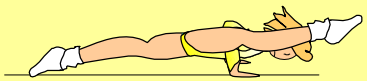
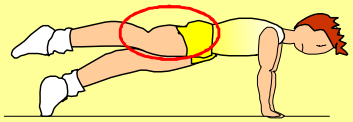
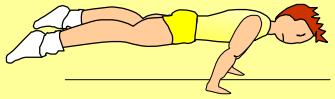
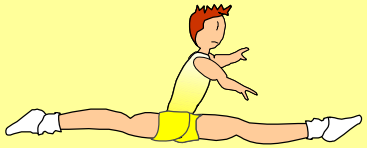
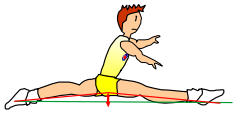
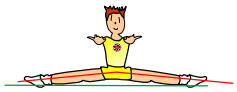
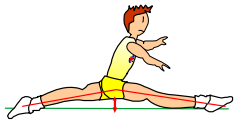
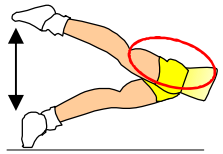
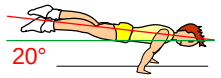
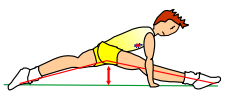
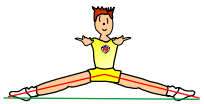
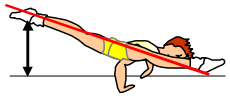
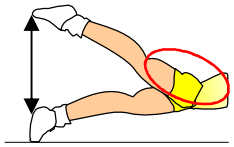
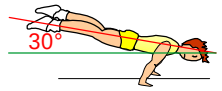
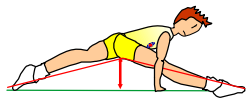
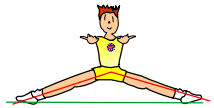
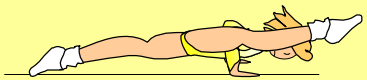
GENERAL MISTAKES STANDING

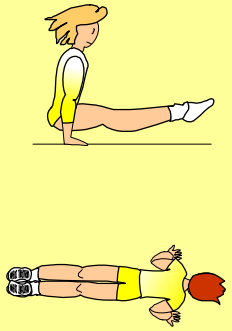
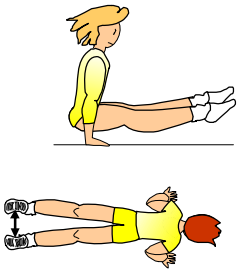
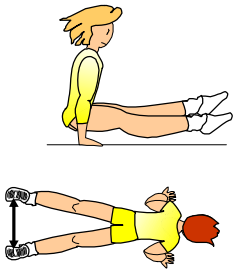
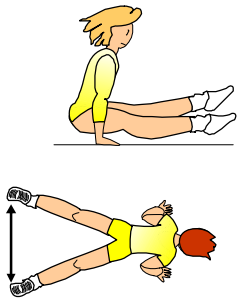
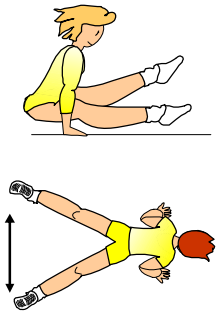
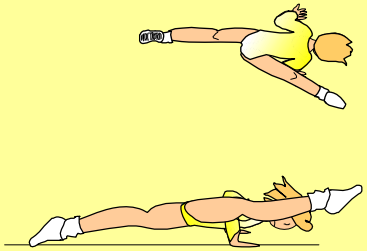
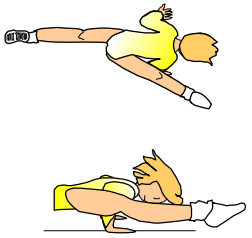
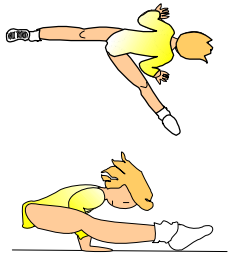
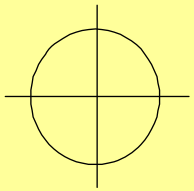
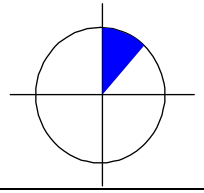
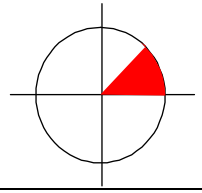
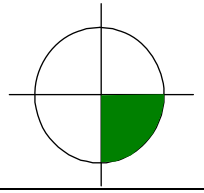
EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	FALL UNACCEPTABLE 0.5
	**INCORRECT BODY ALIGNMENT**			
	1 part 	2 parts 	3 parts 	4 parts or more 
	**FOOT POSITION**			
				

EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	FALL UNACCEPTABLE 0.5
	170° 	160° 	150° 	< 150° 
	**FEET SEPARATED WHEN THEY SHOULD BE TOGETHER**			
	5 cm 	10 cm 	15 cm 	> 15 cm 
	**INCOMPLETE ROTATION**			
	45° 	45° - 90° 	> 90° 	
	UNCONTROLLED ARMS			
	X			

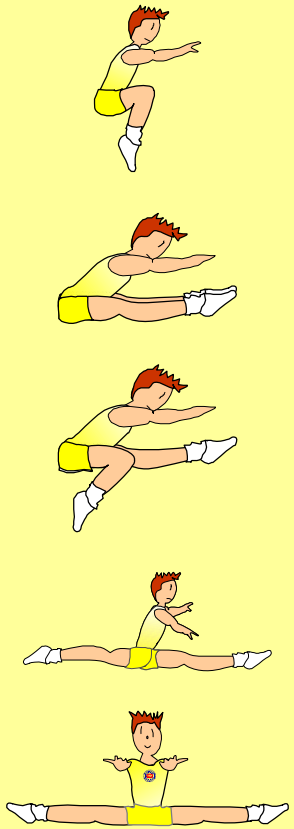
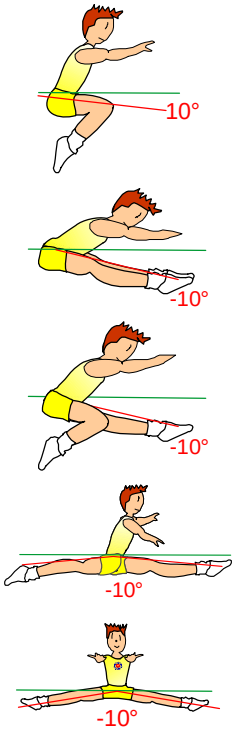
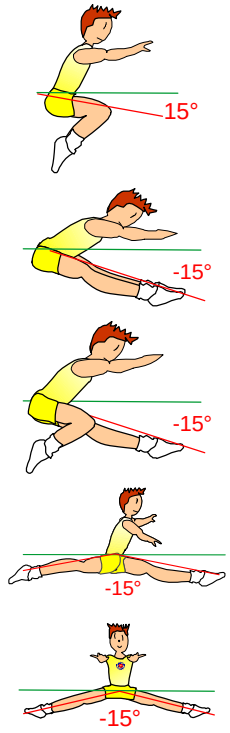
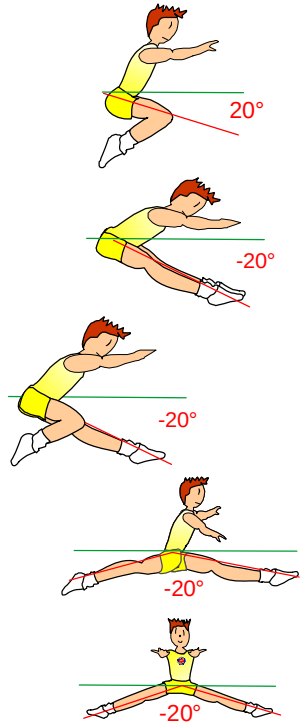
GENERAL MISTAKES ON THE FLOOR

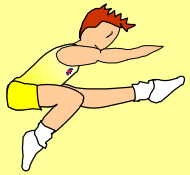
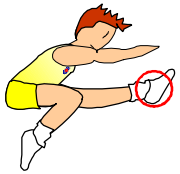
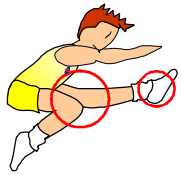
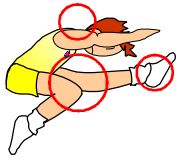
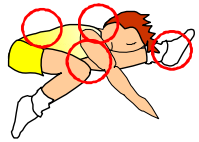
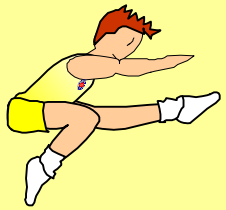
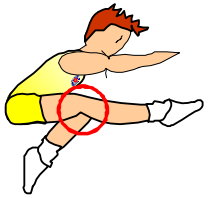
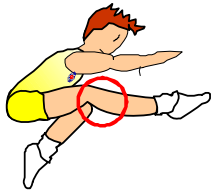
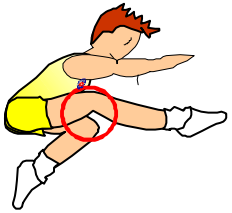
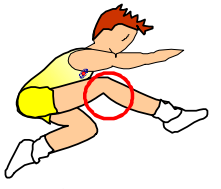
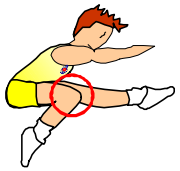
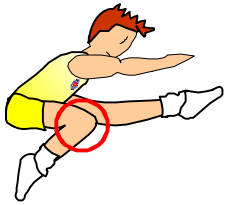
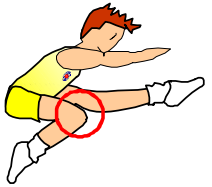
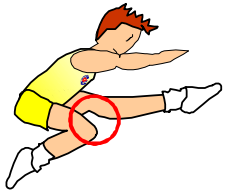
EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	FALL UNACCEPTABLE 0.5
	**INCORRECT BODY ALIGNMENT**			
	1 part 	2 parts 	3 parts 	4 parts or more 
	**HANDS NOT FLAT ON THE FLOOR**			
				
	**FOOT POSITION**			
				
	**DISTANCE CHEST TO FLOOR**			
		< 30 cm 	> 30 cm 	

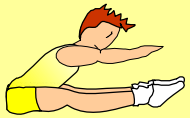
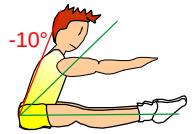
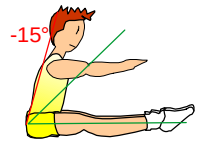
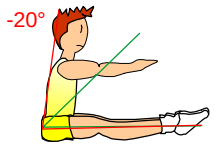
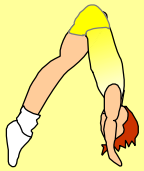
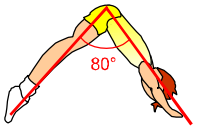
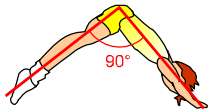
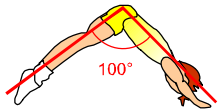
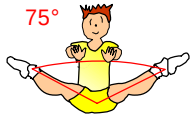
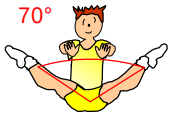
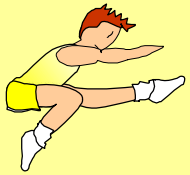
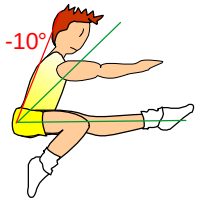
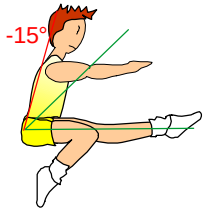
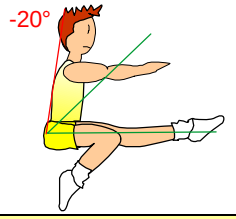
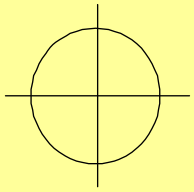
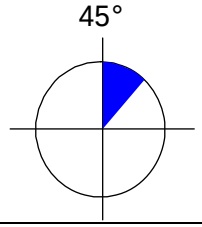
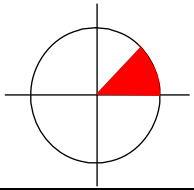
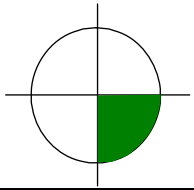
EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	FALL UNACCEPTABLE 0.5
	LEG(S) ABOVE PARALLEL TO THE FLOOR			
    	5 cm  	10 cm  	Up to 20 cm   Up to 20^0  15 cm  	> 20 cm   > 20^0  > 15 cm  
	“WENSON SHAPE” NOT BEEN SHOWN IMMEDIATELY AT THE LANDING			
			X	

EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	FALL UNACCEPTABLE 0.5
	**FEET SEPARATED WHEN THEY SHOULD BE TOGETHER**			
	5 cm 	10 cm 	15 cm 	> 15 cm 
	LEG LOWER THAN UPPER TRICEPS			
			 (Leg not supported)	
	**INCOMPLETE ROTATION**			
	45° 	45° - 90° 	> 90° 	

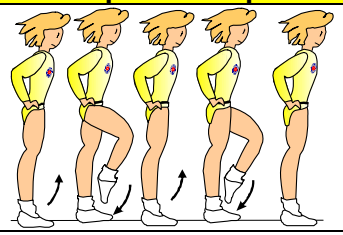
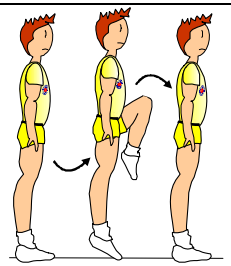
GENERAL MISTAKES IN THE AIR

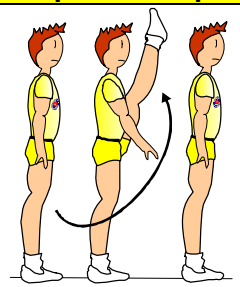
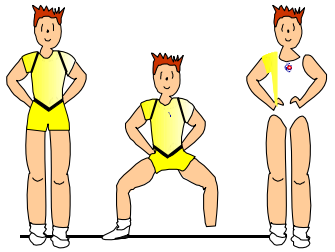
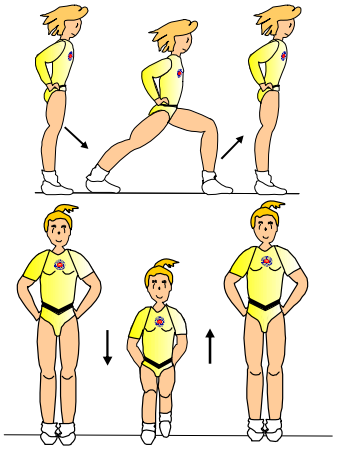
EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	FALL UNACCEPTABLE 0.5
	LEGS UNDER HORIZONTAL (PARALLEL) TO THE FLOOR			
		80° 	75° 	70° 

EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	FALL UNACCEPTABLE 0.5
	**INCORRECT BODY ALIGNMENT**			
	1 part 	2 parts 	3 parts 	4 parts 
	**LEGS BENT OR APART**			
				
				
	UNCONTROLLED ARMS			
	X			

EXAMPLES	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	FALL UNACCEPTABLE 0.5
	INCORRECT POSITION IN THE AIR			
				
				
				
				
	INCOMPLETE ROTATION			
				

DESCRIPTION OF THE BASIC STEPS

Name	Description	Optimal Step
March	Leg is bending in front of body: Hip and knee flexion. Ankle shows clear movement, toe-ball-heel. Total movement is upwards, not downwards. Upper body is erect with neutral spine, natural alignment. Upper body shows core strength, no co-movement upwards-downwards or forwards-backwards. Amplitude: From neutral position to full plantar flexion of ankle, 30-40o flexion in hip and knee	
Jog	Lower leg is lifted maximally backwards to the gluteus. Neutral hip or slight hip flexion or extension (+/- 10o). Knee flexion. Ankle is showing plantar flexion at top position. Feet show controlled movement, landing toe-ball-heel. Upper body is erect with neutral spine, natural alignment. Amplitude: Neutral position to 0-10o hip extension, 110-130o knee flexion, full plantar flexion	
Skip	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 30-45o and full knee extension to 0o - a skip. Movement is seen in both hip and knee. Muscle control is shown through all of the movement. Lower leg is stopped by the quadriceps. Upper body stays erect with neutral spine, natural alignment. Amplitude: From neutral hip to 30-45o flexion, from full knee flexion to complete extension	
Knee lift	Working leg shows a high degree of flexion in hip and knee, minimum 90o flexion in both joints. When thigh of moving is at the top position, the lower leg is vertical, with ankle plantar flexion. Elevated Ankle can be dorsal or plantar flexed but muscle control must show. Standing leg is straight, maximum knee/hip flexion is approx. 10o. Upper body stays erect with neutral spine, natural alignment. Amplitude: From neutral position to minimum 90o flexion in hip and knee of working leg.	

Name	Description	Optimal Step
Kick	Straight leg high kick, minimum amplitude: heel at shoulder height, approx. 145^{o}. Only movement is hip flexion. Leg is straight – knee joint is showing no movement. Ankle is plantar flexed throughout movement. Standing leg stays straight, maximum knee/hip flexion approx 10^{o}. Upper body stays erect with neutral spine, natural alignment. Amplitude: From neutral position to 150-180o hip flexion in working leg. Knee shows full extension throughout movement.	
Jack	A hop out and in with legs bending. Natural outwards rotation in hip joint. Landing is with feet further than shoulder width apart, knees and feet point outwards. Controlled but powerful take off and landing. Precise and controlled movement of ankle and foot – toe-ball-heel action. Hopping in: Feet/heels together, toes point forward (preferred) or outward. Upper body is erect with neutral spine, natural alignment. Amplitude: From neutral position to approx shoulder width plus 2 foot lengths apart with 25-45^{o} flexion in hip/knees (more if in super low or low with grand plié position)	
Lunge	Legs/feet start together or shoulder width apart, no outward rotation at hip. One leg is extended (without locking the knee) backwards in the sagittal plane. Heels are lowered with control. Feet stay in sagittal plane. Whole body moves (side to side) as a unit. Low impact: Body slightly forward (front leg is weight bearing), straight line from neck to heel. High impact: Legs are hopping, alternating, in the sagittal plane in a cross county skiing motion. Amplitude: Approx. 2-3 feet apart in sagittal plane. (Lunge variations = different amplitudes).	

DESCRIPTION OF ELEMENTS, SPECIFIC ERRORS AND MINIMUM REQUIREMENTS

GROUP A: DYNAMIC STRENGTH

PUSH UPS, WENSON PU, A-FRAME & CUTS FAMILIES

1. GENERAL DESCRIPTION:

The families included in this group are:

1. Push up
2. Wenson push up
3. Plio push up
4. A Frame
5. Cut
6. V & High V support
7. Leg circle
8. Flair
9. Helicopter
10. Capoeira with twist

Starting and/or finishing: when 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.
In Lateral and Hinge push up, 4 phases have to be shown

In 1 arm, 1 arm/1 leg; the distance between the feet must not exceed shoulder width. Unless otherwise stated

A push up take off or landing - to or from airborne - shows hands and feet leaving and touching the floor at the same time. Unless otherwise stated

Landing in PU: Front Support with bent arms (flexed elbows) **–** push up.

Every move of the "Wenson family" requires straight legs and excellent hip joint flexibility.

The legs must rest on the upper part of the Triceps of the same side.

2. SPECIFIC DESCRIPTIONS:

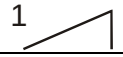
PUSH UP FAMILY

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**

1. Front support on 1 leg.
2. Perform a push up, with the body alignment.
3. 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**

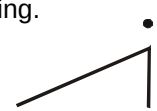
1. Front Support on one hand and one foot. Feet maximum shoulder width apart.
2. The body moves downwards and shifts laterally (left or right) towards the supporting arm.
3. The body moves back to the centre before returning to the starting.

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.

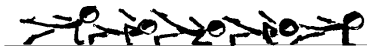


A 134: *1 ARM HINGE PUSH UP* **Value 0.4**

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**

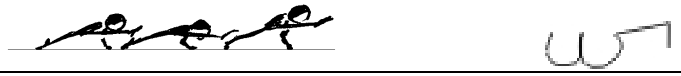
1. Front Support on 1 foot and 1 hand.
2. A four-phase push up where the body is supported by one arm and one leg with feet maximum shoulder width apart.
3. The CoM moves downward and shifts backwards.
4. The elbow lowers to the floor pointing to the feet, and the ankle becomes a hinge.
5. Before returning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

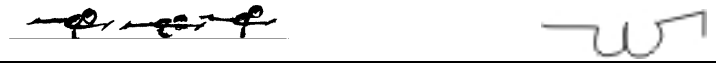
A 143: *WENSON PUSH UP* **Value 0.3**

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 144: *LIFTED WENSON PUSH UP* **Value 0.4**

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.



A 145: *LIFTED WENSON HINGE PUSH UP OR LATERAL PUSH UP* **Value 0.5**

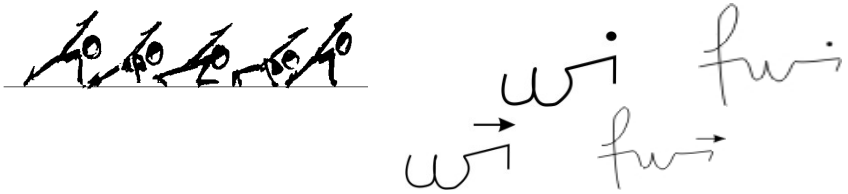
1. Front support.
2. One straight leg supported on the upper Triceps of the same side of the body.
3. The rear leg is lifted off the floor (Lifted Wenson).
4. Both legs must be straight and parallel to the floor and the back flat.
5. From that position a Hinge push-up or Lateral push up is performed.
6. Finish in Lifted Wenson.

A 153: *FREE SUPPORT WENSON PUSH UP* **Value 0.3**

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

A 154: WENSON OR *FREE SUPPORT WENSON HINGE PUSH UP OR LATERAL PUSH UP* **Value 0.4**

1. Front Support with one extended leg supported or not by the upper Triceps of the same side of the body (Wenson or Free Wenson).
2. The Body moves downward and shifts backwards. The elbows of the arms lower to the floor towards the feet and the supporting leg ankle becomes a hinge while moving backwards. Return to the starting.
3. Finish in Front Support with one extender leg supported or not by the upper triceps of the same side of the body.



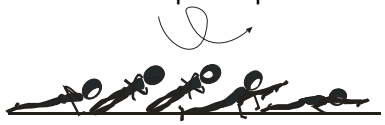
PLIO PUSH FAMILY

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

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

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 166: *PLIO PUSH UP 1/1 TWIST TO LIFTED WENSON* Value 0.6

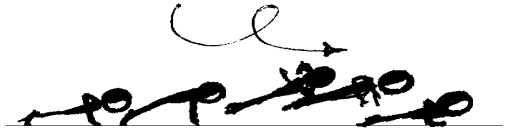
1. Front support.
2. Perform a Push up, at the end of the downwards phase the distance between the chest and the floor must not exceed 10 cm with a simultaneous twist of 360°, to a Lifted Wenson.
3. Lifted Wenson.

A 173: *PLIO PUSH UP AIRBORNE* Value 0.3

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

A 177: *PUSH UP 1/1 TWIST AIRBORNE TO PUSH UP* 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. Push up.

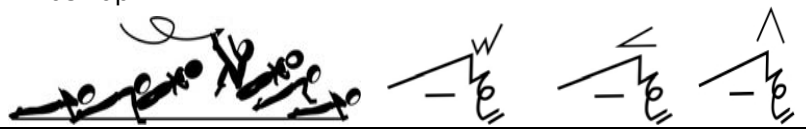


A178.*1 PLIO PUSH UP 1/1 TWIST AIRBORNE TO 1 ARM PU OR WENSON* Value 0.8

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 hand or Wenson.

A178.2 PLIO PUSH UP ½ TWIST AIRBORNE COSSACK (OR PIKE OR STRADDLE) ½ TWIST TO PUSH UP **Value 0.8**

1. Front support.
2. A push up where the Body is lifted upwards and the body executes a 180° twist in the air, Cossack (or Pike or Straddle) position, 180° twist, legs always together.
3. Push up.



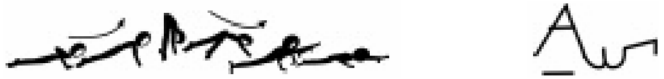
A-FRAME FAMILY

A 185: *EXPLOSIVE A-FRAME* **Value 0.5**
OR WENSON PUSH UP EXPLOSIVE A-FRAME

1. Front Support or from Wenson Push up position
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 186: EXPLOSIVE A-FRAME TO WENSON **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.
3. The pike requires vertical legs and knees close to the chest.
4. Show a Wenson PU when both hands and foot make contact with the floor.

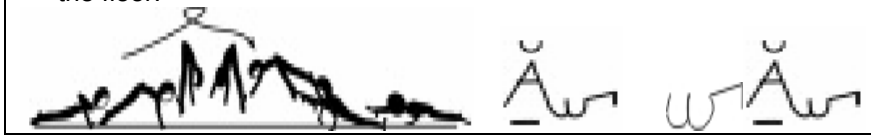


A 187: *EXPLOSIVE A-FRAME ½ TURN* **Value 0.7**

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. Push up.

A188 *EXPLOSIVE A-FRAME ½ TURN TO WENSON*
OR WENSON PU EXPLOSIVE A-FRAME ½ TURN TO 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 Wenson push up when both hands and foot make contact with the floor.



A189. *EXPLOSIVE A-FRAME ½ TURN TO LIFTED WENSON*
Value 0.9

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.

A197. *EXPLOSIVE A-FRAME FROM 1 ARM PUSH UP*

Value 0.7

1. 1 Arm Push Up
2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne.
3. The airborne pike requires vertical legs, knees close to the chest.
4. Push Up.

A198. *EXPLOSIVE A-FRAME TO WENSON FROM 1 ARM PUSH UP*

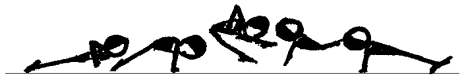
Value 0.8

1. 1 Arm Push Up
2. Pushing off the floor, the body is lifted upwards in order to allow it to pike while airborne.
3. The airborne pike requires vertical legs, knees close to the chest.
4. Wenson Push Up.

CUT FAMILY

A 224: *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 rear support).



A225: *STRADDLE CUT TO L-SUPPORT* **Value 0.5**

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 226: *STRADDLE CUT TO STRADDLE V-SUPPORT OR TO V SUPPORT* **Value 0.6**

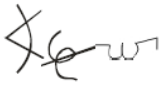
1. Front support.
2. Perform a Straddle Cut.
3. Airborne phase must be shown before the cut.
4. During the straddle-cut, the legs do not touch the floor.
5. Straddle V-support or V-support.

A 229: *STRADDLE CUT ½ 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.

A230: 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.



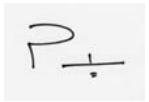
V & HIGH V SUPPORT FAMILY

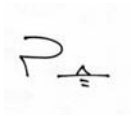
A 232: *HIGH V SUPPORT TO BACK SUPPORT* **Value 0.2**

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

A 236: HIGH V SUPPORT TO FRONTAL SPLIT OR PRONE SPLIT **Value 0.6**

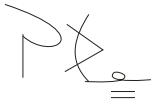
1. High V support.
2. Extending the legs upward and forward, push the floor and straddle the legs to a split sit with a flight phase.
3. Simultaneously, open the legs in the frontal plane
4. Split.





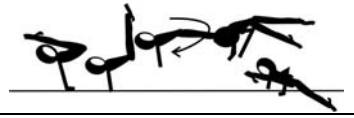
A 237: *HIGH V-SUPPORT REVERSE CUT TO SPLIT* **Value 0.7**

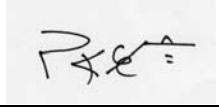
1. High V support.
1. Extending the legs upward and forward, push the floor and straddle the legs to a split sit with a flight phase.
2. Simultaneously, open the legs in the sagittal plane
3. Split.



A 238: HIGH V SUPPORT *REVERSE CUT* ½ TWIST TO FRONTAL SPLIT OR PRONE SPLIT **Value 0.8**

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 180^0.
3. Simultaneously, open the legs in the frontal plane
4. Split.



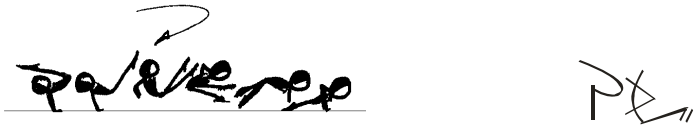


A 239: HIGH V SUPPORT *REVERSE CUT ½* TURN TO SPLIT **Value 0.9**

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 while turning 180^0.
3. Simultaneously, open the legs in the sagittal plane
4. Split

A 240: *HIGH V-SUPPORT REVERSE CUT TO PUSH UP (SALVAN)* **Value 1.0**

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 246: FROM V-SUPPORT ½ TWIST TO PUSH UP **Value 0.6**

1. V-support.
2. Body is extended to execute a 180° twist.
3. An Airborne phase must be shown before the body twists.
4. While twisting, the body extends with the legs together.
5. Push up.

A 247: HIGH V SUPPORT ½ TWIST TO PUSH UP **Value 0.7**

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.

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 250 : 1 ARM HIGH V SUPPORT REVERSE CUT ½ TURN TO SPLIT **Value 1.0**

1. From 1 arm High V support
2. Extending the legs upward and forward, push the floor from 1 arm and perform a straddle-cut with flight phase to a front support while turning 180^0.
3. Simultaneously, open the legs in the sagittal plane
4. Split.

3. SPECIFIC ERRORS FOR EXECUTION

	MEDIUM 0.2
FOR AIRBORNE MOVES WHICH DO NOT TAKE OFF AND/OR LAND SIMULTANEOUSLY	X
DIRECTION OF THE ELBOW IN LATERAL AND HINGE IS INCORRECT	X
UNCONTROLLED LANDING TECHNIQUE IN PU LANDINGS	X

4. MINIMUM REQUIREMENTS FOR DIFFICULTY

PUSH UP & WENSON PU FAMILIES

At the end of the downwards phase the distance between the chest and the floor must not exceed 10 cm from the floor

PLIO PUSH UP FAMILY

At the end of the downwards phases the chest must not exceed 10 cm from the floor.

Both hands must leave the floor together.

For Plio push up elements with twist, both hands must leave the floor alternately, showing a phase without hand contact after the arm impulse

For airborne Plio Push up elements must show an airborne phase before the element is completed

A FRAME FAMILY

At the end of the downwards phases the chest must not exceed 10 cm from the floor

Piked position in the airborne phase (60° between trunk and legs)

CUTS, V & HIGH SUPPORT FAMILIES

Airborne phase must be shown before the element is completed

LEG CIRCLE, FLAIR, HELICOPTER & CAPOEIRA WITH TWIST FAMILIES

1. GENERAL DESCRIPTION

Feet may not touch the floor before the completion of the ½ or 1/1 circle.

During a LEG CIRCLE, the hips must be lifted and extended

HELICOPTER: A full alternative leg circle, with the legs close to the chest. Body alignment diagonal on the upper back (feet off the floor). The legs are extended upward and forward and ½ twist initiated from the feet is made to land in push up**.**

A PUSH UP must be performed with hands and feet touching the floor at the same time, controlled manner.

CAPOEIRA : From optional or a seated, one leg bent, one leg straight, kick the straight leg to the shoulder and simultaneously push on the bent leg to arrive in one arm support, showing a split. Hips must be higher than shoulders in support position

2. SPECIFIC DESCRIPTIONS

LEG CIRCLE FAMILY

A 261: *FROM PUSH UP SINGLE LEG CIRCLE* Value 0.1

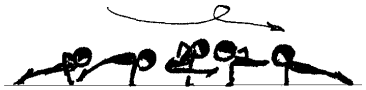
1. Front Support.
2. Perform a push up. As elbows extend in the upward phase of a push up, one leg starts to complete a single leg circle. Both legs must remain straight during the whole skill.
3. Front Support.

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. 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 ½ CIRCLE ½ TWIST TO PUSH UP* Value 0.5

1. Front Support.
2. Perform a double leg 1/2 circle.
3. At the end of a Double leg 1/2 circle, the upper body is pushed upwards to perform a 180° twist.
4. Front Support.



A 275: *DOUBLE LEG 1/1 CIRCLE* Value 0.5

1. Front Support.
2. Legs apart initiate a swing.
3. From free 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 277: *DOUBLE LEG 1/1 CIRCLE 1/2 TWIST*

TO FRONT SUPPORT **Value 0.7**

1. Front Support with legs apart.
2. Swing to double leg 1/1 circle
3. At the end of the first ½ circle a ½ twist is performed.
4. The body then continues to rotate for the last 180° in front support.
5. Front Support.

A 278. *DOUBLE LEG 1/1 CIRCLE TO WENSON* **Value 0.8**

1. Front Support with legs apart.
1. Swing to double leg 1/1 circle
2. Wenson.

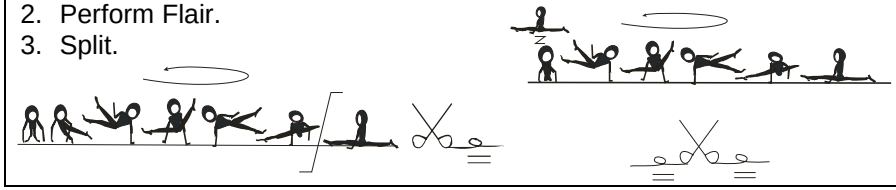
FLAIR FAMILY

A 286: *FLAIR* **Value 0.6**

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

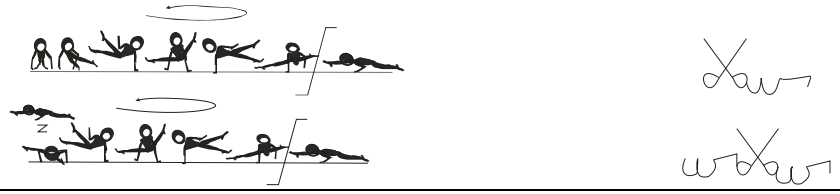
A 287: *FLAIR TO SPLIT*
OR SPLIT - FLAIR TO SPLIT **Value 0.7**

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



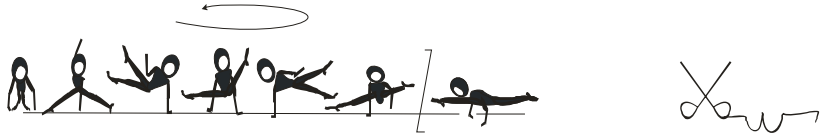
A 288: *FLAIR TO WENSON*
OR WENSON TO FLAIR TO WENSON) **Value 0.8**

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



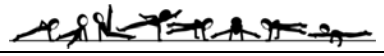
A 289: *FLAIR TO LIFTED WENSON* **Value 0.9**

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



A 290: FLAIR ½ TURN TO LIFTED WENSON **Value 1.0**

1. Straddle Front Support.
2. Perform Flair.
3. While performing Flair, turning 180^0
4. Lifted Wenson.



A 291: FLAIR ½ TURN TO WENSON OR FLAIR 1/1 TURN TO SPLIT **Value 0.9**

1. Straddle Front Support.
2. Perform Flair.
3. While performing Flair, turning 180^0
4. Wenson.

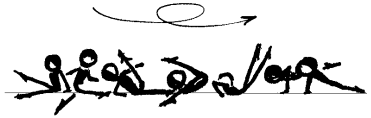
A 300: FLAIR 1/1 TURN TO WENSON **Value 1.0**

1. Straddle Front Support.
2. Perform Flair.
3. While performing Flair, turning 360^0
4. Wenson.

HELICOPTER FAMILY

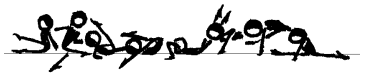
A 304: *HELICOPTER* **Value 0.4**

1. Straddle
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 305: *HELICOPTER TO SPLIT (OR TO FRONTAL SPLIT)* **Value 0.5**

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

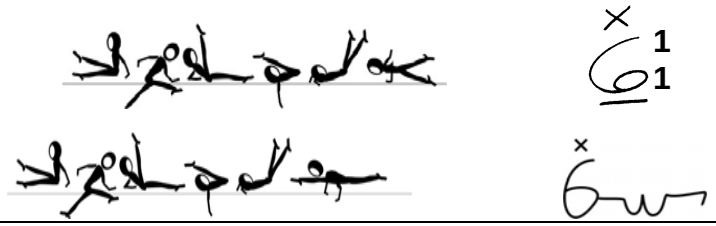


A 306: *HELICOPTER TO 1 ARM PUSH UP (OR TO WENSON)* **Value 0.6**

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

A 307: *HELICOPTER TO 1 ARM 1 LEG PUSH UP (OR TO LIFTED WENSON)* **Value 0.7**

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



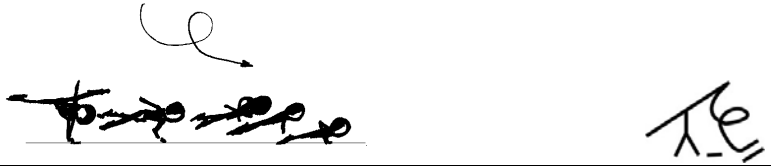
CAPOEIRA WITH TWIST FAMILY

A 327: *CAPOEIRA REVERSE ½ TWIST AIRBORNE TO PUSH UP* **Value 0.7**

1. Capoeira.
2. Legs come together in line with the body and head, while the supporting arm pushes the body upwards.
3. The body performs ½ twist before landing.
4. The free hand does not touch the floor until the end of the skill.
5. Push up.

A 329: *CAPOEIRA 1/1 TWIST AIRBORNE TO PUSH UP (FLORID)* **Value 0.9**

1. Capoeira.
2. Legs come together in line with the body and head, while the supporting arm pushes the body upwards.
3. The body performs an airborne full twist before landing controlled push up.
4. The free hand does not touch the floor until the end of the skill.
5. Push up.



3. SPECIFIC ERRORS FOR EXECUTION

	MEDIUM 0.2
FOR AIRBORNE MOVES WHICH DO NOT TAKE OFF AND/OR LAND SIMULTANEOUSLY	X
THE HIPS ARE NOT LIFTED DURING THE EXTENSION PHASE FOR LEG CIRCLES AND FLAIRS	X
UNCONTROLLED LANDING TECHNIQUE IN PU LANDINGS	X
IN THE HELICOPTER, THE LONGITUDINAL ROTATION IS ON THE WHOLE BACK AND/OR DOES NOT FINISH FACING THE SAME DIRECTION AS THE STARTING POSITION	X

4. MINIMUM REQUIREMENTS FOR DIFFICULTY

LEG CIRCLE

The starting position must be from front support on both hands.

The feet must not touch the floor during the element.

FLAIR

The starting position must be from in FREE front support on both hands.

The feet must not touch the floor during the element.

Both legs must show a full circle

HELICOPTER

The longitudinal rotation must be on the upper back only.

Must finish facing the same direction as the starting

CAPOEIRA WITH TWIST

Must be performed with an airborne phase before the element is completed

ALL ELEMENTS FINISHING IN WENSON

The “Wenson Shape” must be shown immediately at the moment of the landing

The forward leg must be in support on the upper arm immediately at the moment of the landing

GROUP B: STATIC STRENGTH

The families included in this group are:

1. Straddle Support
2. L Support
3. V Support
4. Wenson support
5. Lever Support
6. Planche

1. GENERAL DESCRIPTION:

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 palms of the hands or the fists must be flat on the floor.

Straddle: Hips are flexed and legs straddled – minimum width 90° - parallel to the floor.

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

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

V: Hips are flexed and legs are together vertical.

High V: The back is parallel to the floor

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

Lever: 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.

2. SPECIFIC DESCRIPTIONS

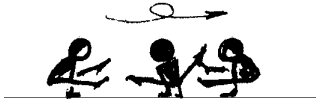
STRADDLE SUPPORT FAMILY

B 102: *STRADDLE SUPPORT* — Value 0.2

1. Straddle.
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.

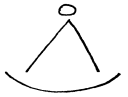
B 103: *STRADDLE SUPPORT 1/2 TURN* — Value 0.3

1. Straddle support.
2. The body turns 180°.
3. Hold for 2 seconds, at the start, during or end of the1/2 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 ½ 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**

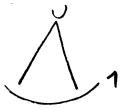
1. Straddle support.
2. The body turns 720°.
3. Hold for 2 seconds, at the start, during or end of the turns.
4. Changing hands on the floor up to 8 times.

B 115: *1 ARM STRADDLE SUPPORT* **Value 0.5**

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 116: *1 ARM ½ TURN STRADDLE SUPPORT* **Value 0.6**

1. 1 Arm Straddle support.
2. The body turns 180°.
3. Hold for 2 seconds, before or after ½ turn.
4. The turn is performed with only one arm support on the spot.



B 117: *1 ARM 1/1 TURN STRADDLE SUPPORT (LACATUS)* **Value 0.7**

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 118: *1 ARM 1 1/2 TURN STRADDLE SUPPORT* **Value 0.8**

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 122: *STRADDLE SUPPORT 1 LEG RAISED* **Value 0.2**

1. Straddle support.
2. One leg is raised to vertical and close to the chest while the other leg maintains parallel to the floor.
3. The body is supported by both arms with only the hands in contact with the floor.
4. Hold for 2 seconds.
5. Both hands are placed at the side of the body close to the hips.

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

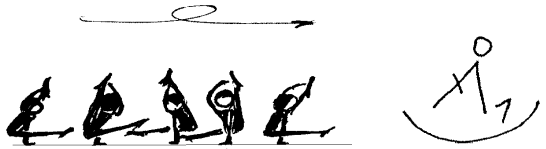
1. 1 Arm Straddle support
2. Hips are flexed and legs straddled (minimum width 90°) and parallel to the floor.
3. One leg is raised to vertical and held by the opposite hand.
4. Hold for 2 seconds.

B 126: 1 ARM STRADDLE SUPPORT ½ 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 (CAÑADA)* **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.



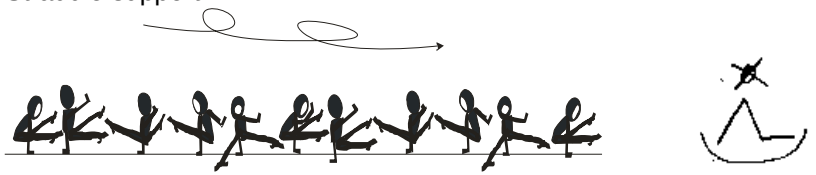
B 136: *STRADDLE / L SUPPORT 1/1 TURN* **Value 0.6**

1. Straddle Support.
2. The body turns 360°, changing the hand and leg (Straddle – L – Straddle) after every ½ turn.
3. Straddle support

.

B 138: *STRADDLE / L* SUPPORT 2/1 TURN (MOLDOVAN)
Value 0.8

1. Straddle Support.
2. The body turns 720°, changing the hand and leg (Straddle – L – Straddle….) after every ½ turn.
3. Straddle support



L SUPPORT FAMILY

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 157: *1 ARM L-SUPPORT 1/1 TURN* — Value 0.7

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.


V SUPPORT FAMILY

B 173: *STRADDLE V-SUPPORT* — Value 0.3

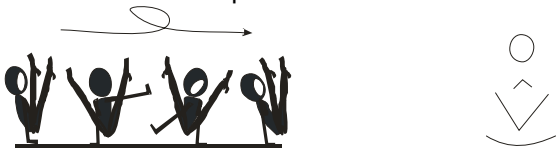
1. Seated with legs together.
2. The placement of the hands: Both hands are placed at the side of the body close to the hips.
3. The body is supported by both arms with only the hands in contact with the floor.
4. Hips are flexed and legs become Straddle (90° or more) lifted vertical close to the chest (Straddle V-Support).
5. Hold for 2 seconds.

B 174: *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 175: *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.

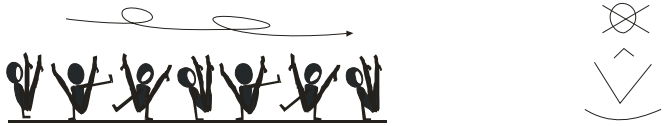


B 176: *STRADDLE V-SUPPORT 1 1/2 TURN* — Value 0.6

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 177: *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 184: *V-SUPPORT LEGS ON ONE SIDE* — Value 0.4

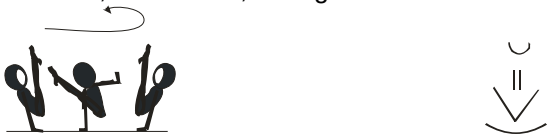
1. The body is supported by both arms with only the hands in contact with the floor.
2. The placement of the hands: Both hands are placed at the side of the body close to the hips.
3. Hips are flexed and legs together are lifted on one side, close to the chest.
4. Hold for 2 seconds.

B 194: *V-SUPPORT* **Value 0.4**

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 195: *V-SUPPORT ½ TURN* **Value 0.5**

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 196: *V-SUPPORT 1/1 TURN* **Value 0.6**

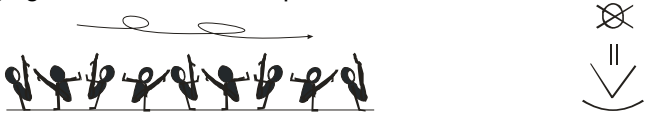
1. V-support.
2. The body turns 360°.
3. Hold for 2 seconds, at the start, during or end of the turn.
4. Changing hands on the floor up to 4 times.

B 197: *V-SUPPORT 1 ½ TURN* **Value 0.7**

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 6 times.

B 198: *V-SUPPORT 2/1 TURN* **Value 0.8**

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



B 207: *HIGH V-SUPPORT* **Value 0.7**

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.

WENSON FAMILY

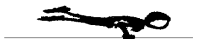
B 212: *LIFTED STATIC WENSON SUPPORT* Value 0.2

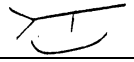
1. Front Support. One leg is supported on the upper part of the Triceps of the same side.
2. The rear leg is lifted off the floor (Lifted Wenson). Both legs must be straight and parallel to the floor and the back flat.
3. Hold this position 2 seconds.

FULL SUPPORT LEVER FAMILY

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 ½ TURN* Value 0.3

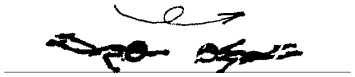
1. Full Support Lever
2. The body turns 180°.
3. Hold for 2 seconds, before or after ½ turn.
4. The body line must not exceed 20° above parallel.

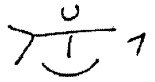
B 234: *1 ARM FULL SUPPORT STRADDLE LEVER* Value 0.4

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 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 235: *1 ARM FULL SUPPORT STRADDLE LEVER ½ TURN* Value 0.5

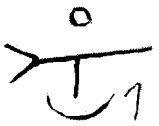
1. 1 arm Full Support Straddle Lever
2. The body turns 180°.
3. Hold for 2 seconds, at the start, during or end of the 1/2 turn.
4. The body line must not exceed 20° above parallel.
5. Optional of the free arm.





B 236: *1 ARM FULL SUPPORT STRADDLE LEVER 1/1 TURN* Value 0.6

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 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 ½ 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 ½ turn.
4. The body line must not exceed 20° above parallel.

B 255: *1 ARM FULL SUPPORT LEVER* **Value 0.5**

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 256: *1 ARM FULL SUPPORT LEVER ½ TURN* **Value 0.6**

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 257: *1 ARM FULL SUPPORT LEVER 1/1 TURN* **Value 0.7**

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.

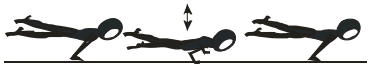
PLANCHE FAMILY

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 268: *STRADDLE PLANCHE TO LIFTED WENSON*

Value 0.8

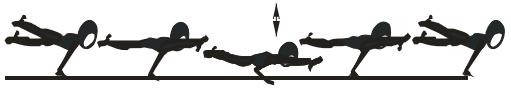
1. Straddle Planche.
2. Hold for 2 seconds.
3. Bend the arms, kicking one leg laterally forwards to the lifted Wenson

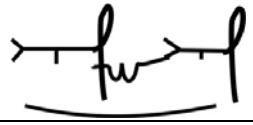
B 269: *STRADDLE PLANCHE TO LIFTED WENSON HINGE PUSH UP* **Value 0.9**

1. Straddle Planche.
2. Hold for 2 seconds.
3. Bend the arms, one leg swings round to the Wenson position.
4. Perform Hinge Push Up.

B 270: *STRADDLE PLANCHE TO LIFTED WENSON (OR LIFTED WENSON HINGE PUSH-UP) BACK TO STRADDLE PLANCHE* **Value 1.0**

1. Straddle Planche.
2. Hold for 2 seconds.
3. Bend the arms, kicking one leg laterally forwards to the Lifted Wenson (or Lifted Wenson hinge push-up)
4. Return to Straddle Planche, Hold for 2 seconds.



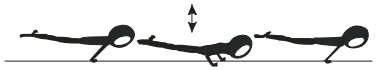


B 277: *PLANCHE* **Value 0.7**

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 must be together.
4. Hold for 2 seconds.
5. The body line must not exceed 20° above parallel.

B 278: *PLANCHE TO PUSH-UP* **Value 0.8**

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



B 279: PLANCHE TO LIFTED WENSON Value 0.9

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

3. SPECIFIC ERRORS FOR EXECUTION

	MEDIUM 0.2	UNACCEPTABLE 0.5
MORE THAN 4 HAND EXCHANGES DURING " L SUPPORT 1/1 TURN "	X	
THE STRADDLE POSITION (EXCEPT LEVERS AND PLANCHE) IS NOT A MINIMUM OF 90^0 APART	X	
THE LEGS ARE NOT VERTICAL IN " V SUPPORT "	X	
THE SKILL IS NOT HELD FOR AT LEAST 2 SECONDS EITHER AT THE START, DURING OR END POSITION OF THE TURN		X

4. MINIMUM REQUIREMENTS FOR DIFFICULTY

FOR ALL "B" ELEMENTS

Each element must be held for 2 seconds without the hips, legs or feet touching the floor.

In case of turns, the support must be held for 2 seconds either at the start, during the turn or at the end of the turn.

FULL SUPPORT LEVERS & PLANCHE FAMILIES

The straight body must not exceed 20^o above the horizontal.

GROUP C: JUMPS & LEAPS

The families included in this group are:

1. Air turn
2. Free fall
3. Gainer
4. Sagital scale to push up
5. Tuck jump
6. Straddle jump / leap
7. Cossack jump
8. Pike jump
9. Split jump / leap
10. Frontal split jump
11. Switch split leap
12. Scissor Kick
13. Scissors leap

1. GENERAL DESCRIPTION:

Every starting position is as described.

All elements in this group must demonstrate explosive power and maximum amplitude.

All jumps can be performed from 1 foot or two feet, they are considered as the same element and will receive the same value.

There must be perfect alignment when landing.

Body shape while airborne must be clearly recognizable.

Body and legs must be tight and straight, with head in line with the spine.

A push up 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 on one foot or two feet is considered as a variation of the same element. This applies also to the take off.

Most of the time, free falls land in Push up, however, other possibilities are allowed.

Any landing must be controlled.

2. DESCRIPTIONS OF THE BODY IN THE AIR

STRAIGHT: The body is in extended alignment, the pelvis is fixed – 3 different kinds of jumps and leaps:

Vertical:	All air turns,
Vertical to Horizontal:	Freefall, 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 sagittal split (180°) with upright upper body.

FRONTAL SPLIT: Legs are fully abducted laterally (right and left) frontal (180°) with upright upper body.

SWITCH SPLIT: After take off, lead leg switches with rear leg to show a split (180°) in the air.

SCISSORS: The lead leg switches forward

3. SPECIFIC DESCRIPTIONS

STRAIGHT – VERTICAL: AIR TURN FAMILY

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 ½ 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

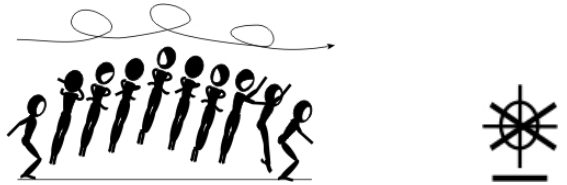
1. A two-foot take off with the body vertical, fully extended.
2. While airborne the body turns 720°.
3. Position of arms is optional.
4. Landing with feet together.

C 107: *2 ½ 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.

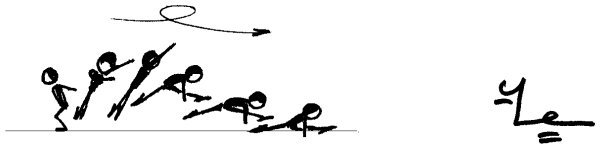
C 109: *3/1 AIR TURN* — Value 0.9

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



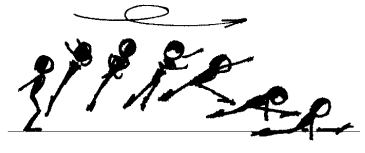
C 113: *1/2 AIR TURN TO SPLIT* — Value 0.3

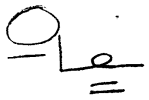
1. A two-foot take off.
2. Perform a 180° air turn.
3. The body inclines and prepares for landing.
4. Split.



C 114: *1/1 AIR TURN TO SPLIT* **Value 0.4**

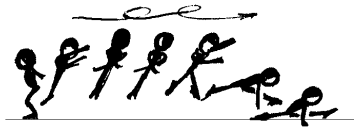
1. A two-foot take off.
2. Perform a 360° air turn.
3. The body inclines and prepares for landing.
4. Split.





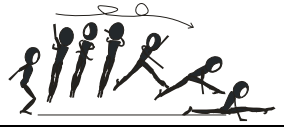
C 115: *1 ½ AIR TURN TO SPLIT* **Value 0.5**

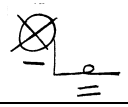
1. A two-foot take off.
2. Perform a 540° air turn backwards.
3. The body inclines and prepares for landing.
4. Split.



C 116: *2/1 AIR TURN TO SPLIT* **Value 0.6**

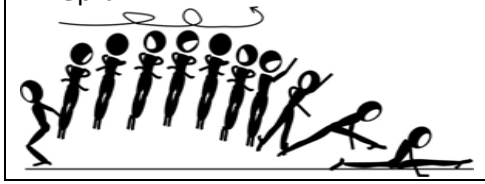
1. A two-foot take off.
2. Perform a 720° air turn.
3. The body inclines and prepares for landing.
4. Split.

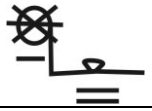




C 118: *2 ½ AIR TURN TO SPLIT* **Value 0.8**

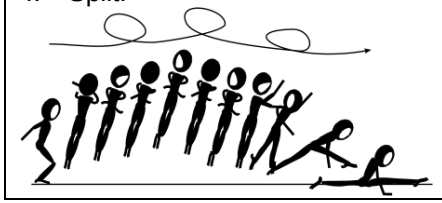
1. A two-foot take off.
2. Perform a 900° air turn.
3. The body inclines and prepares for landing
4. Split.

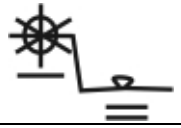




C 120: *3/1 AIR TURN TO SPLIT* **Value 1.0**

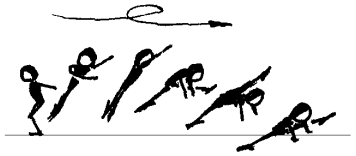
1. A two-foot take off.
2. Perform a 1080° air turn.
3. The body inclines and prepares for landing.
4. Split.

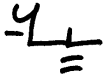




C 123: *1/2 AIR TURN TO FRONTAL SPLIT OR PRONE SPLIT* **Value 0.3**

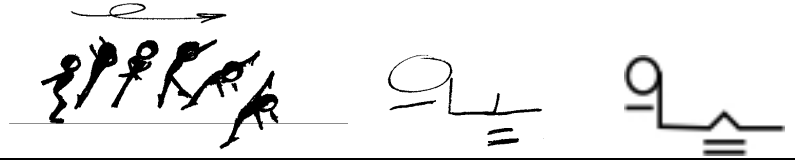
1. A two-foot take off.
2. Perform a 360° air turn.
3. The body inclines and prepares for landing.
4. Frontal Split or Frontal Prone split





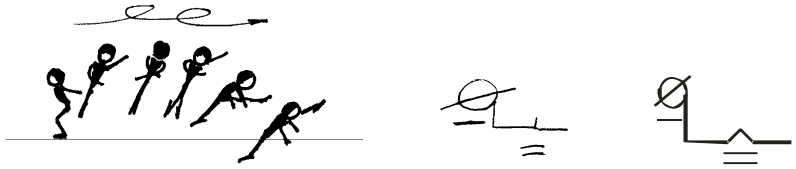
C 124: *1/1 AIR TURN TO FRONTAL SPLIT OR PRONE SPLIT* **Value 0.4**

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



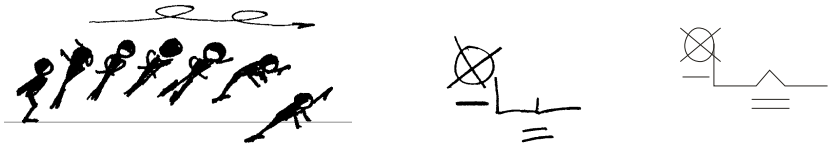
C 125: *1 ½ AIR TURN TO FRONTAL SPLIT OR PRONE SPLIT* **Value 0.5**

1. A two-foot take off.
2. Perform a 540° air turn backwards.
3. The body inclines and prepares for landing.
4. Frontal Split or Frontal Prone Split



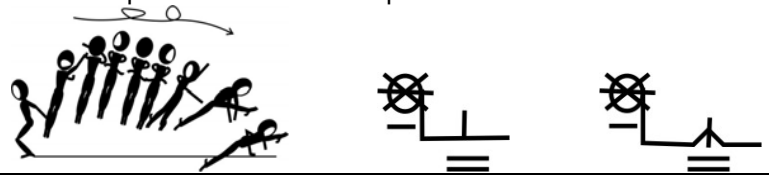
C 126: *2/1 AIR TURN TO FRONTAL SPLIT OR PRONE SPLIT* **Value 0.6**

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



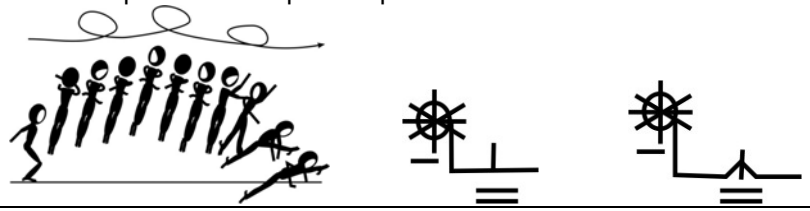
C 128: *2 ½ AIR TURN TO FRONTAL SPLIT OR PRONE SPLIT* **Value 0.8**

1. A two-foot take off.
2. Perform a 900° air turn backwards.
3. Then the body inclines and prepares for landing.
4. Frontal Split or Frontal Prone Split.



C 130: *3/1 AIR TURN TO FRONTAL SPLIT OR PRONE 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. Frontal Split or Frontal prone Split.



STRAIGHT - VERTICAL TO HORIZONTAL: FREE FALL & GAINER FAMILIES

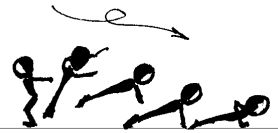
FREE FALL FAMILY

C 143: *FREE FALL AIRBORNE* **Value 0.3**

1. Landing with feet together.
2. The athlete jumps to initiate the fall forward.
3. Hands and feet land together in Push up.


C 144: *FREE FALL ½ TWIST AIRBORNE* **Value 0.4**

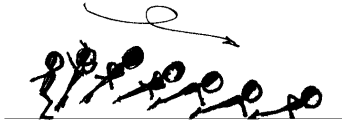
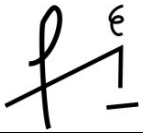
1. Landing with feet together.
2. The athlete jumps to initiate the fall and at the same time a 180° twist.



3. Hands and feet land together in Push up.

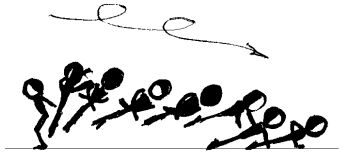
C 145: *FREE FALL 1/1 TWIST AIRBORNE* **Value 0.5**

1. Landing with feet together.
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.

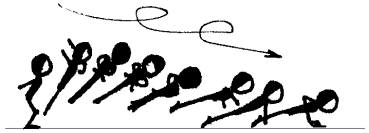
C 146: *FREE FALL 1 ½ TWIST AIRBORNE* **Value 0.6**

1. Landing with feet together.
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. Landing with feet together.
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.

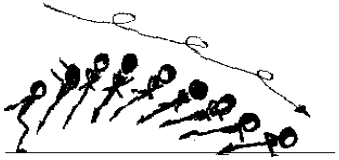



C 149: *FREE FALL 2 ½ TWIST AIRBORNE* **Value 0.9**

1. Landing with feet together.
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 **Value 1.0**

1. Landing with feet together.
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.

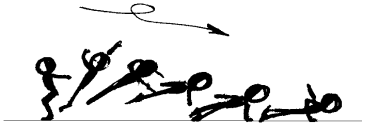


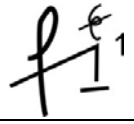
C 154: *FREE FALL AIRBORNE TO 1 ARM PUSH UP* **Value 0.4**

1. Landing with feet together.
2. The athlete jumps to initiate the fall forward.
3. One hand and feet land together into a 1 arm push up.

C 155: *FREE FALL ½ TWIST AIRBORNE TO 1 ARM PUSH UP* **Value 0.5**

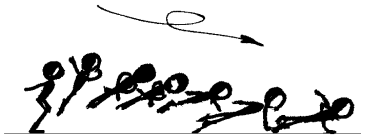
1. Landing with feet together.
2. The athlete jumps to initiate the fall and a 180° twist backwards.
3. One hand and feet land together into a 1 arm straddle push up.

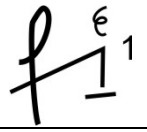




C 156: *FREE FALL 1/1 TWIST AIRBORNE TO 1 ARM PUSH UP* **Value 0.6**

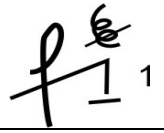
1. Landing with feet together.
2. The athlete jumps to initiate the fall and a 360° twist forward.
3. One hand and feet land together into a 1 arm straddle push up.





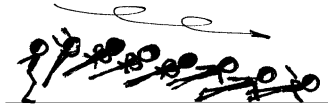
C 157: *FREE FALL 1½ TWIST AIRBORNE TO 1 ARM PUSH UP* **Value 0.7**

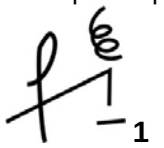
1. Landing with feet together.
2. The athlete jumps to initiate the fall backwards and a 540° twists backwards.
3. One hand and feet land together into a 1 arm straddle push up.



C 158: *FREE FALL 2/1 TWIST AIRBORNE TO 1 ARM PUSH UP* **Value 0.8**

1. Landing with feet together.
2. The athlete jumps to initiate the fall forward and immediately a 720° twist follows.
3. One hand and feet land together into a 1 arm straddle push up.

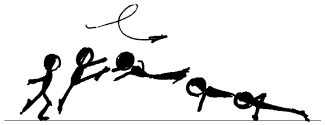




GAINER FAMILY

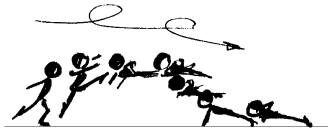
C 184: *GAINER ½ TWIST* — Value 0.4

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.



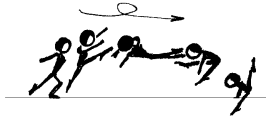
C 186: *GAINER 1 ½ TWIST* — Value 0.6

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.



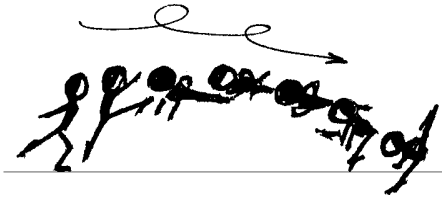
C 194: *GAINER ½ TWIST TO FRONTAL SPLIT OR PRONE SPLIT* — Value 0.4

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



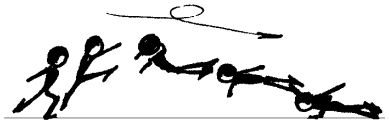
C 196: *GAINER 1 ½ TWIST TO FRONTAL SPLIT OR PRONE SPLIT* — Value 0.6

1. From standing
2. Perform a Gainer 11/2 twist.
3. Frontal Split (or Frontal Prone Split).



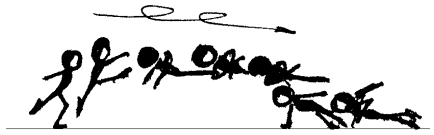
C 205: *GAINER ½ TWIST TO 1 ARM PUSH UP* — Value 0.5

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



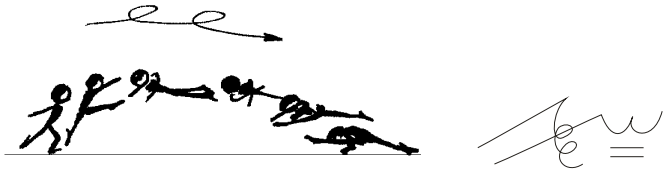
C 207: *GAINER 1 ½ TWIST TO 1 ARM PUSH UP* — Value 0.7

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



C 217: *GAINER 1 ½ TWIST TO WENSON* **Value 0.7**

1. From standing
2. Perform a Gainer 1 1/2 twist.
3. Hands and foot land at the same time in Wenson shape



HORIZONTAL: SAGITTAL SCALE TO PU FAMILY

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

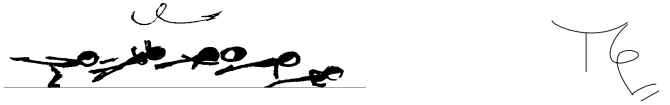
1. From a Sagittal Scale with body and lifted leg parallel to the floor.
2. Push off from the floor with the supporting leg to push the body upwards, feet and legs come together with straight body.
3. Hands and feet land at the same time in push up shape.

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 a 1 arm straddle push up.

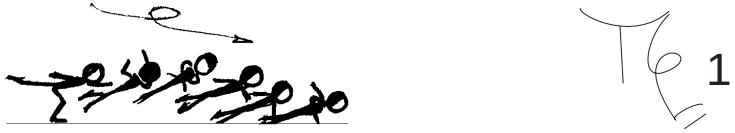
C 224: *SAGITTAL SCALE 1/1 TWIST AIRBORNE TO PUSH UP (TAMARO)* **Value 0.4**

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



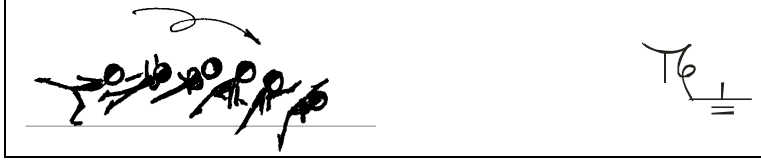
C 225: *SAGITTAL SCALE 1/1 TWIST AIRBORNE TO 1 ARM PUSH UP (TAMARO TO 1 ARM PUSH UP)* **Value 0.5**

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 OR PRONE SPLIT (TAMARO TO FRONTAL SPLIT OR PRONE SPLIT)* **Value 0.4**

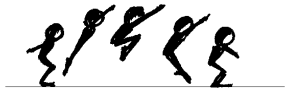
1. From a Sagittal Scale with body and lifted leg parallel to the floor.
2. Push off from the floor with the supporting leg to lift the body upwards to initiate a 360° twist airborne with legs together.
3. To a Frontal Split (or Frontal Prone Split).



TUCK FAMILY

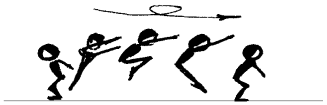
C 262: *TUCK JUMP* **Value 0.2**

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



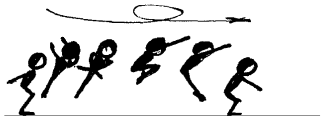
C 263: *½ TURN TUCK JUMP* **Value 0.3**

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



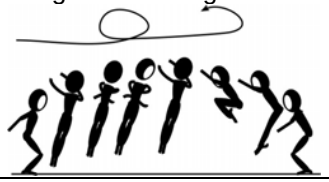
C 264: *1/1 TURN TUCK JUMP* **Value 0.4**

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.



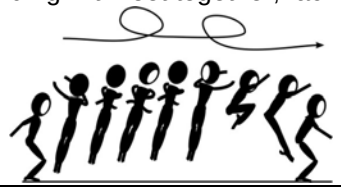
C 265: *1 ½ TURN TUCK JUMP* **Value 0.5**

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.

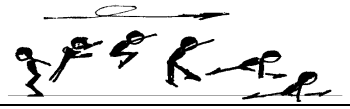


C 273: *TUCK JUMP TO SPLIT* **Value 0.3**

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

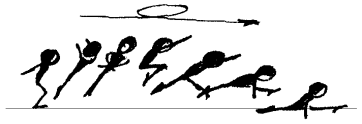
C 274: ½ TURN TUCK JUMP TO SPLIT **Value 0.4**

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.

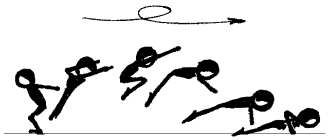


C 304: TUCK JUMP TO PUSH UP **Value 0.4**

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

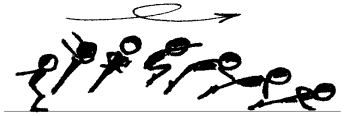
C 305: ½ TURN TUCK JUMP TO PUSH UP **Value 0.5**

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: 1/1 TURN TUCK JUMP TO PUSH UP **Value 0.6**

1. A Vertical Jump with a 360° turn into Tuck.
2. Then the body inclines and prepares for landing.
3. Landing in Push up, facing the same direction as the start.



C 316: ½ TURN TUCK JUMP ½ 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

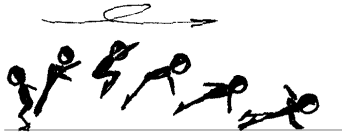
C 325: TUCK JUMP TO 1 ARM PUSH UP **Value 0.5**

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

326: *½ TURN TUCK JUMP TO 1 ARM PUSH UP*

Value 0.6

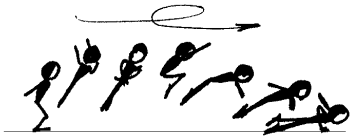
1. A Vertical Jump with a 180° turn into Tuck.
2. The body inclines and prepares for landing.
3. Landing in 1 arm straddle push up, facing the opposite direction from the start.



C 327: *1/1 TURN TUCK JUMP TO 1 ARM PUSH UP*

Value: 0.7

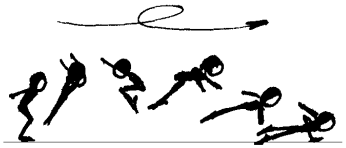
1. A Vertical Jump with a 360° turn into Tuck.
2. Then the body inclines and prepares for landing.
3. Landing in 1 arm push up facing the same direction as the start.



C 337: *½ TURN TUCK JUMP ½ TWIST TO 1 ARM PUSH UP*

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.



STRADDLE FAMILY

C 346: *STRADDLE LEAP ½ TWIST TO PUSH UP*

Value 0.6

1. A one foot take off Straddle leap.
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 347: *½ TURN STRADDLE LEAP ½ 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.

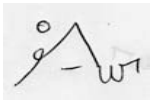
C 348: *1/1 TURN STRADDLE LEAP TO PUSH UP*

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.

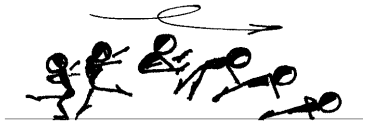
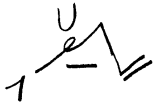
C349. *1/1 TURN STRADDLE LEAP TO WENSON* **Value 0.9**

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

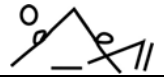
C 356: *½ TURN STRADDLE LEAP TO PUSH UP (KALOYANOV)* **Value 0.6**

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 359: *1/1 TURN STRADDLE LEAP ½ TWIST TO PUSH UP* **Value 0.9**

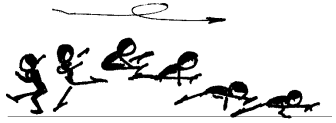
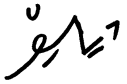
1. A Leap from one foot with a 360° turn into Straddle.
2. Keeping legs alignment with trunk and head, perform a 180^0 twist and then show a straight body before landing.
3. Landing in Push up.

C 367: ½ TURN *STRADDLE LEAP TO 1 ARM PUSH UP OR TO WENSON SUPPORT (KALOYANOV TO 1 ARM PU 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.

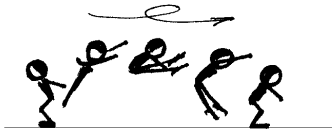




C 383: *STRADDLE JUMP* **Value: 0.3**

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.

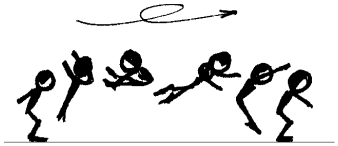

C 384: *½ TURN STRADDLE JUMP* **Value: 0.4**

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



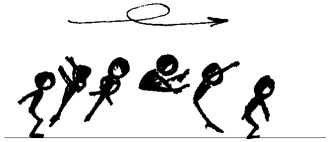

C 385: *½ TURN STRADDLE JUMP ½ TURN* **Value: 0.5**

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



C 386: *1/1 TURN STRADDLE JUMP* **Value 0.6**

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



C 387: *½ TURN STRADDLE JUMP 1/1 TURN* **Value 0.7**

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 394: *STRADDLE JUMP TO SPLIT* **Value 0.4**

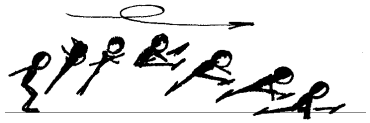
1. A Straddle Jump.
2. Then the body inclines and prepares for landing.
3. Landing in Split.

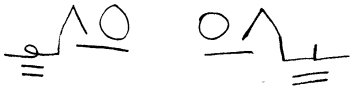
C 395: *½ TURN STRADDLE JUMP TO SPLIT* **Value 0.5**

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

C 397: *1/1 TURN STRADDLE JUMP TO SPLIT OR FRONTAL SPLIT* **Value 0.7**

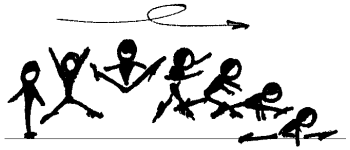
1. A Vertical Jump with a 360° turn into Straddle.
2. Then the body inclines and prepares for landing.
3. Landing in Split or frontal spilt.

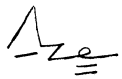




C 405: *STRADDLE JUMP SWITCH TO SPLIT OR FRONTAL SPLIT*
Value 0.5

1. A Straddle jump.
2. The body turns 90° while legs switch s and prepare for landing.
3. Landing in Split.



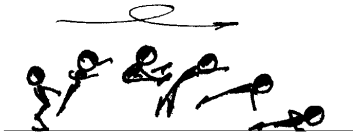


C 425: *STRADDLE JUMP TO PUSH UP* **Value 0.5**

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

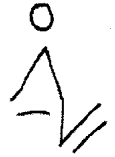
C 426: *½ TURN STRADDLE JUMP TO PUSH UP*
Value 0.6

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



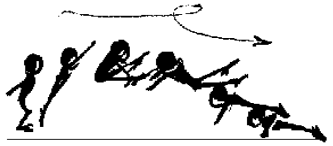
C 428: *1/1 TURN STRADDLE JUMP TO PUSH UP* **Value 0.8**

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



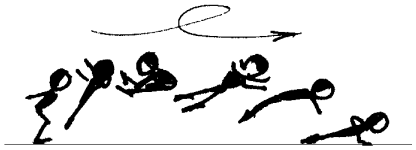
C 436: *STRADDLE JUMP ½ TWIST TO PUSH UP* **Value 0.6**

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.



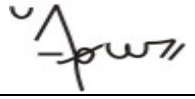
C 437: *1/2 TURN STRADDLE JUMP ½ TWIST TO PUSH UP*
Value 0.7

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.



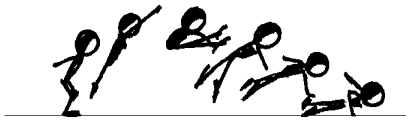
C 438: *½ TURN STRADDLE JUMP ½ TWIST TO WENSON*
Value 0.8

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 446: *STRADDLE JUMP TO 1 ARM PUSH UP* **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 447: *½ TURN STRADDLE JUMP TO 1 ARM PUSH UP*
Value 0.7

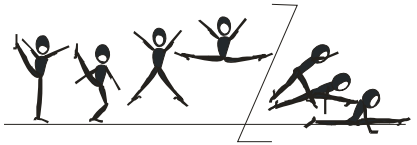
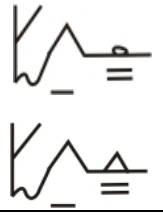
1. A Vertical Jump with a 180° turn into Straddle.
2. Then the body inclines and prepares for landing.
3. Landing in 1 arm push up.


C 449: *1/1 TURN STRADDLE JUMP TO 1 ARM PUSH UP (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.


C 455: *FREE SUPPORT FRONTAL BALANCE TO STRADDLE JUMP TO SPLIT OR FRONTAL SPLIT* **Value 0.5**

1. Free Support Frontal Balance, bend the supporting leg.
2. Jump to straddle.
3. Landing in Split or Frontal Split.

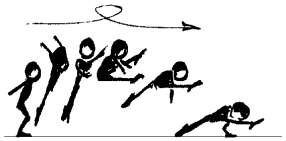



C 457: *1/2 TURN STRADDLE JUMP TO WENSON*
Value 0.7

1. A Vertical Jump from 2 feet with a 180º degrees turn to Straddle.
2. Then the body inclines and prepares for landing.
3. Landing in Wenson push up.


C 459: *1/1 TURN STRADDLE JUMP TO WENSON PUSH UP* **Value 0.9**

4. A Vertical Jump from 2 feet with a 360 degrees turn to Straddle.
5. Then the body inclines and prepares for landing.
6. Landing in Wenson push up.



COSSACK FAMILY

C 463: *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 464: *½ TURN COSSACK JUMP* **Value 0.4**

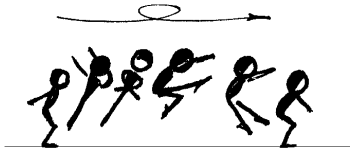
1. A Vertical Jump with 180° turn.
2. While airborne show a Cossack.
3. Landing with feet together.

C 465: *½ TURN COSSACK JUMP ½ TURN* **Value 0.5**

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

C 466: 1/1 TURN COSSACK JUMP **Value 0.6**

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

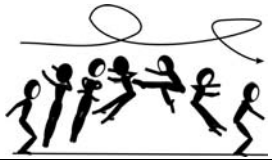


C 467: *1½ TURN COSSACK JUMP* **Value 0.7**

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

C 468: 2*/1 TURN COSSACK JUMP* **Value 0.8**

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



C 477: *1/1 TURN COSSACK JUMP* ½ TURN **Value 0.7**

1. A Vertical Jump with a 360° turn.
2. While airborne show a Cossack.
3. While airborne and immediately after showing the Cossack, 180° turn.
4. Landing with feet together.

C 478: 1/1 TURN COSSACK JUMP 1/1 TURN **Value 0.8**

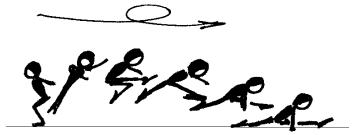
1. A Vertical Jump with a 360° turn.
2. While airborne show a Cossack.
3. While airborne and immediately after showing the Cossack, 360° turn.
4. Landing with feet together.

C 484: *COSSACK JUMP TO SPLIT* **Value 0.4**

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

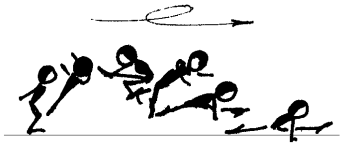
C 485: *½ TURN COSSACK JUMP TO SPLIT* **Value 0.5**

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



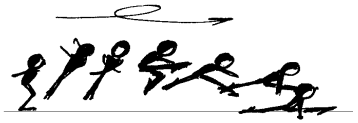
C 486: *½ TURN COSSACK JUMP ½ TURN TO SPLIT OR FRONTAL SPLIT* **Value 0.6**

1. A Vertical Jump with a 180° turn into Cossack.
2. While airborne, the body makes another 180° turn.
3. Then the body inclines and prepares for landing.
4. Landing in Split or Frontal Split.



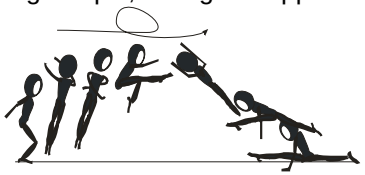
C 487: *1/1 TURN COSSACK JUMP TO SPLIT* **Value 0.7**

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



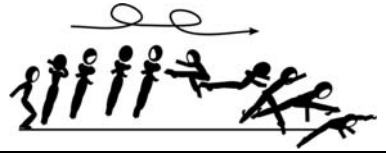
C 488: *1/1 TURN COSSACK JUMP ½ TURN TO SPLIT*
Value 0.8

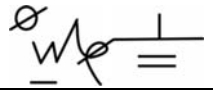
1. A Vertical Jump with a 360° turn into Cossack
2. Then the body makes another 180° turn, inclines and prepares for landing.
3. Landing in Split, facing the opposite direction from the start.



C 489: *1½ TURN COSSACK JUMP ½ TURN TO FRONTAL PRONE SPLIT* **Value 0.9**

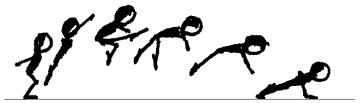
1. A Vertical Jump with a 540° turn into Cossack
2. Then the body makes another 180° turn, inclines and prepares for landing.
3. Landing in frontal prone Split.





C 505: *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.

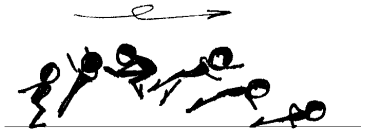


C 506: *½ TURN COSSACK JUMP TO PUSH UP* **Value 0.6**

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

C 507: *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.

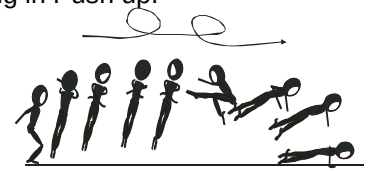


C 509: *1/1 TURN COSSACK JUMP ½ TWIST TO PUSH UP*
(JULIEN) **Value 0.9**

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.

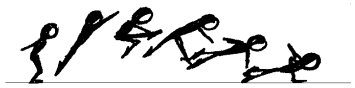
C 510: *1½ TURN COSSACK JUMP ½ TWIST TO PUSH UP*
(ALCAN) **Value 1.0**

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 516: *COSSACK JUMP TO 1 ARM PUSH UP* **Value 0.6**

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



C 517: *½ TURN COSSACK JUMP TO 1 ARM PUSH UP*
Value 0.7

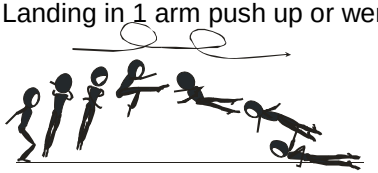
1. A Vertical Jump with a 180° turn into Cossack.
2. Then the body inclines and prepares for landing.
3. Landing in 1 arm push up, facing the opposite direction from the start.

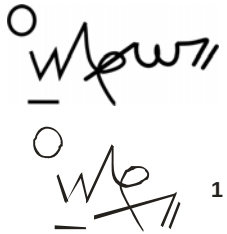
C 518: *½ TURN COSSACK JUMP ½ TWIST TO 1 ARM PU*
Value 0.8

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 520: *1/1 TURN COSSACK JUMP ½ TWIST TO 1 ARM PU OR 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 or wenson

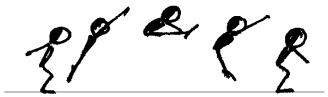




PIKE FAMILY

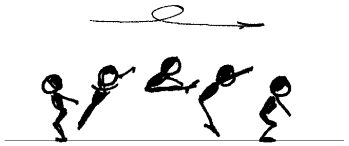
C 544: *PIKE JUMP* **Value 0.4**

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.



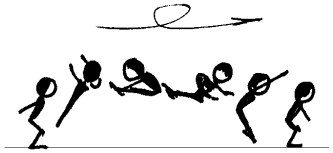
C 545: *½ TURN PIKE JUMP* **Value 0.5**

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



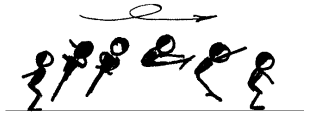
C 546: *½ TURN PIKE JUMP ½ TURN* **Value 0.6**

1. A jump with a 180° turn into Pike.
2. While airborne, the body makes another 180° turn.
3. Landing with feet together



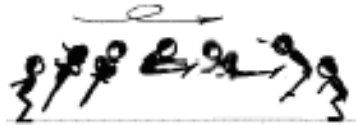
C 547: *1/1 TURN PIKE JUMP* **Value 0.7**

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



C 548: *1/1 TURN PIKE JUMP1/2 TURN* **Value 0.8**

1. A jump with a 360° turn.
2. While airborne show a Pike, then extend with 180° turn.
3. Landing with feet together.

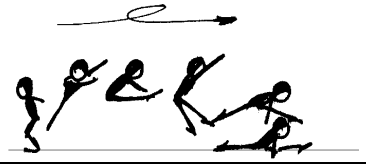


C 555: *PIKE JUMP TO SPLIT* **Value 0.5**

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

C 556: *½ TURN PIKE JUMP TO SPLIT* **Value 0.6**

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



C 557: *½ TURN PIKE JUMP ½ TURN TO SPLIT OR FRONTAL SPLIT* **Value 0.7**

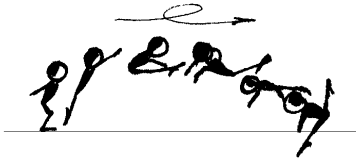
1. A jump with a 180° turn into a Pike.
2. While airborne, the body makes another 180° turn.
3. Landing in Split or frontal split.

C 558: *1/1 TURN PIKE JUMP TO SPLIT OR FRONTAL SPLIT (OR PRONE SPLIT)* **Value 0.8**

1. A jump with a 360° turn into Piked.
2. Then the body inclines and prepares for landing.
3. Landing in Split (sagittal, frontal or prone split)

C 566 PIKE *JUMP ½ TWIST TO FRONTAL SPLIT OR PRONE SPLIT* **Value 0.6**

1. A Pike Jump.
2. While airborne, the body twists 180°, inclines and prepares for landing.
3. Landing in Frontal Split or Frontal Prone Split, facing the opposite direction from the start.

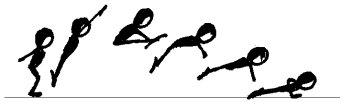


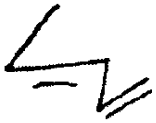
C 567 ½ *TURN PIKE JUMP ½ TWIST TO FRONTAL SPLIT (OR PRONE SPLIT)* **Value 0.7**

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 Frontal Split or Frontal Prone Split.

C 586: *PIKE JUMP TO PUSH UP* **Value 0.6**

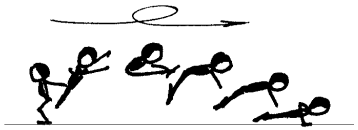
1. A Pike Jump.
2. The body inclines and prepares for landing.
3. Landing in Push up.





C 587: *½ TURN PIKE JUMP TO PUSH UP* **Value 0.7**

1. A jump with a 180° turn into Pike.
2. The body inclines and prepares for landing.
3. Landing in Push up.

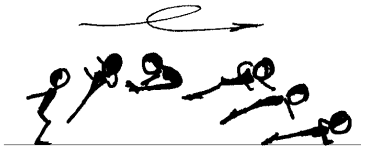


C 597: *PIKE JUMP ½ TWIST TO PUSH UP* **Value 0.7**

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

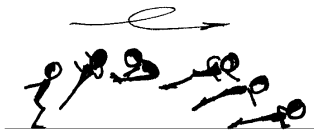
C 598: *1/2 TURN PIKE JUMP 1/2 TWIST TO PUSH UP* **Value 0.8**

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



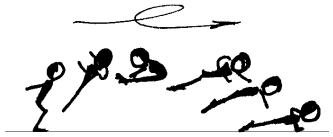
C 600.1: *1/1 TURN PIKE JUMP ½ TWIST TO PUSH UP* **Value 1.0**

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.



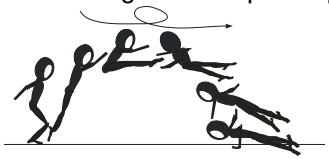
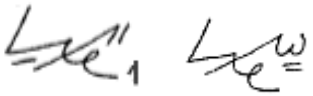
C 600.2: *1 ½ TURN PIKE JUMP ½ TWIST TO PUSH UP*
Value 1.0.

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.



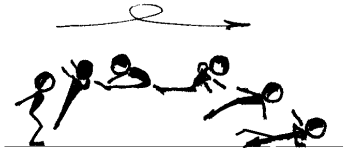
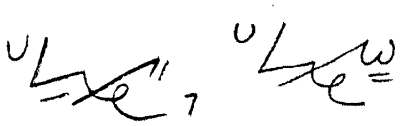

C608. PIKE JUMP ½ TWIST TO 1 ARM PUSH UP OR TO WENSON
Value 0.8

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 609: *½ TURN PIKE JUMP ½ TWIST TO 1 ARM PUSH UP OR TO WENSON*
Value 0.9

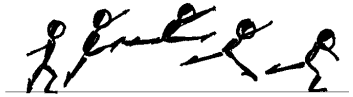
1. A jump with a 180° turn into Pike.
2. While airborne, the body twists another 180°, inclines and prepares for landing.
3. Landing in 1 arm push up or Wenson.

SPLIT FAMILY

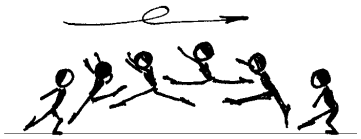
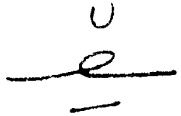
C 623: *SPLIT LEAP* **Value 0.3**

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



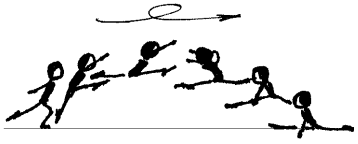
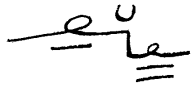

C 624: *SPLIT LEAP ½ TURN* **Value 0.4**

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.

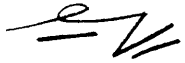
C 625: *SPLIT LEAP ½ TURN TO SPLIT* **Value 0.5**

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

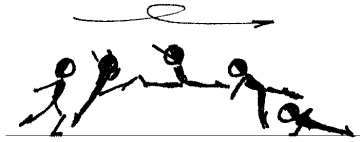
C 635: *SPLIT LEAP TO PUSH UP* **Value 0.5**

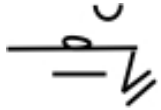
1. A one foot take off Split Leap.
2. While airborne, show a Split with straight legs.
3. Then the body inclines and prepares for landing.
4. Landing in Push up.



C 636: *SPLIT LEAP ½ TURN TO PUSH UP* **Value 0.6**

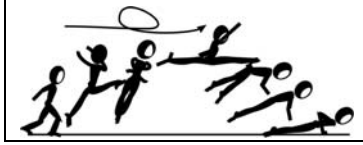
1. A one foot take off Split Leap with a180° turn.
2. While airborne, show a Split with straight legs.
3. Then the body inclines and prepares for landing.
4. Landing in Push up.

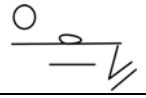




C 638: *1/1 TURN SPLIT LEAP TO PUSH UP* **Value 0.8**

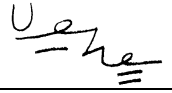
1. A one foot take off Split Leap with a 360° turn.
2. While airborne, show a Split with straight legs.
3. Then the body inclines and prepares for landing.
4. Landing in Push up.





C 646: *½ TURN SPLIT LEAP SWITCH TO SPLIT* **Value 0.6**

1. A one foot take off Leap with a 180° turn into Split.
2. While airborne, the legs switch.
3. Split, facing the opposite direction from the start.

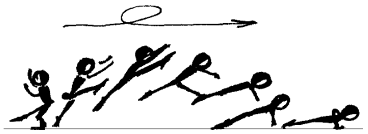


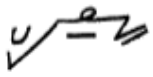
C 655: *KICK SPLIT LEAP TO PUSH UP* **Value 0.5**

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 656: ½ TURN *KICK SPLIT LEAP TO PUSH UP* **Value 0.6**

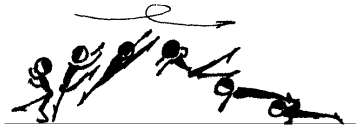
1. A one foot take off with a high leg Kick with a 180° turn.
2. While airborne, show a split straight legs.
3. Landing in Push up.





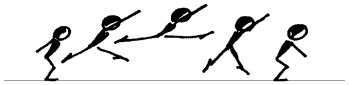
C 657: ½ TURN *KICK SPLIT LEAP ½ TWIST TO PUSH UP* **Value 0.7**

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.



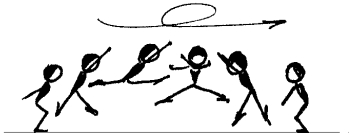
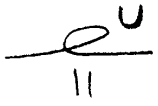
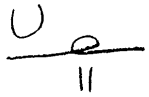

C 663: *SPLIT JUMP* **Value 0.3**

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



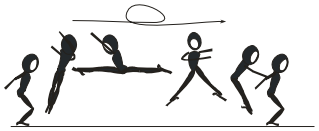
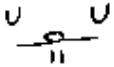

C 664: *SPLIT JUMP ½ TURN OR ½ TURN SPLIT JUMP* **Value 0.4**

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 665: *½ TURN SPLIT JUMP ½ TURN* **Value 0.5**

1. A jump with a 180° turn into a Split
2. While airborne the body makes another 180° turn.
3. Landing with feet together.

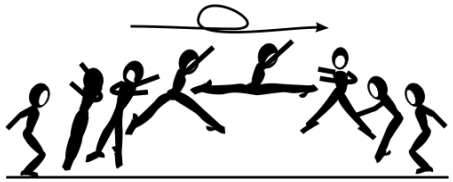
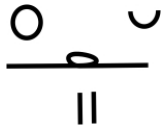



C 666: 1/1 TURN SPLIT JUMP **Value 0.6**

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.

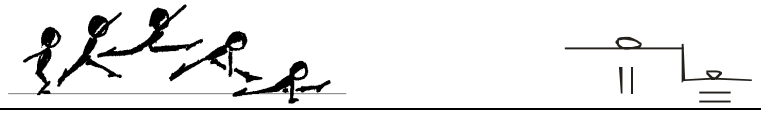

C 667: 1/1 TURN SPLIT JUMP ½ TURN **Value 0.7**

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 674: *SPLIT JUMP TO SPLIT* **Value 0.4**

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



C 675: *½ TURN SPLIT JUMP TO SPLIT* **Value 0.5**

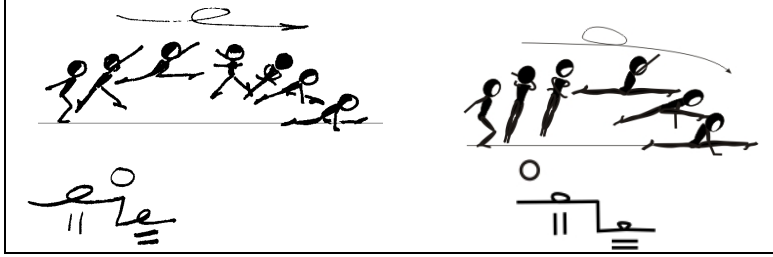
1. A jump with a 180° turn into a Split.
2. The body inclines and prepares for landing.
3. Landing in Split, facing the opposite direction from the start.

C 676: *½ TURN SPLIT JUMP ½ TURN TO SPLIT* **Value 0.6**

1. A jump with a 180° turn into a Split
2. While airborne the body makes another 180° turn, inclines and prepares for landing.
3. Landing in Split.

C 677: *SPLIT JUMP 1/1 TURN TO SPLIT* *OR 1/1 TURN SPLIT JUMP TO SPLIT* **Value 0.7**

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.

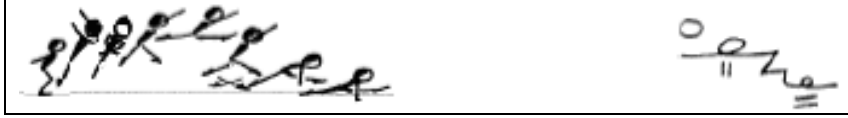


C 685: *SPLIT JUMP SWITCH TO SPLIT* **Value 0.5**

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

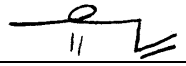
C 688: *1/1 TURN SPLIT JUMP SWITCH TO SPLIT* **Value 0.8**

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.



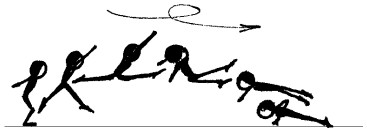
C 695: *SPLIT JUMP TO PUSH UP* **Value 0.5**

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



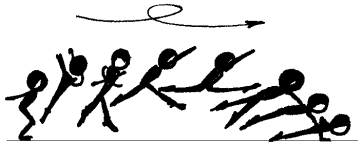
C 696: *SPLIT JUMP ½ TURN TO PUSH UP* **Value 0.6**

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 698: *1/1 TURN SPLIT JUMP TO PUSH UP* **Value 0.8**

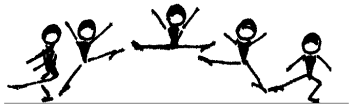
1. A jump with a 360° turn into Split.
2. Then the body inclines and prepares for landing.
3. Landing in Push up.



FRONTAL SPLIT FAMILY

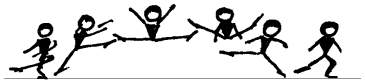
C 703: *FRONTAL SPLIT LEAP* **Value 0.3**

1. A one foot take off leap moving laterally.
2. While airborne show a Frontal Split with legs straight.
3. Land on the leading leg.



C 704: *FRONTAL SPLIT LEAP TO STRADDLE* **Value 0.4**

1. A one foot take off to a Frontal Split Leap.
2. While airborne the body changes to show a Straddle.
3. Land on the leading leg.

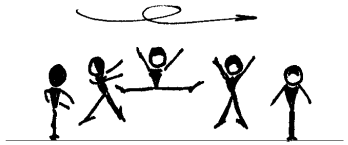


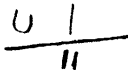
C 713: *FRONTAL SPLIT JUMP* **Value 0.3**

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.

C 714: *½ TURN FRONTAL SPLIT JUMP* **Value 0.4**

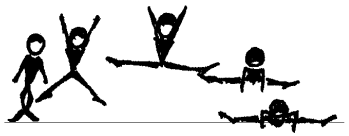
1. A two-foot take off jump with a 180° turn.
2. While airborne show a Frontal Split.
3. Landing with feet together.

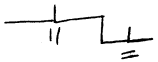




C 724: *FRONTAL SPLIT JUMP TO FRONTAL SPLIT (OR PRONE SPLIT)* **Value 0.4**

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

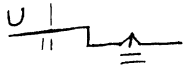




C 725: *½ TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT OR PRONE SPLIT*

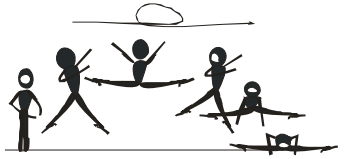
Value 0.5

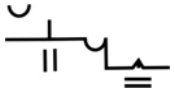
1. A jump.
2. A 180° turn into a Frontal Split.
3. Landing in Frontal Prone Split.



C 726: *½ TURN FRONTAL SPLIT JUMP ½ TURN TO FRONTAL SPLIT OR PRONE SPLIT* **Value 0.6**

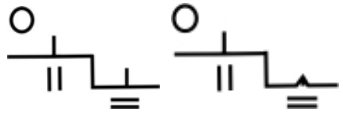
1. A jump with a 180° turn into a Frontal Split.
2. While airborne, the body makes another 180° turn.
3. Landing in Frontal Prone Split.





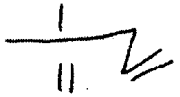
C 727: *1/1 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT OR PRONE SPLIT* **Value 0.7**

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



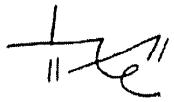
C 735: *FRONTAL SPLIT JUMP TO PUSH UP (SHUSHUNOVA)* **Value 0.5**

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



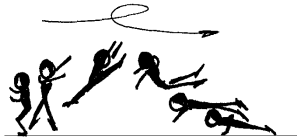
C 736: *FRONTAL SPLIT JUMP ½ TWIST TO PUSH UP (SHUSHUNOVA ½ TWIST)* **Value 0.6**

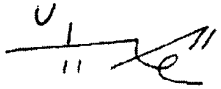
1. A Frontal Split Jump.
2. While airborne, the body twists 180°, inclines and prepares for landing.
3. Landing in Push up, facing the opposite direction from the start.



C 737: *½ TURN FRONTAL SPLIT JUMP 1/2 TWIST TO PU* **Value 0.7**

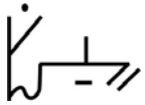
1. A 180° turn Frontal Split Jump.
2. While airborne, the body twists another 180°, inclines and prepares for landing.
3. Landing in Push up.





C 746: *FREE SUPPORT FRONTAL BALANCE TO FRONTAL SPLIT JUMP TO PUSH UP (PARK)* **Value 0.6**

1. A Free Support Frontal Balance.
2. Jump from the supporting leg and, while airborne, show a Frontal Split.
3. Then the body inclines and prepares for landing.
4. Landing in Push up.



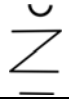
SWITCH SPLIT FAMILY

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.

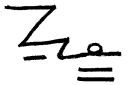
C 755: *SWITCH SPLIT LEAP ½ TURN* **Value 0.5**

1. A one-foot take off Leap.
2. While airborne, the legs switch to show a Split.
3. 180^0 Turn.
4. Land on the foot of the leading leg.



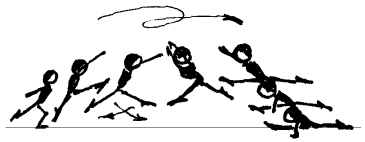
C 765: *SWITCH SPLIT LEAP TO SPLIT* **Value: 0.5**

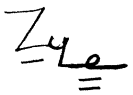
1. A one-foot take off Switch Split Leap.
2. Then the body inclines and prepares for landing.
3. Landing in Split.



C 766: *SWITCH SPLIT LEAP ½ TURN TO SPLIT* **Value: 0.6**

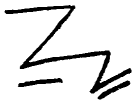
1. A one-foot take off Switch Split Leap.
2. While airborne, the body turns 180°.
3. Then the body inclines and prepares for landing
4. Landing in Split, facing the opposite direction from the start.





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.



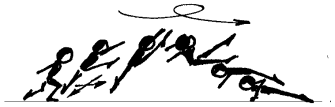
SCISSORS KICK FAMILY

C 782: *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.

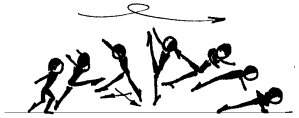
C 795: *SCISSORS KICK ½ TWIST TO PUSH UP* **Value 0.5**

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 796: *½ TURN SCISSORS KICK ½ 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.



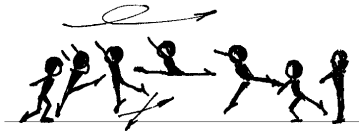
C 813: *DOUBLE FAN KICK* **Value 0.3**

1. From standing, one leg crosses in front of the support leg, rotates full circle with a straight leg in front of the body.
2. Then the supporting leg rotates full circle simultaneously turning 90° before returning to the starting.
3. Both legs must rotate above shoulder height while maintaining a body vertical to the floor.
4. The path of both feet must show complete full circles.
5. Landing in Land on one leg.

SCISSORS LEAP FAMILY

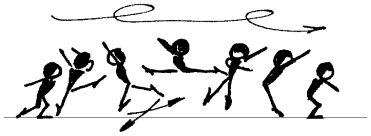
C 825: *SCISSORS LEAP ½ TURN* **Value: 0.5**

1. A one foot take off Leap where the body simultaneously turns 180°.
2. While airborne the legs switch s in order to show a Split.
3. Land on one Leg.



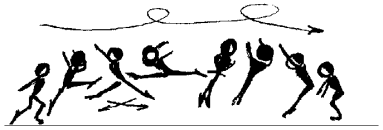
C 826: *SCISSORS LEAP 1/1 TURN* **Value: 0.6**

1. A one foot take off Leap where the body simultaneously turns 360°.
2. While airborne legs switch s in order to show a Split.
3. Land on two feet in the same direction from the start.



C 828: *SCISSORS LEAP ½ TURN 1/1 TURN* **Value 0.8**

1. A one foot take off Leap where the body simultaneously turns 180°.
2. While airborne legs switch s in order to show a Split.
3. The body then turns 360°.
4. Land on Two feet.

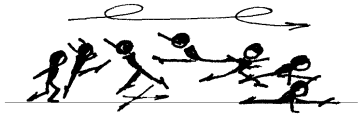


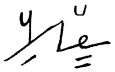
C 836: *SCISSORS LEAP ½ TURN TO SPLIT*
OR FRONTAL SPLIT **Value 0.6**

1. A one foot take off Scissors Leap 180° turn.
2. Then the body inclines and prepares for landing.
3. Landing in Split or frontal split.

C 837: *SCISSORS LEAP ½ TURN ½ TURN TO SPLIT*
OR FRONTAL SPLIT **Value 0.7**

1. A one- foot take off Scissors Leap 360° turn.
2. Then the body inclines and prepares for landing.
3. Landing in Split or Frontal Split.



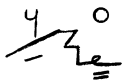


C 847: *SCISSORS LEAP ½ TURN SWITCH SPLIT LEAP*
TO SPLIT (MARCHENKOV) **Value 0.7**

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 850: *SCISSORS LEAP ½ TURN SWITCH SPLIT LEAP 1/1 TURN TO SPLIT (MARCHENKOV FULL)* **Value 1.0**

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 makes another 360° turn (while legs switch again).
4. Then the body inclines and prepares for landing.
5. Landing in Split.



C 857: *SCISSORS LEAP ½ TURN TO PUSH UP* **Value 0.7**

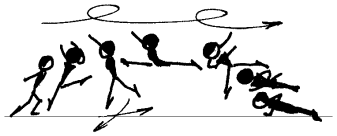
1. A one foot take off Scissors Leap 180° turn.
2. Then the body inclines and prepares for landing.
3. Landing in Push up.

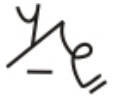
C 858: *SCISSORS LEAP ½ TURN ½ TWIST TO PUSH UP* **Value 0.8**

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

C 860: *SCISSORS LEAP ½ TURN 1/1 TWIST TO PUSH UP (NEZEZON)* **Value 1.0**

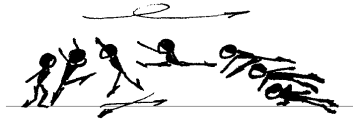
1. A one -foot take off Scissors Leap 180° turn.
2. While airborne, the body twists another 360°, inclines and prepares for landing.
3. Landing in Push up, facing the opposite direction from the start.





C 868: *SCISSORS LEAP ½ TURN TO 1 ARM PUSH UP* **Value 0.8**

1. A one -foot take off Scissors Leap 180° turn.
2. Then the body inclines and prepares for landing.
3. Landing in 1 arm push up.



3. SPECIFIC ERRORS FOR EXECUTION

	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	FALL 0.5
UNCONTROLLED LANDING	X	X	X	
ALL JUMPS LANDING IN 1 OR 2 FEET TOUCHING THE FLOOR WITH ANY BODY PART OTHER THAN FEET OR FOOT				X

4. MINIMUM REQUIREMENTS FOR DIFFICULTY

FOR ALL JUMPS AND LEAPS FAMILIES (except Tuck Jumps, Free Fall & Gainer)

Legs must be in horizontal position (parallel to the floor).

FOR ALL JUMPS AND LEAPS FAMILIES

Missed turns 90^0 or more (till 180^0) will reduce the difficulty value by **0.1 point.**

AIR TURN

Missed turns **90° or more (till 180^0)** will reduce the difficulty value **by 0.1 point**

FOR TUCK JUMPS

Airborne legs: knees at waist level at least.

FOR GAINER, FREE FALL & TAMARO

Hands and feet must touch the floor at the same time.

DOUBLE FAN KICK

The legs have to show full circles close to the chest

SCISSORS KICK AND KICK SPLIT LEAP

The leading leg must be in horizontal position, at least in the air, parallel to the floor

FOR ALL JUMPS FINISHING IN WENSON

The “Wenson Shape” must be shown immediately at the moment of the landing.

The forward leg must be in support on the upper arm immediately at the moment of the landing.

GROUP D: BALANCE AND FLEXIBILITY

The families included in this group are:

1. Turn
2. Balance
3. High Leg Kicks
4. Sagital Split
5. Frontal Split
6. Illusion
7. Capoeira

1. GENERAL DESCRIPTION:

A correct alignment must be used all skills.

Body shape must be clearly recognizable.

Legs must be straight.

All exercises requiring turns or twists must demonstrate complete rotations.

All elements, a full split (180°) must be shown during the movement.

Turns on the ball of the foot are completed when the heel of the turning foot touches the floor.

CAPOEIRA : From optional or a seated , one leg bent, one leg straight, kick the straight leg to the shoulder and simultaneously push on the bent leg to arrive in one arm support, showing a split . The torso alignment must go below the vertical. The position of the free arm is optional.

2. SPECIFIC DESCRIPTION

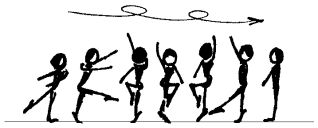
TURN FAMILY

D 102: *1/1 TURN* **Value 0.2**

1. Balancing 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 103: *1 ½ TURN* **Value 0.3**

1. Balancing on one leg.
2. A 540° turn is performed.
3. Optional placement of the free leg and arms.
4. Standing on one or both legs.



D 104: *2/1 TURN (OR MORE)* **Value 0.4**

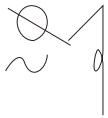
1. Balancing on one leg.
2. Two complete turns (720°) are performed.
3. Optional placement of the free leg and arms.
4. Standing on one or both legs.

D 114: *1/1 TURN TO VERTICAL SPLIT* **Value 0.4**

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


D 115: *1 ½ TURN TO VERTICAL SPLIT* **Value 0.5**

1. Standing on one leg.
2. 1 ½ turn (540°) is performed.
3. Vertical Split.

D 116: *2/1 TURN TO VERTICAL SPLIT* **Value 0.6**

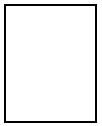
1. Standing on one leg.
2. 2/1 full turns (720°) are performed.
3. Vertical Split


D 125: *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

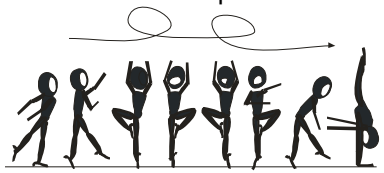

D 126: *1 ½ TURN TO FREE VERTICAL SPLIT* **Value 0.6**

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

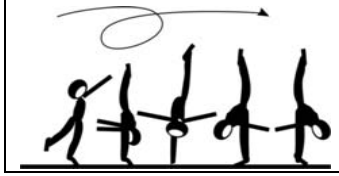
D 127: *2/1 TURN TO FREE VERTICAL SPLIT* **Value 0.7**

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




D 136: *1/1 TURN ON FREE VERTICAL SPLIT* **Value 0.6**

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




BALANCE FAMILY

D 141: *SAGITTAL BALANCE* — Value 0.1

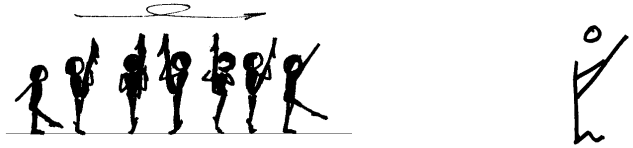
1. A Balance Hold for 2 seconds where one leg is lifted towards the shoulder and is supported by the hands.
2. The support leg and lifted leg must be straight.
3. The heel of the lifted foot must be above shoulder height.
4. Standing on one or both legs.

D 142: FREE SUPPORT SAGITTAL BALANCE — Value 0.2

1. A Balance Hold for 2 seconds where one leg is lifted towards the shoulder without the hand touching the lifted leg.
2. The support leg and lifted leg must be straight.
3. The heel of the lifted foot must be above shoulder height.
4. Standing on one or both legs.

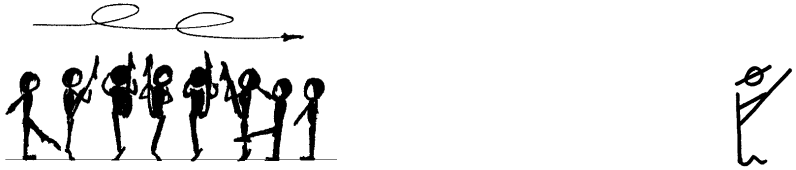
D 144: *BALANCE 1/1 TURN* — Value 0.4

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 360° turn must be performed.
3. Optional placement of the free arm.
4. Standing on one or both legs.



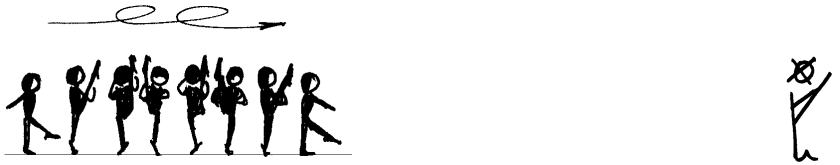
D 145: *BALANCE 1 ½ TURN* — Value 0.5

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



D 146: *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. A complete 720° turn must be performed.
3. Optional placement of the free arm.
4. Standing on one or both legs.



D 151: *FRONTAL BALANCE* — Value 0.1

1. A Balance where one leg is lifted laterally towards the head and is supported by the hands.
2. The support leg and lifted leg must be straight.
3. The heel of the lifted foot must be above shoulder height.
4. This skill must be held for 2 seconds.
5. Standing on one or both legs.

D 152: *FREE SUPPORT FRONTAL BALANCE* **Value 0.2**

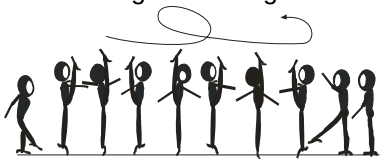
1. A Balance where one leg is lifted laterally towards the head without the hands touching the lifted leg.
2. The support leg and lifted leg must be straight.
3. The heel of the lifted foot must be above shoulder height.
4. This skill must be held for 2 seconds.
5. Standing on one or both legs.

D 155: *FREE SUPPORT BALANCE 1/1 TURN SAGITTAL (Or FRONTAL)* **Value 0.5**

1. Standing from one leg.
2. A full turn (360°) in Free Support Balance must be performed.
3. Standing on one leg.

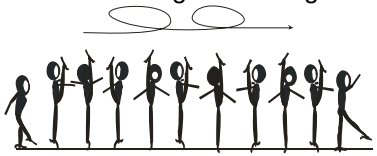
D 156: *FREE SUPPORT BALANCE 1 ½ TURN SAGITAL (OR FRONTAL)* **Value 0.6**

1. Standing from one leg.
2. 1 ½ turn (540°) in Free Support Balance must be performed.
3. Standing on one leg.



D 157: FREE SUPPORT BALANCE 2/1 TURN SAGITAL (OR FRONTAL) **Value 0.7**

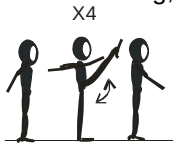
1. Standing from one leg.
2. 2/1 turn (720°) in Free Support Balance must be performed.
3. Standing on one leg.

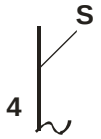


HIGH LEG KICKS FAMILY

D 171 *FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS (TOE AT SHOULDER HEIGHT)* **Value 0.1**

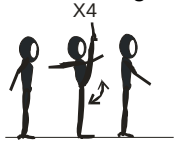
1. Standing, feet together.
2. Four alternative Sagittal High leg Kicks, toe at shoulder height
3. Standing, feet together, optional arms.

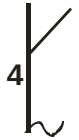




D 172 FOUR *(4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL* **Value 0.2**

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

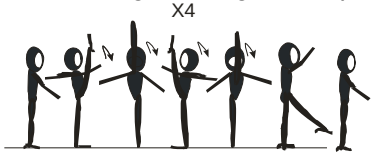




D 173 FOUR *(4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL 1/1 TURN* **Value 0.3**

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.

X4



D 174 FOUR *(4) CONSECUTIVE SAGITAL 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.

X4

SPLIT FAMILY

D 181: *SPLIT* **Value 0.1**

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

D 182: *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 183: *FREE SUPPORT VERTICAL SPLIT* **Value 0.3**

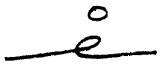
1. While one leg supports the body, the other leg is lifted 180° to a Vertical Split.
2. Hands do not touch the floor with the placement of the hands being optional.
3. Head, trunk and leg are all alignment.

D 192: *SUPINE SPLIT* **Value 0.2**

1. The body is n extended supine.
2. One leg lifts towards the head and over the torso close to the chest.
3. The arms are extended over the head holding the lifted leg.
4. Both legs are straight, showing a full Split supine.

D 193: *SPLIT ROLL* **Value 0.3**

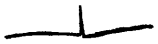
1. From a Split, the torso is folded forward and the arms are extended holding the front leg.
2. The body then rolls laterally 360° on the floor.

FRONTAL SPLIT FAMILY

D 201: *FRONTAL SPLIT* **Value 0.1**

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

D 202: *FRONTAL VERTICAL SPLIT* **Value 0.2**

1. While one leg supported the body, the other leg is lifted 180 degrees laterally to show a frontal vertical split.
2. One hand touches the floor beside the supporting foot.
3. The body is facing forward in the frontal plane with the hand on one side of the leg and the trunk and leg alignment.


D 203: *FREE SUPPORT FRONTAL VERTICAL SPLIT*

Value 0.3

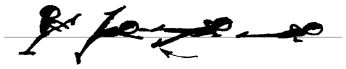
1. While one leg supports the body, the other leg is lifted 180° laterally to show a frontal vertical split.
2. Hands do not touch the floor with the placement of the hands being optional.
3. The body is facing forward in the frontal plane with the head on one side of the leg, with the trunk and leg in alignment.


D 211: *FRONTAL PRONE SPLIT* **Value 0.1**

1. Frontal split.
2. The torso folds forward until the chest rests on the floor.


D 213: *SPLIT THROUGH (PANCAKE)* **Value 0.3**

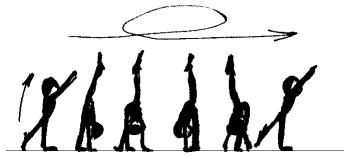
1. Frontal split
2. The torso fold forward until the chests is on the floor.
3. The legs continue the rotation at the hip joint until the body is n extended prone.

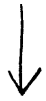



ILLUSION FAMILY

D 184: *ILLUSION* — Value 0.4

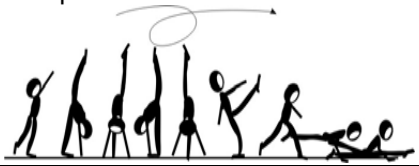
1. From a standing position, feet together, one leg is lifted upward to initiate a 360° vertical circle.
2. Simultaneously the body rotates and turns 360° on the supporting leg. One hand touches the floor, beside the supporting foot.
3. The lifted leg comes down to the starting.
4. Standing on one leg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

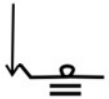




D 185: *ILLUSION TO SPLIT* — Value 0.5

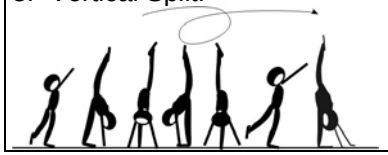
1. From a standing position, feet together, one leg is lifted upward to initiate a 360° vertical circle.
2. Simultaneously the body rotates and turns 360° on the supporting leg. One hand touches the floor, beside the supporting foot.
3. The lifted leg comes down into a split without the foot touching the floor.
4. Split.





D 186: *ILLUSION TO VERTICAL SPLIT* — Value 0.6

1. From standing position, 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.

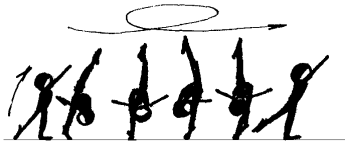


D 187: *ILLUSION TO FREE VERTICAL SPLIT* — Value 0.7

1. From standing position, 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 195: *FREE ILLUSION* — Value 0.5

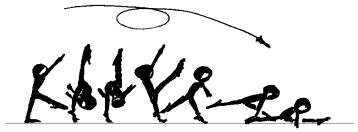
1. From standing position, feet together, one leg is lifted upward to initiate a 360° vertical circle.
2. Simultaneously the body rotates and turns 360° on the supporting leg. Hands do not touch the floor with the placement of the hands being optional.
3. The lifted leg comes down to the starting.
4.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



D 196: *FREE ILLUSION TO SPLIT (OR PRONE SPLIT)*

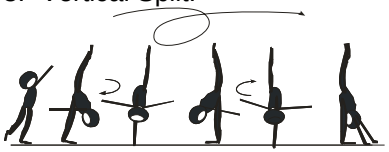
Value 0.6

1. From a Free Support Illusion (360°).
2. The lifted leg comes directly down into a Split or Prone Split without the foot touching the floor.
3. Split.



D 197 *FREE ILLUSION TO VERTICAL SPLIT* **Value 0.7**

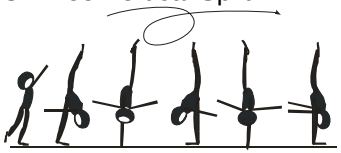
1. Standing on one leg.
2. Perform a Free Support Illusion (360°).
3. Vertical Split.



D 198: *FREE ILLUSION TO FREE VERTICAL SPLIT*

Value 0.8

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



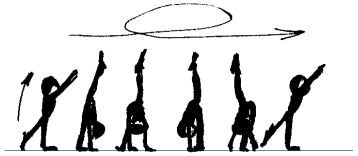
D 200: *FREE ILLUSION TO 1/1 TURN IN FREE SUPPORT VERTICAL SPLIT*

Value 1.0

1. Standing on one leg.
2. Perform a Free Support Illusion (360°).
3. Free Vertical Split
4. A full turn (360^0) is performed

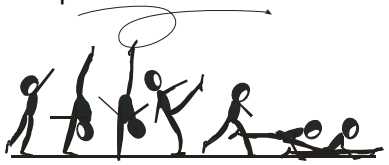
D 205: *DOUBLE ILLUSION* **Value 0.5**

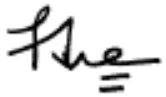
1. Standing on one leg.
2. Perform an illusion (360°) linked with a second Illusion.
3. Standing on one leg or feet together.



D 206: *DOUBLE ILLUSION TO SPLIT* **Value 0.6**

1. Standing on one leg.
2. Perform an illusion (360°) linked with a second Illusion.
3. The lifted leg comes directly down into a split without the foot touching the floor.
4. Split.

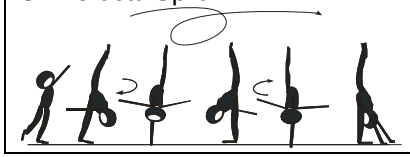




D 207: DOUBLE *ILLUSION TO VERTICAL SPLIT*

Value 0.7

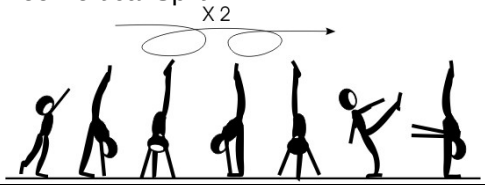
1. Standing on one leg.
2. Perform an illusion (360°) linked with a second Illusion
3. Vertical Split



D 208: *DOUBLE ILLUSION TO FREE VERTICAL SPLIT*

Value 0.8

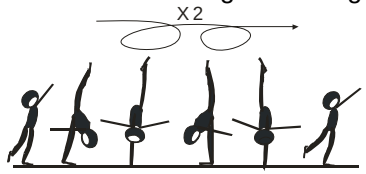
1. Standing on one leg.
2. Perform an illusion (360°) linked with a second Illusion
3. Free Vertical Split



D 216: *FREE DOUBLE ILLUSION*

Value 0.6

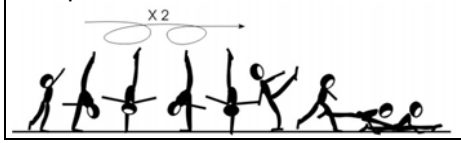
1. Standing on one leg.
2. Perform a Free Support Illusion (360°) linked with a second Free Support Illusion.
3. Land on one leg or feet together.

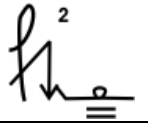


D 217: *FREE DOUBLE ILLUSION TO SPLIT*

Value 0.7

1. Standing on one leg.
2. Perform a Free Support Illusion (360°) linked with a second Free Support Illusion
3. The lifted leg comes directly down into a split without the foot touching the floor
4. Spilt.

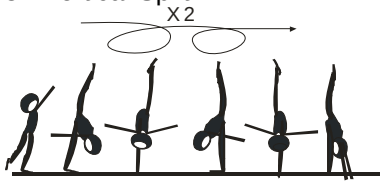


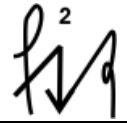


D 218: FREE *DOUBLE ILLUSION TO VERTICAL SPLIT*

Value 0.8

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

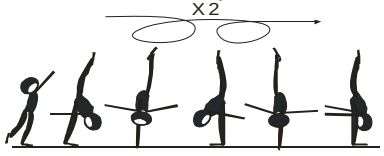




D 219 *FREE DOUBLE ILLUSION TO FREE VERTICAL SPLIT*

Value 0.9

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



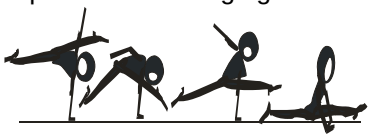
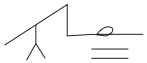
CAPOEIRA FAMILY

D 222: *CAPOEIRA* Value 0.2

1. Perform a Capoeira, showing a split in one arm support.
2. Optional ending position

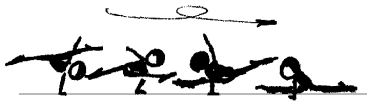

D 223: CAPOEIRA TO SPLIT Value 0.3

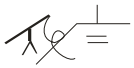
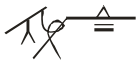
1. Perform a Capoeira, showing a split on one straight arm support.
2. Split without changing the orientation.

D 224: *CAPOEIRA 1/2 TWIST TO SPLIT* Value 0.4

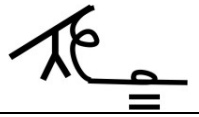
1. Capoeira.
2. Legs switch s and go into a split while the body is turning 180°, changing the direction.
3. Split (sagittal, frontal or prone split).



D 225: *CAPOEIRA 1/1 TWIST TO SPLIT* Value 0.5

1. Capoeira.
2. Legs switch and go into a split while the body is twisting 360°, changing the direction.
3. Split (sagittal, frontal or prone split).

D 234: *CAPOEIRA SWITCH TO SPLIT* Value 0.4

1. Capoeira.
2. Legs swing to switch s and go into a split on the floor, without changing the direction.
3. Split.


3. SPECIFIC ERRORS FOR EXECUTION

	SMALL 0.1	MEDIUM 0.2	LARGE 0.3	UNACCEPTABLE 0.5
Inability to hold the balance for 2 seconds for non international events (D 141, 142, 151, 152)				X
If Hips (Pelvis) are lifted in the Pancake	X	X	X	
Inability to complete the rotation in the vertical plane with the lifted leg (Illusion)	X	X	X	
Hopping during turns or not on the ball of the foot		X		
For Illusion and turns to vertical split, the foot is off the floor in the vertical split position				X

4. MINIMUM REQUIREMENTS FOR DIFFICULTY

FOR ALL ELEMENTS IN GROUP D

The angle between legs must be minimum 170°

(except D102, D103, D104)

ALL ELEMENTS must fulfill the respective minimum requirements for the involved movements

TURN & BALANCE FAMILIES

All turns must be on the ball of the foot without losing contact with the floor

Missed turns 90° or more (till 180^0) will reduce the difficulty value by 0.1 point.

ILLUSION FAMILY

The rotation of the free leg must be completed vertical plane

The elements must be performed without extra turn (90^o or more).

ELEMENTS IN VERTICAL SPLIT POSITION

The foot of the supported leg in the vertical split position, must stay in contact with the floor.

BALANCE ELEMENTS: D141, D142, D151 & D152

Competitions for Age Group: These elements must be held for 2 seconds.

FÉDÉRATION INTERNATIONALE DE GYMNASTIQUE

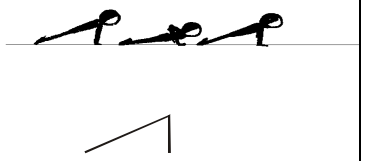
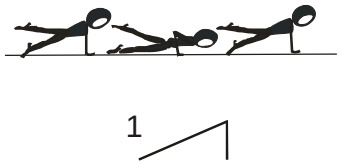
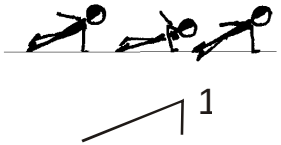
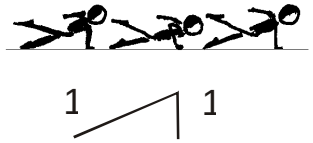
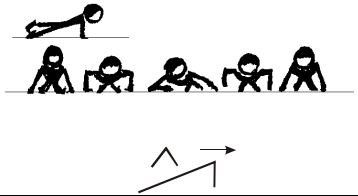
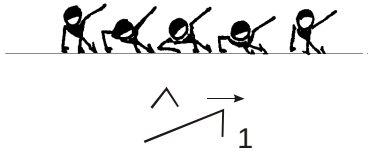
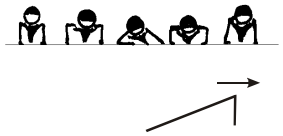
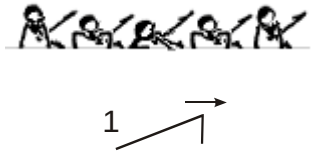
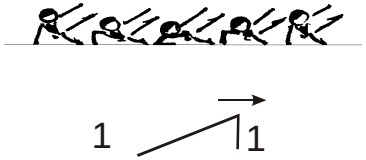
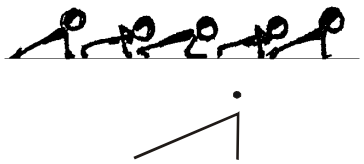
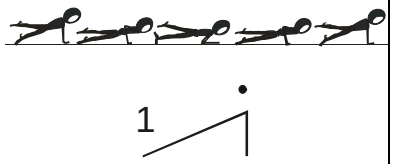
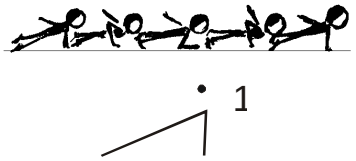
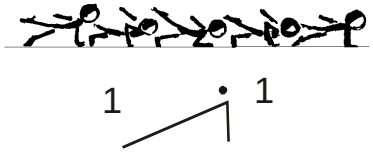
FONDEE EN 1881

AEROBIC GYMNASTICS
Code of Points 2009 – 2012

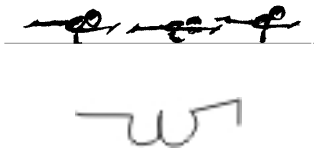
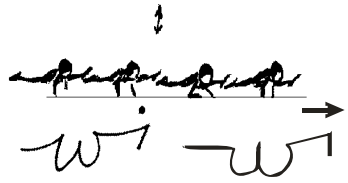
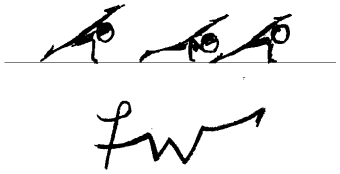
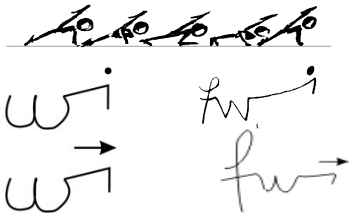
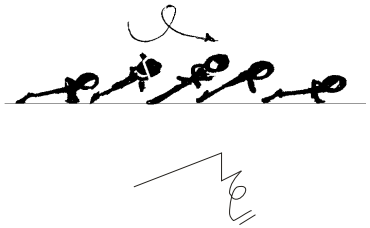
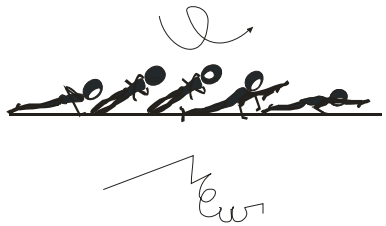
APPENDIX III
March 2009

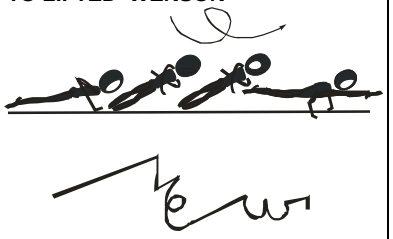
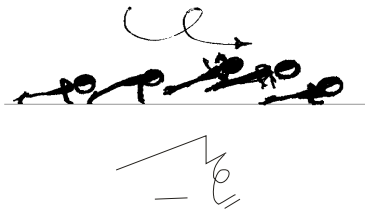
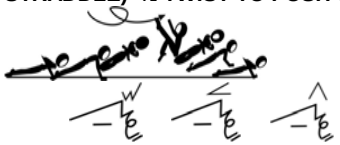
DIFFICULTY TABLES / Element Pool & Values

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

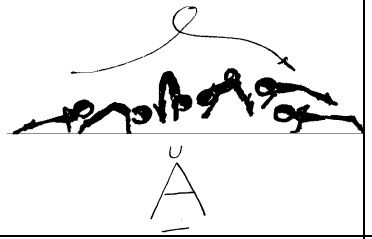
0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : *PUSH UP FAMILY*				
A 101 PUSH UP 	**A 102 1 LEG PUSH UP** 	**A 103 1 ARM PUSH UP** 	**A 104 1 ARM 1 LEG PUSH UP** 	
	A 112 STRADDLE LATERAL PUSH UP 		**A 114 1 ARM STRADDLE LATERAL PUSH UP** 	
	A 122 LATERAL PUSH UP 	**A 123 1 LEG LATERAL PUSH UP** 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

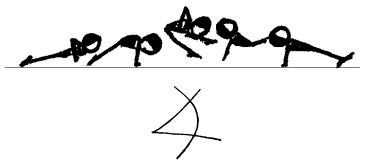
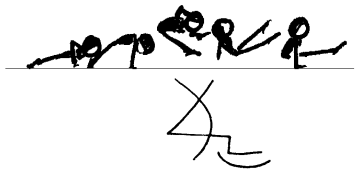
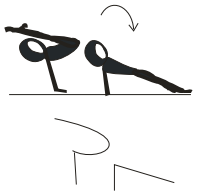
0.6	0.7	0.8	0.9	1.0

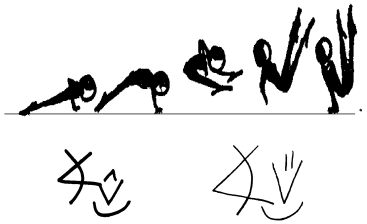
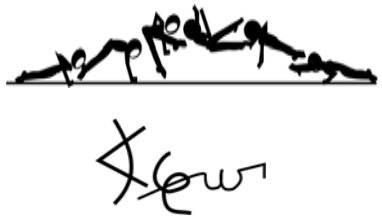
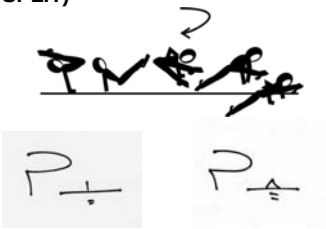
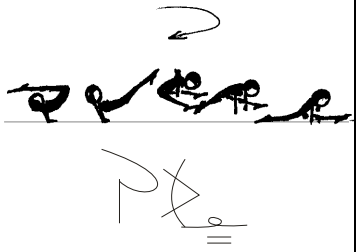
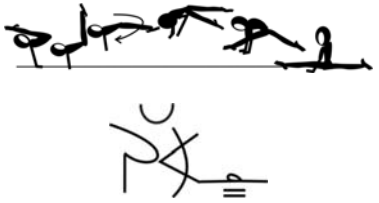
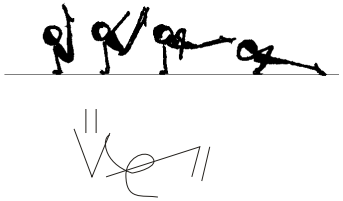
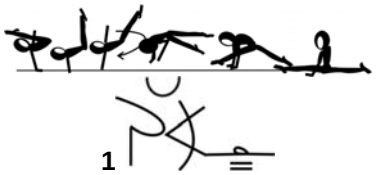
0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : *WENSON PUSH UP & PLIO PUSH UP FAMILIES*				
		A 143 WENSON PUSH UP 	**A 144 LIFTED WENSON PUSH UP** 	**A 145 LIFTED WENSON HINGE PUSH UP OR LATERAL PUSH UP** 
		A 153 FREE SUPPORT WENSON PUSH UP 	**A 154 WENSON OR FREE SUPPORT WENSON HINGE PUSH UP OR LATERAL PUSH UP** 	
			A 164 PLIO PUSH UP 1/1 TWIST TO PUSH UP 	**A 165 PLIO PUSH UP 1/1 TWIST TO WENSON** 
		A 173 PLIO PUSH UP AIRBORNE 		

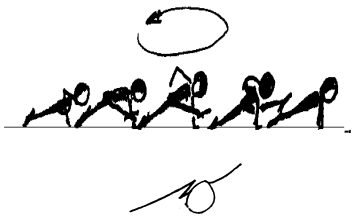
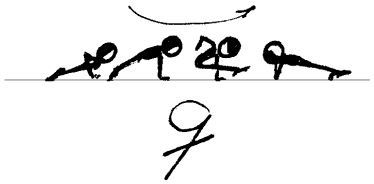
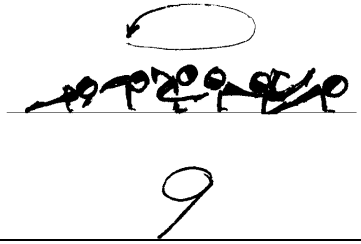
0.6	0.7	0.8	0.9	1.0
A 166 PLIO PUSH UP 1/1 TWIST TO LIFTED WENSON 				
	A 177 PLIO PUSH UP 1/1 TWIST AIRBORNE TO PUSH UP 	**A 178.1 PLIO PUSH UP 1/1 TWIST AIRBORNE TO 1 ARMPUSH UP OR WENSON**  **A 178.2 PLIO PUSH UP 1/2 TWIST AIRBORNE COSSACK (OR PIKE OR STRADDLE) ½ TWIST TO PUSH UP** 		

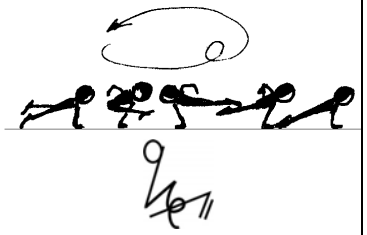
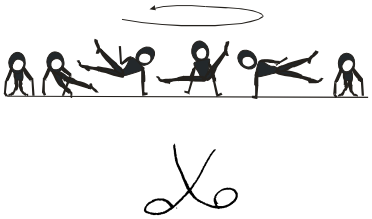
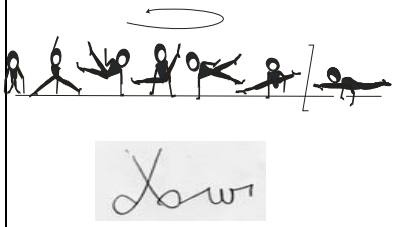
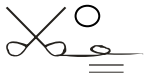
0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : *A-FRAME*				
				A 185 EXPLOSIVE A-FRAME OR WENSON PU EXPLOSIVE A-FRAME 

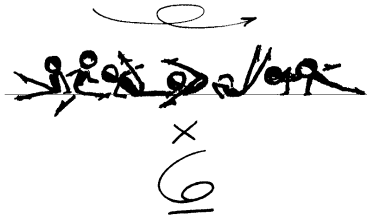
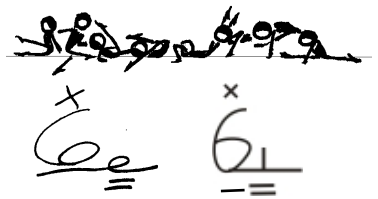
0.6	0.7	0.8	0.9	1.0
A 186 EXPLOSIVE A-FRAME TO WENSON 	**A 187 EXPLOSIVE A-FRAME 1/2 TURN** 	**A 188 EXPLOSIVE A-FRAME 1/2 TURN TO WENSON OR WENSON PU EXPLOSIVE A-FRAME 1/2 TURN TO WENSON** 	**A 189 EXPLOSIVE A-FRAME 1/2 TURN TO LIFTED WENSON** 	
	A 197 EXPLOSIVE A-FRAME FROM 1 ARM 	**A 198 EXPLOSIVE A-FRAME TO WENSON FROM 1 ARM** 		

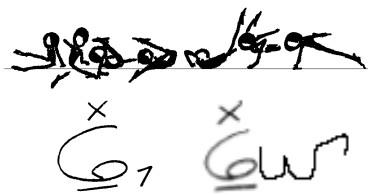
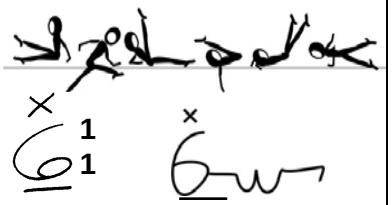
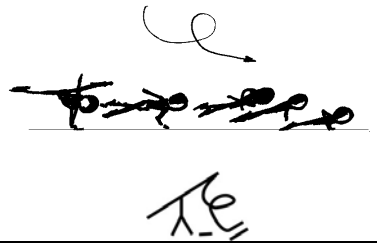
0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : *CUTS, V & HIGH V SUPPORT FAMILIES*				
			A 224 STRADDLE CUT 	**A 225 STRADDLE CUT TO L-SUPPORT** 
	A 232 HIGH V SUPPORT TO BACK SUPPORT 			

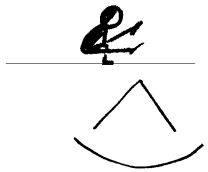
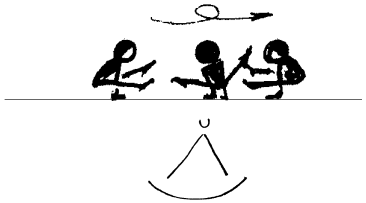
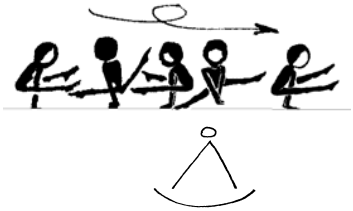
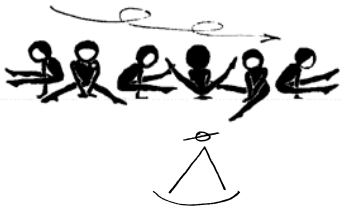
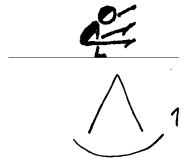
0.6	0.7	0.8	0.9	1.0
A 226 STRADDLE CUT TO STRADDLE V-SUPPORT (or TO V-SUPPORT) 			**A 229 STRADDLE CUT 1/2 TWIST TO PUSH UP** 	**A 230 STRADDLE CUT 1/2 TWIST TO WENSON** 
A 236 HIGH V-SUPPORT TO FRONTAL SPLIT (OR PRONE SPLIT) 	**A 237 HIGH V-SUPPORT REVERSE CUT TO SPLIT** 	**A 238 HIGH V-SUPPORT REVERSE CUT ½ TWIST TO FRONTAL PRONE SPLIT** 	**A 239 HIGH V-SUPPORT REVERSE CUT ½ TURN TO SPLIT** 	**A 240 HIGH V-SUPPORT, REVERSE STRADDLE CUT TO PUSH UP (SALVAN)** 
A 246 V-SUPPORT ½ TWIST TO PUSH UP 	**A 247 HIGH V-SUPPORT ½ TWIST TO PUSH UP** 	**A 248 HIGH V-SUPPORT ½ TWIST TO WENSON** 		**A 250 1 ARM HIGH V-SUPPORT REVERSE CUT ½ TURN TO SPLIT**  1

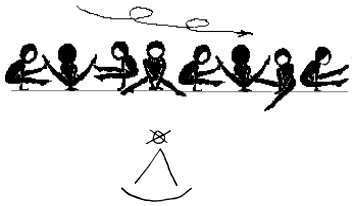
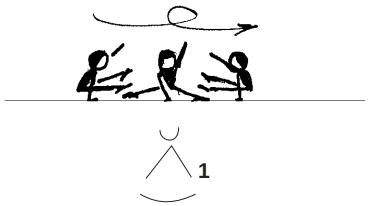
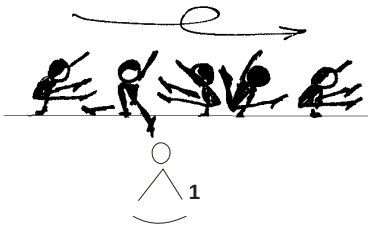
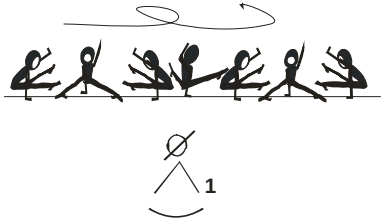
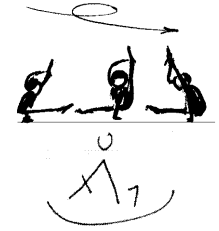
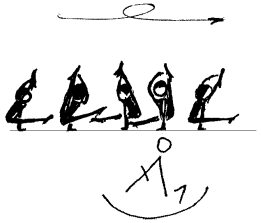
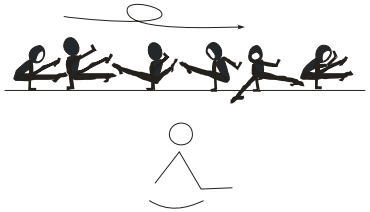
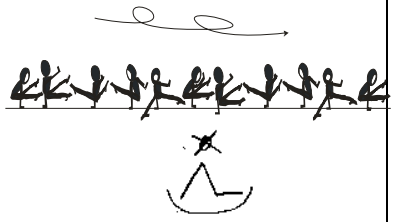
0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : *LEG CIRCLE & FLAIR FAMILIES*				
A 261 FROM PUSH UP SINGLE LEG CIRCLE 		**A 263 DOUBLE LEG 1/2 CIRCLE** 		**A 265 DOUBLE LEG 1/2 CIRCLE 1/2 TWIST TO PUSH UP** 
				A 275 DOUBLE LEG 1/1 CIRCLE 

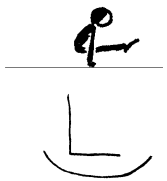
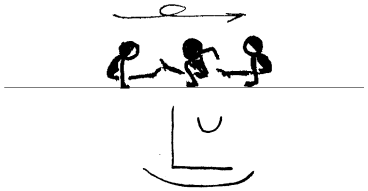
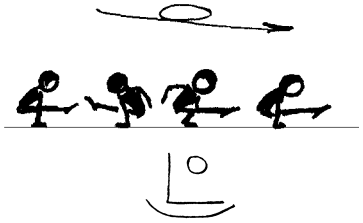
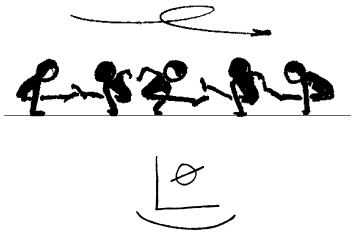
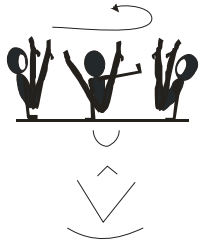
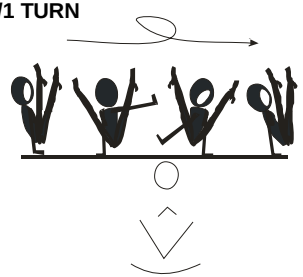
0.6	0.7	0.8	0.9	1.0
	A 277 DOUBLE LEG 1/1 CIRCLE 1/2 TWIST TO FRONT SUPPORT 	**A 278 DOUBLE LEG 1/1 CIRCLE 1/2 TWIST TO WENSON** 		
A 286 FLAIR 	**A 287 FLAIR TO SPLIT OR**  **SPLIT - FLAIR TO SPLIT** 	**A 288 FLAIR TO WENSON OR**  **WENSON - FLAIR TO WENSON** 	**A 289 FLAIR TO LIFTED WENSON** 	**A 290 FLAIR ½ TURN TO LIFTED WENSON** 
			A 299 **• FLAIR ½ TURN TO WENSON**  **• FLAIR 1/1 TURN TO SPLIT** 	**A 300 FLAIR 1/1 TURN TO WENSON** 

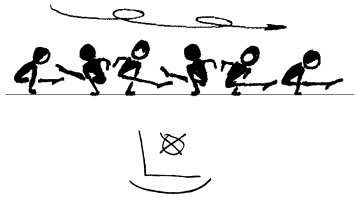
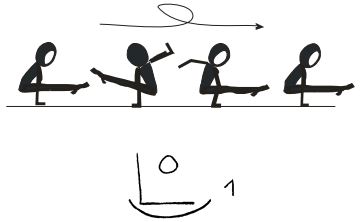
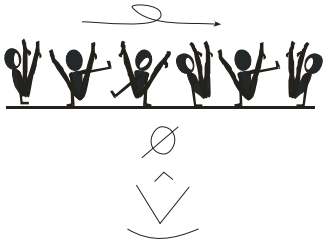
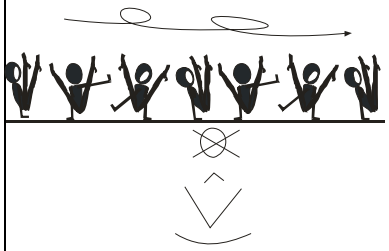
0.1	0.2	0.3	0.4	0.5
GROUP A - DYNAMIC STRENGTH : ***HELICOPTER & CAPOEIRA FAMILIES***				
			A 304 HELICOPTER 	**A 305 HELICOPTER TO SPLIT OR FRONTAL SPLIT** 

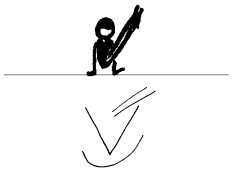
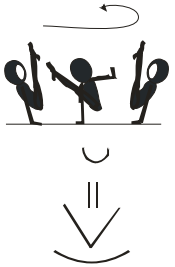
0.6	0.7	0.8	0.9	1.0
A 306 HELICOPTER TO 1 ARM PUSH UP OR TO WENSON 	**A 307 HELICOPTER TO 1 ARM 1 LEG PUSH UP OR TO LIFTED WENSON** 			
	A 327 CAPOEIRA REVERSE 1/2 TWIST AIRBONE TO PUSH UP 		**A 329 CAPOEIRA 1/1 TWIST AIRBONE TO PUSH UP (FLORID)** 	

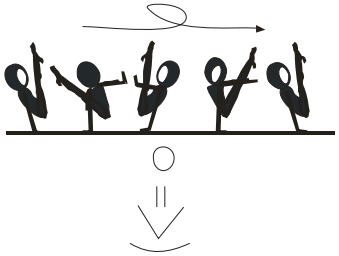
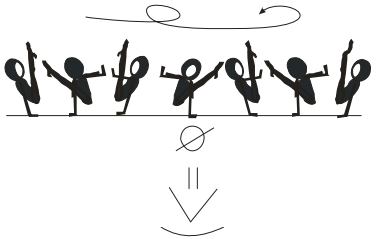
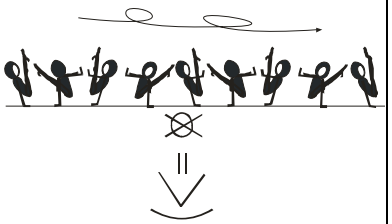
0.1	0.2	0.3	0.4	0.5
GROUP B - STATIC STRENGTH : *STRADDLE SUPPORT FAMILY*				
	B 102 STRADDLE SUPPORT 	**B 103 STRADDLE SUPPORT 1/2 TURN** 	**B 104 STRADDLE SUPPORT 1/1 TURN** 	**B 105 STRADDLE SUPPORT 1 1/2 TURN** 
				B 115 1 ARM STRADDLE SUPPORT 
	B 122 STRADDLE SUPPORT 1 LEG RAISED 			**B 125 1 ARM STRADDLE SUPPORT 1 LEG VERTICAL** 

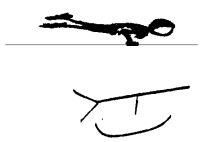
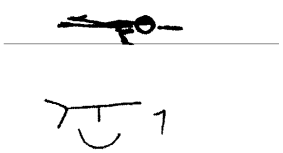
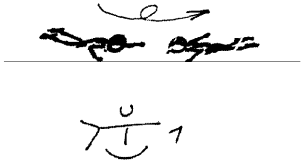
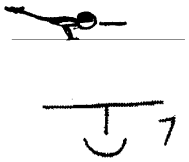
0.6	0.7	0.8	0.9	1.0
B 106 STRADDLE SUPPORT 2/1 TURN OR MORE 				
B 116 1 ARM 1/2 TURN STRADDLE SUPPORT 	**B 117 1 ARM 1/1 TURN STRADDLE SUPPORT (LACATUS)** 	**B 118 1 ARM 1 1/2 TURN STRADDLE SUPPORT** 		
B 126 1 ARM SUPPORT 1/2 TURN 1 LEG VERTICAL (SECATI) 	**B 127 1 ARM STRADDLE SUPPORT 1/1 TURN 1 LEG VERTICAL (CANADA)** 			
B 136 STRADDLE / L SUPPORT 1/1 TURN 		**B 138 STRADDLE / L SUPPORT 2/1 TURN (MOLDOVAN)** 		

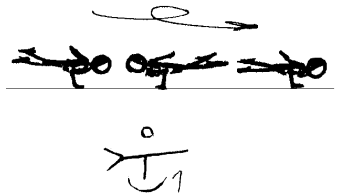
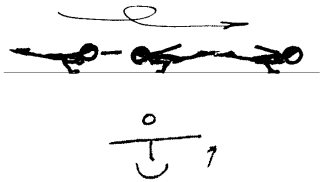
0.1	0.2	0.3	0.4	0.5
GROUP B- STATIC STRENGTH : *L & V SUPPORT FAMILIES*				
	B 142 L-SUPPORT 	**B 143 L-SUPPORT 1/2 TURN** 	**B 144 L-SUPPORT 1/1 TURN** 	**B 145 L-SUPPORT 1 1/2 TURN** 
		B 173 STRADDLE V-SUPPORT 	**B 174 STRADDLE V-SUPPORT 1/2 TURN** 	**B 175 STRADDLE V-SUPPORT 1/1 TURN** 

0.6	0.7	0.8	0.9	1.0
B 146 L-SUPPORT 2/1 TURN OR MORE 				
	B 157 1 ARM L-SUPPORT 1/1 TURN 			
B 176 STRADDLE V-SUPPORT 1 1/2 TURN 	**B 177 STRADDLE V-SUPPORT 2/1 TURN** 			

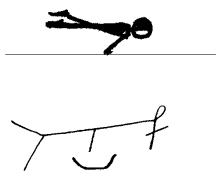
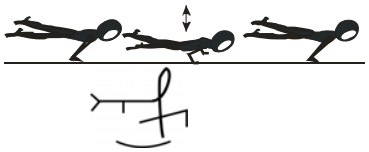
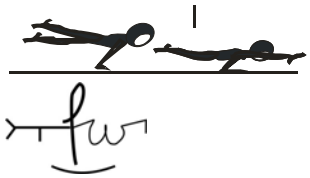
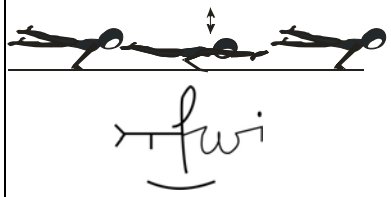
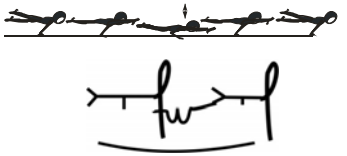
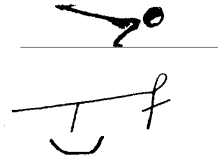
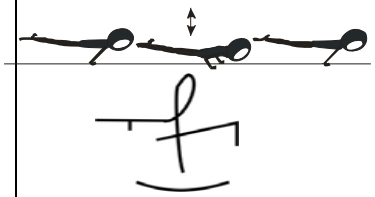
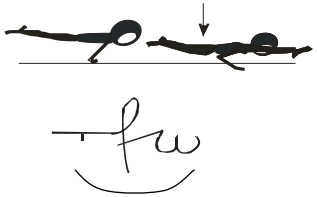
0.1	0.2	0.3	0.4	0.5
GROUP B - STATIC STRENGTH : *V SUPPORT & WENSON FAMILIES*				
			B 184 V-SUPPORT LEGS ON ONE SIDE 	
			B 194 V-SUPPORT 	**B 195 V-SUPPORT 1/2 TURN** 
	B 212 LIFTED STATIC WENSON SUPPORT 			

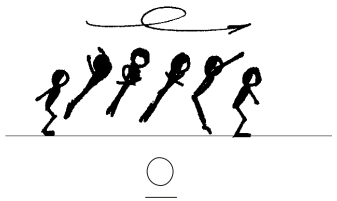
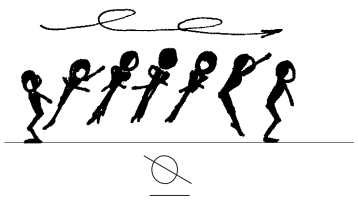
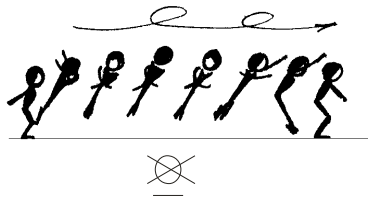
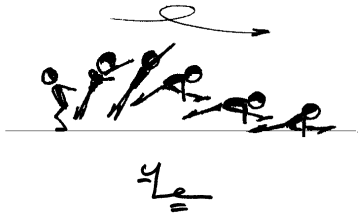
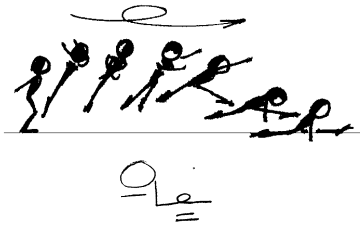
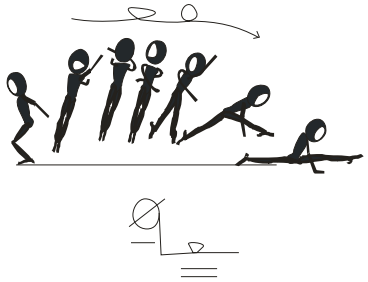
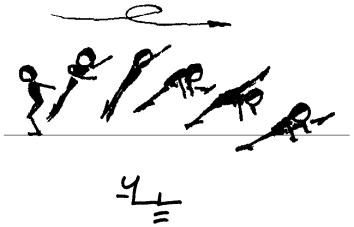
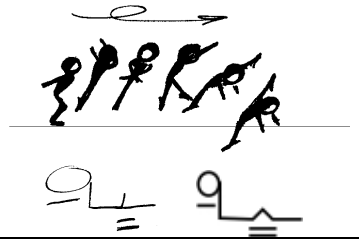
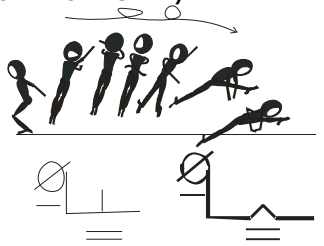
0.6	0.7	0.8	0.9	1.0
B 196 V-SUPPORT 1/1 TURN 	**B 197 V-SUPPORT 1 1/2 TURN** 	**B 198 V-SUPPORT 2/1 TURN** 		
	B 207 HIGH V-SUPPORT 			

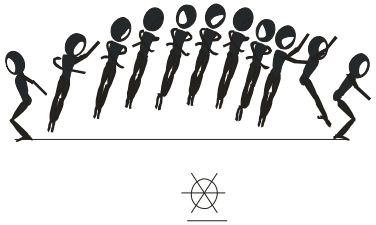
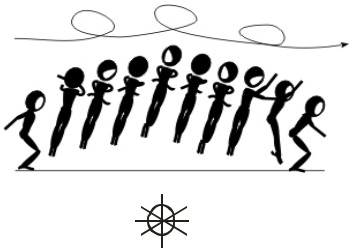
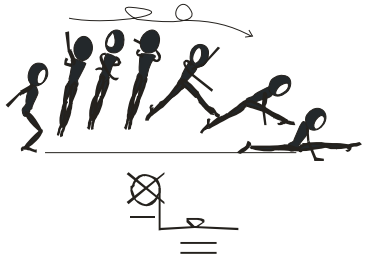
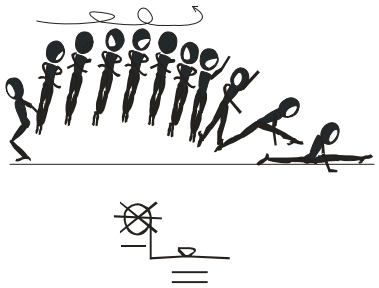
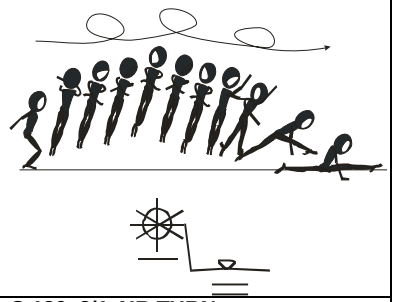
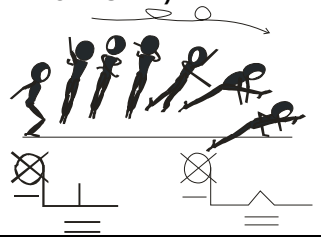
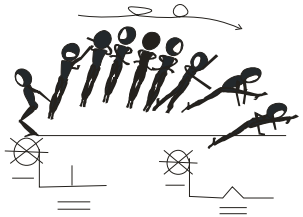
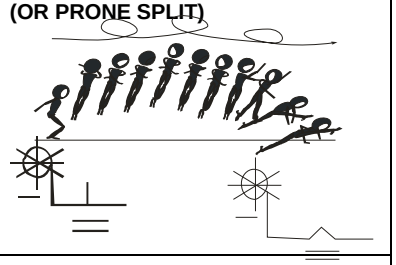
0.1	0.2	0.3	0.4	0.5
GROUP B - STATIC STRENGTH : *LEVER SUPPORT FAMILY*				
	B 222 FULL SUPPORT STRADDLE LEVER 	**B 223 FULL SUPPORT STRADDLE LEVER 1/2 TURN** 		
			B 234 1 ARM FULL SUPPORT STRADDLE LEVER 	**B 235 1 ARM FULL SUPPORT STRADDLE LEVER 1/2 TURN** 
		B 243 FULL SUPPORT LEVER 	**B 244 FULL SUPPORT LEVER 1/2 TURN** 	
				B 255 1 ARM FULL SUPPORT LEVER 

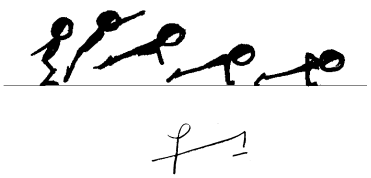
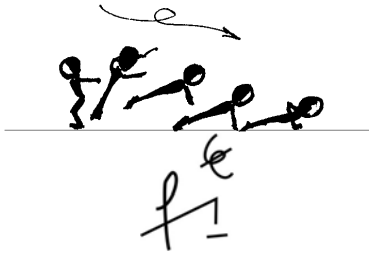
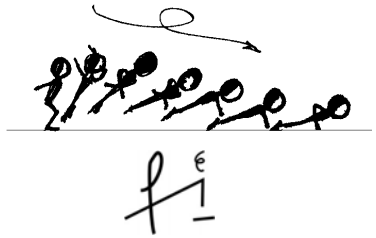
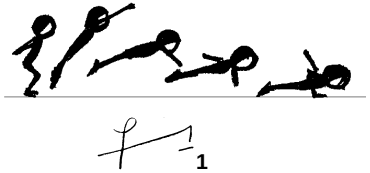
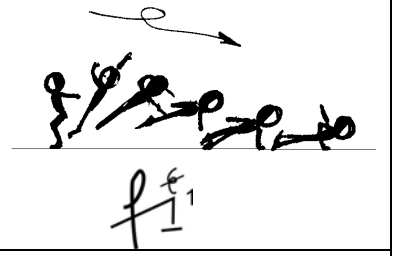
0.6	0.7	0.8	0.9	1.0
B 236 1 ARM FULL SUPPORT STRADDLE LEVER 1/1 TURN 				
B 256 1 ARM FULL SUPPORT LEVER 1/2 TURN 	**B 257 1 ARM FULL SUPPORT LEVER 1/1 TURN** 			

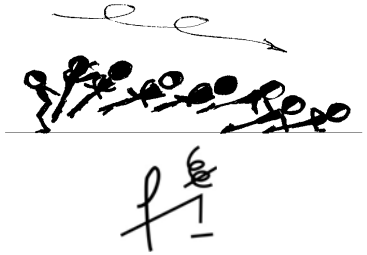
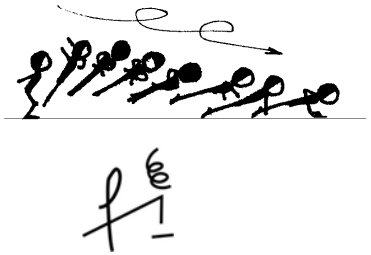
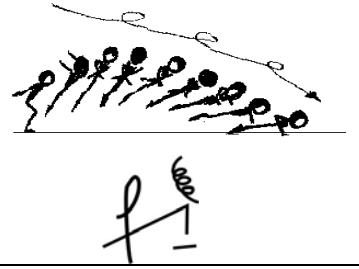
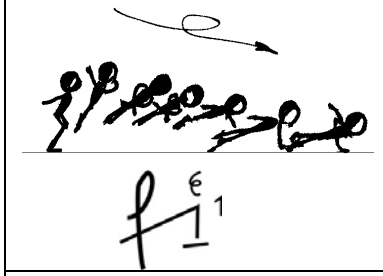
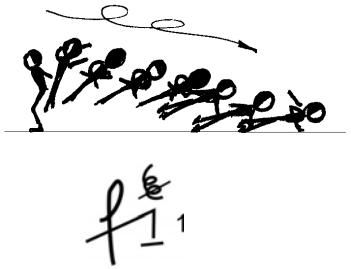
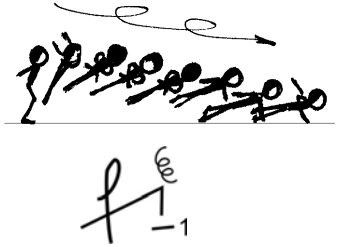
0.1	0.2	0.3	0.4	0.5
GROUP B - STATIC STRENGTH : *PLANCHE FAMILY*				

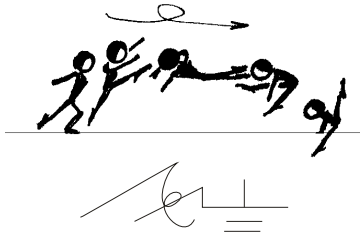
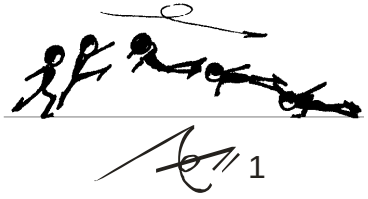
0.6	0.7	0.8	0.9	1.0
B 266 STRADDLE PLANCHE 	**B 267 STRADDLE PLANCHE TO PUSH UP** 	**B 268 STRADDLE PLANCHE TO LIFTED WENSON** 	**B 269 STRADDLE PLANCHE TO LIFTED WENSON HINGE PUSH UP** 	**B 270 STRADDLE PLANCHE TO LIFTED WENSON (OR TO LIFTED WENSON HINGE PU) BACK TO STRADDLE PLANCHE** 
	B 277 PLANCHE 	**B 278 PLANCHE TO PUSH UP** 	**B 279 PLANCHE TO LIFTED WENSON** 	

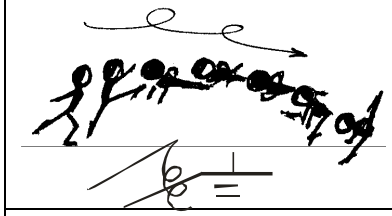
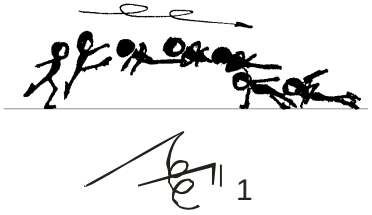
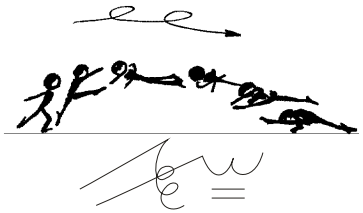
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS AND LEAPS : *AIR TURN FAMILY*				
		C 103 1/1 AIR TURN 	**C 104 1 1/2 AIR TURN** 	**C 105 2/1 AIR TURN** 
		C 113 1/2 AIR TURN TO SPLIT 	**C 114 1/1 AIR TURN TO SPLIT** 	**C 115 1 1/2 AIR TURN TO SPLIT** 
		C 123 1/2 AIR TURN TO FRONTAL SPLIT (OR PRONE SPLIT) 	**C 124 1/1 AIR TURN TO FRONTAL SPLIT (OR PRONE SPLIT)** 	**C 125 1 1/2 AIR TURN TO FRONTAL SPLIT (OR PRONE SPLIT)** 

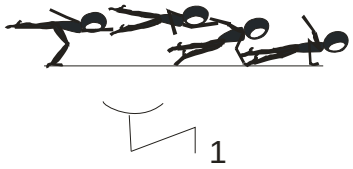
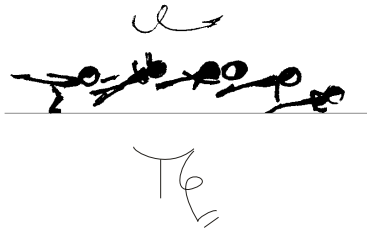
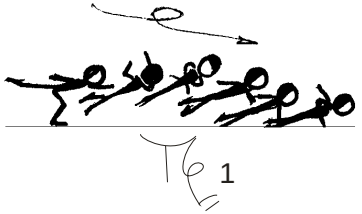
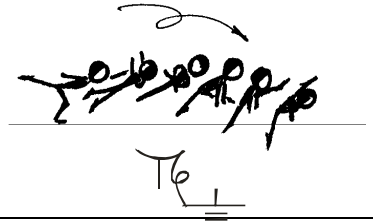
0.6	**0.7**	**0.8**	**0.9**	**1.0**
	C 107 2 1/2 AIR TURN 		**C 109 3/1 AIR TURN** 	
C 116 2/1 AIR TURN TO SPLIT 		**C 118 2 1/2 AIR TURN TO SPLIT** 		**C 120 3/1 AIR TURN TO SPLIT** 
C 126 2/1 AIR TURN TO FRONTAL SPLIT (OR PRONE SPLIT) 		**C 128 2 1/2 AIR TURN TO FRONTAL SPLIT (OR PRONE SPLIT)** 		**C 130 3/1 AIR TURN TO FRONTAL SPLIT (OR PRONE SPLIT)** 

0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS AND LEAPS : *FREE FALL FAMILY*				
		C 143 FREE FALL AIRBORNE 	**C 144 FREE FALL 1/2 TWIST AIRBORNE** 	**C 145 FREE FALL 1/1 TWIST AIRBORNE** 
			C 154 FREE FALL AIRBORNE TO 1 ARM PUSH UP 	**C 155 FREE FALL 1/2 TWIST AIRBORNE TO 1 ARM PUSH UP** 

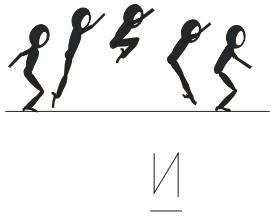
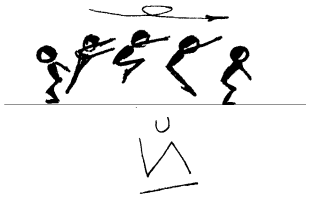
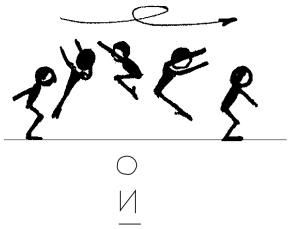
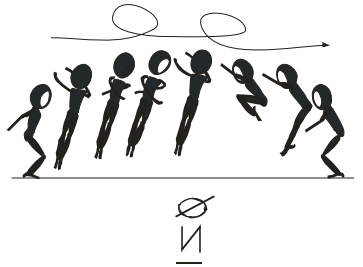
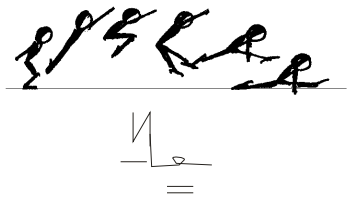
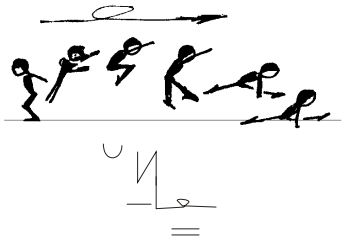
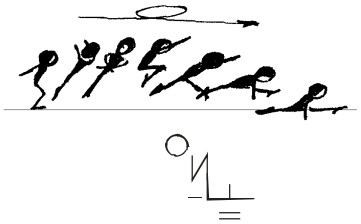
0.6	0.7	0.8	0.9	1.0
C 146 FREE FALL 1 1/2 TWIST AIRBORNE 	**C 147 FREE FALL 2/1 TWIST AIRBORNE** 		**C 149 FREE FALL 2 1/2 TWIST AIRBORNE** 	**C 150 FREE FALL 3/1 TWIST AIRBORNE** 
C 156 FREE FALL 1/1 TWIST AIRBORNE TO 1 ARM PUSH UP 	**C 157 FREE FALL 1 1/2 TWIST AIRBORNE TO 1 ARM PUSH UP** 	**C 158 FREE FALL 2/1 TWIST AIRBORNE TO 1 ARM PUSH UP** 		

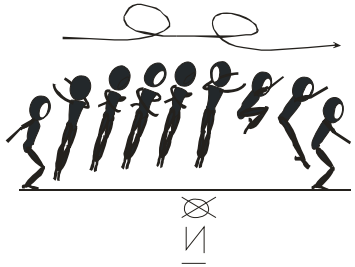
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS AND LEAPS : *GAINER FAMILY*				
			C 184 GAINER 1/2 TWIST 	
			C 194 GAINER 1/2 TWIST TO FRONTAL SPLIT OR PRONE 	
				C 205 GAINER 1/2 TWIST TO 1 ARM PUSH UP 

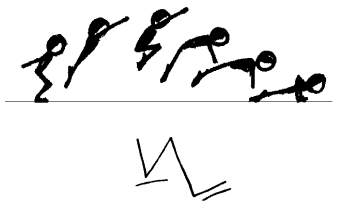
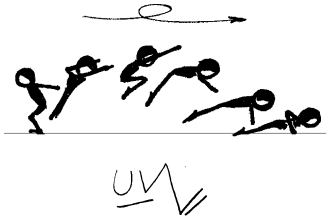
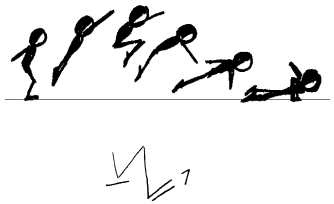
0.6	0.7	0.8	0.9	1.0
C 186 GAINER 1 1/2 TWIST 				
C 196 GAINER 1 1/2 TWIST TO FRONTAL SPLIT OR PRONE SPLIT 				
	C 207 GAINER 1 1/2 TWIST TO 1 ARM PUSH UP 			
	C 217 GAINER 1 1/2 TWIST TO WENSON 			

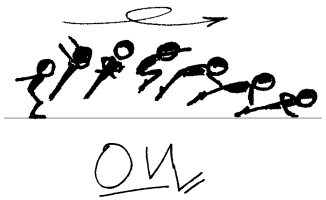
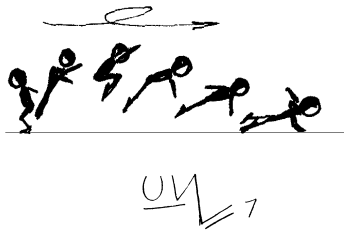
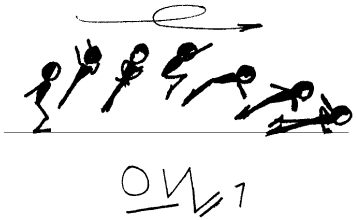
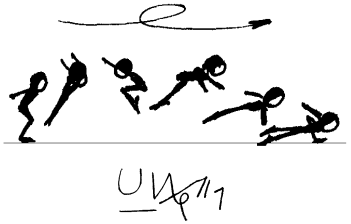
0.1	0.2	0.3	0.4	0.5
GROUP C – JUMPS AND LEAPS : *SAGITAL SCALE TO PUSH UP FAMILY*				
	C 222 SAGITAL SCALE AIRBONE TO PUSH UP 	**C 223 SAGITAL SCALE AIRBORNE TO 1 ARM PUSH UP** 	**C 224 SAGITAL SCALE 1/1 TWIST AIRBORNE TO PUSH UP (TAMARO)** 	**C 225 SAGITAL SCALE 1/1 TWIST AIRBORNE TO 1 ARM PUSH UP (TAMARO TO 1 ARM PUSH UP)** 
			C 234 SAGITAL SCALE 1/1 TWIST AIRBORNE TO FRONTAL SPLIT OR PRONE SPLIT (TAMARO TO FRONTAL SPLIT OR PRONE SPLIT) 	

0.6	0.7	0.8	0.9	1.0

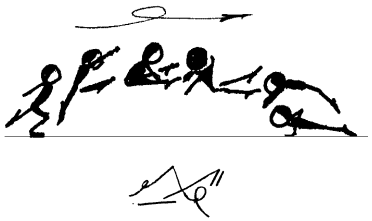
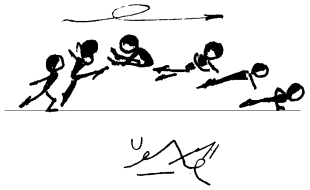
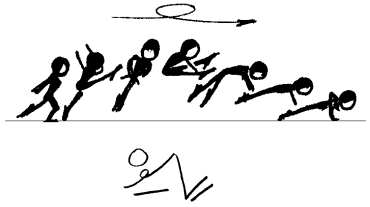
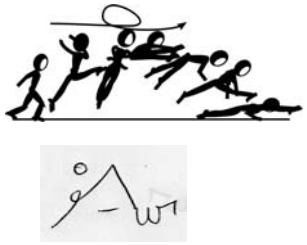
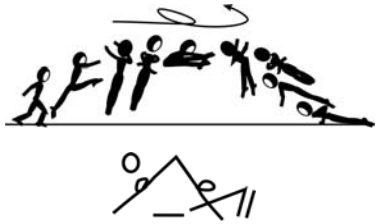
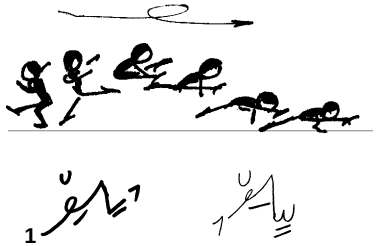
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *TUCK FAMILY*				
	C 262 TUCK JUMP 	**C 263 1/2 TURN TUCK JUMP** 	**C 264 1/1 TURN TUCK JUMP** 	**C 265 1 1/2 TURN TUCK JUMP** 
		C 273 TUCK JUMP TO SPLIT 	**C 274 1/2 TURN TUCK JUMP TO SPLIT** 	**C 275 1/1 TURN TUCK JUMP TO SPLIT** 

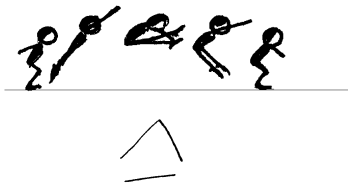
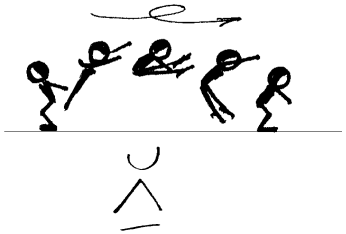
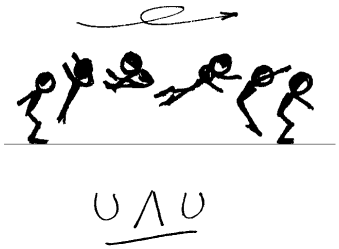
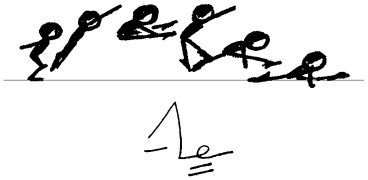
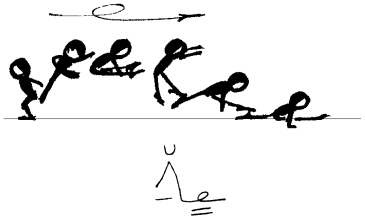
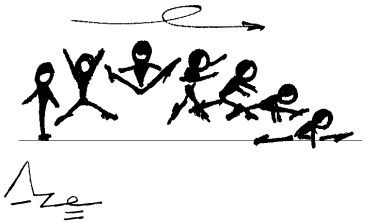
0.6	0.7	0.8	0.9	1.0
C 266 2/1 TURN TUCK JUMP 				

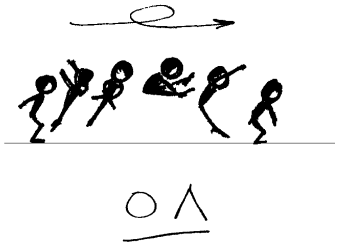
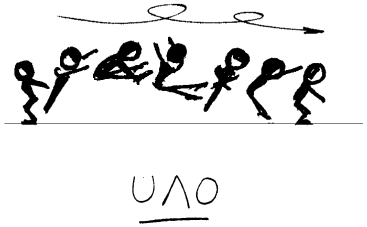
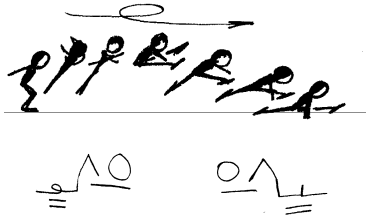
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *TUCK FAMILY*				
			C 304 TUCK JUMP TO PUSH UP 	**C 305 1/2 TURN TUCK JUMP TO PUSH UP** 
				C 325 TUCK JUMP TO 1 ARM PUSH UP 

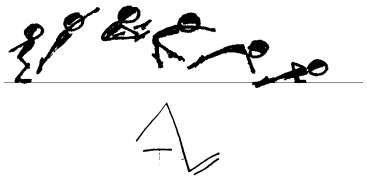
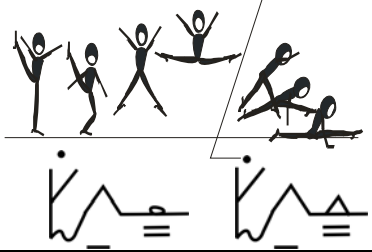
0.6	0.7	0.8	0.9	1.0
C 306 1/1 TURN TUCK JUMP TO PUSH UP 				
C 316 1/2 TURN TUCK JUMP 1/2 TWIST TO PUSH UP 				
C 326 1/2 TURN TUCK JUMP TO 1 ARM PUSH UP 	**C 327 1/1 TURN TUCK JUMP TO 1 ARM PUSH UP** 			
	C 337 1/2 TURN TUCK JUMP 1/2 TWIST TO 1 ARM PUSH UP 			

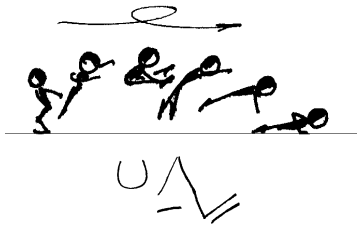
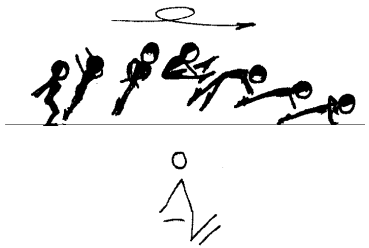
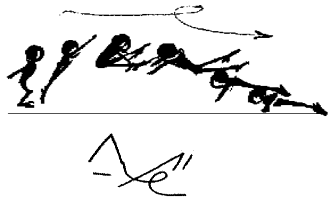
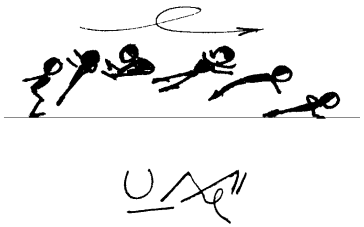
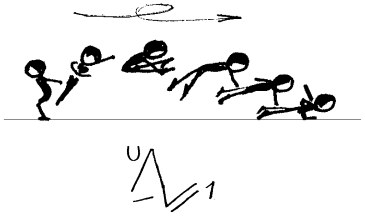
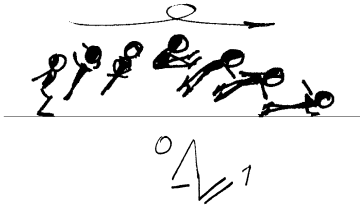
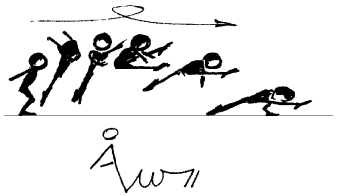
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *STRADDLE FAMILY*				

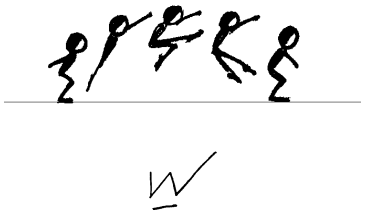
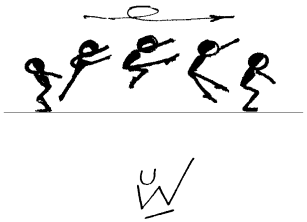
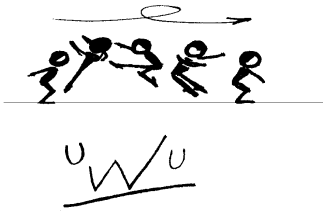
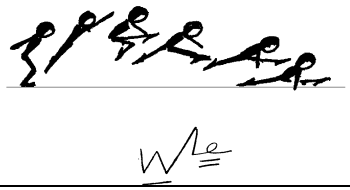
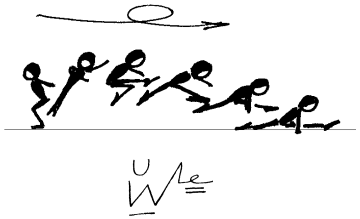
0.6	0.7	0.8	0.9	1.0
C 346 STRADDLE LEAP 1/2 TWIST TO PUSH UP 	**C 347 1/2 TURN STRADDLE LEAP 1/2 TWIST TO PUSH UP** 	**C 348 1/1 TURN STRADDLE LEAP TO PUSH UP** 	**C 349 1/1 TURN STRADDLE LEAP TO WENSON** 	
C 356 1/2 TURN STRADDLE LEAP TO PUSH UP (KALOYANOV) 			**C 359 1/1 TURN STRADDLE LEAP ½ TWIST TO PU** 	
	C 367 1/2 TURN STRADDLE LEAP TO 1 ARM STRADDLE PUSH UP OR TO WENSON (KALOYANOV TO 1 ARM PU OR TO WENSON) 			

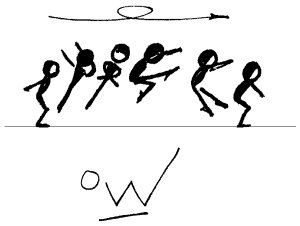
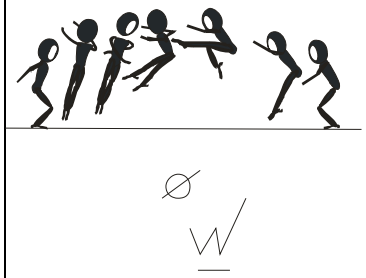
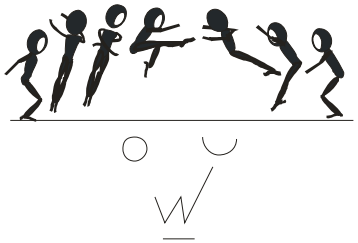
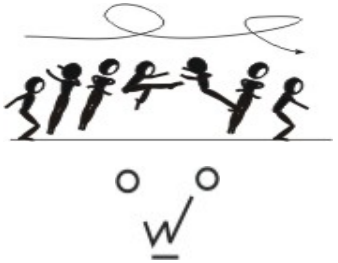
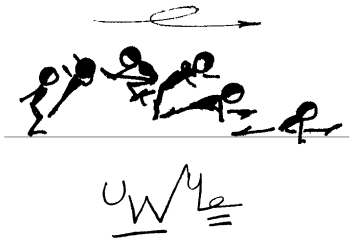
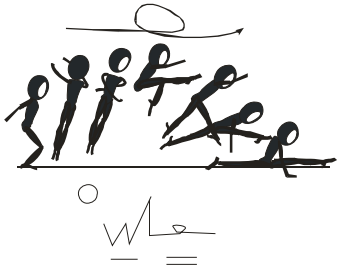
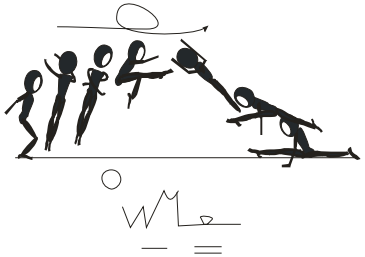
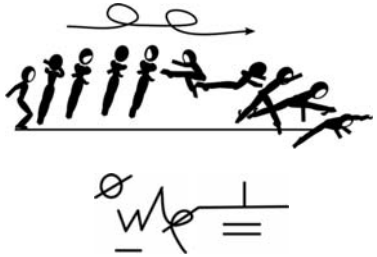
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *STRADDLE FAMILY*				
		C 383 STRADDLE JUMP 	**C 384 1/2 TURN STRADDLE JUMP** 	**C 385 1/2 TURN STRADDLE JUMP 1/2 TURN** 
			C 394 STRADDLE JUMP TO SPLIT 	**C 395 1/2 TURN STRADDLE JUMP TO SPLIT** 
				C 405 STRADDLE JUMP SWITCH TO SPLIT OR FRONTAL SPLIT 

0.6	0.7	0.8	0.9	1.0
C 386 1/1 TURN STRADDLE JUMP 	**C 387 1/2 TURN STRADDLE JUMP 1/1 TURN** 			
	C 397 1/1 TURN STRADDLE JUMP TO SPLIT OR FRONTAL SPLIT 			

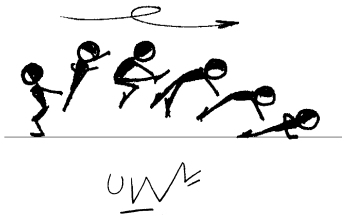
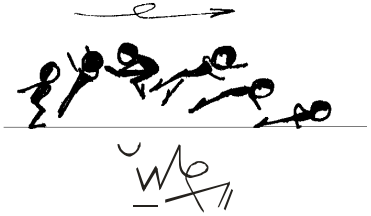
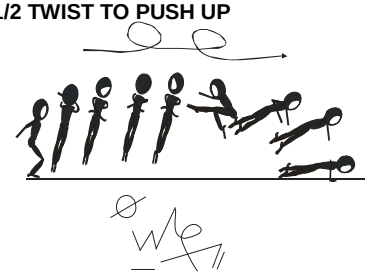
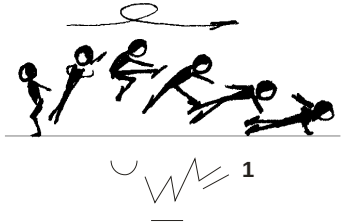
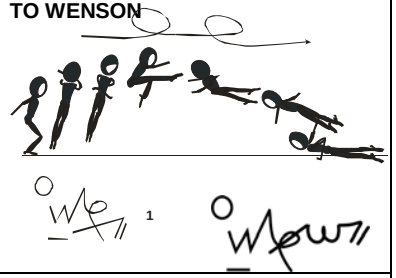
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *STRADDLE FAMILY*				
				C 425 STRADDLE JUMP TO PUSH UP 
				C 455 FREE SUPPORT FRONTAL BALANCE TO STRADDLE JUMP TO SPLIT OR FRONTAL SPLIT 

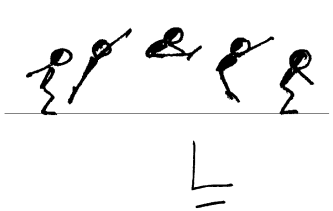
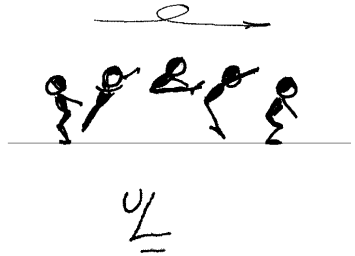
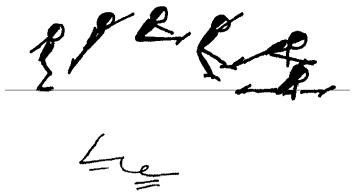
0.6	0.7	0.8	0.9	1.0
C 426 1/2 TURN STRADDLE JUMP TO PUSH UP 		**C 428 1/1 TURN STRADDLE JUMP TO PUSH UP** 		
C 436 STRADDLE JUMP 1/2 TWIST TO PUSH UP 	**C 437 1/2 TURN STRADDLE JUMP 1/2 TWIST TO PUSH UP** 	**C 438 1/2 TURN STRADDLE JUMP 1/2 TWIST TO WENSON** 		
C 446 STRADDLE JUMP TO 1 ARM PUSH UP 	**C 447 1/2 TURN STRADDLE JUMP TO 1 ARM PUSH UP** 		**C 449 1/1 TURN STRADDLE JUMP TO 1 ARM PUSH UP (MARCHENKOV)** 	
	C 457 1/2 TURN STRADDLE JUMP TO WENSON 		**C 459 FULL TURN STRADDLE JUMP TO WENSON PUSH UP** 	

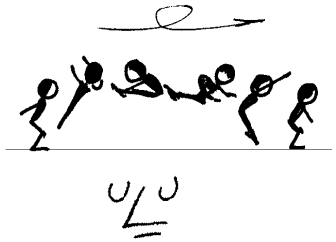
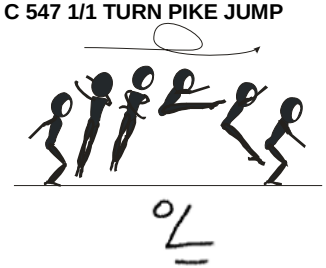
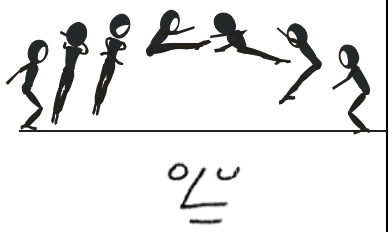
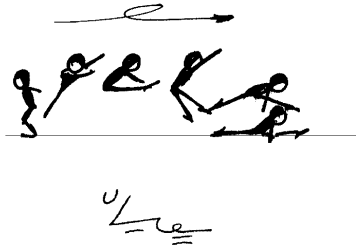
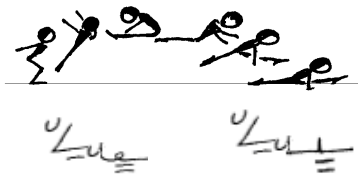
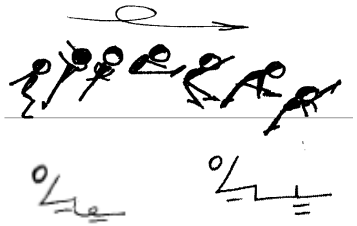
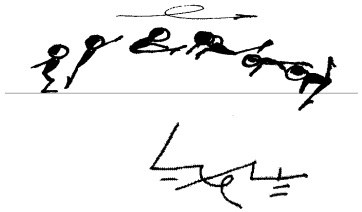
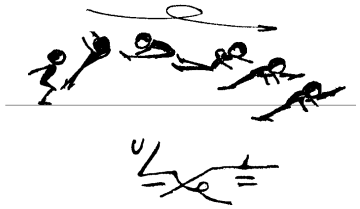
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *COSSACK FAMILY*				
		C 463 COSSACK JUMP 	**C 464 1/2 TURN COSSACK JUMP** 	**C 465 1/2 TURN COSSACK JUMP 1/2 TURN** 
			C 484 COSSACK JUMP TO SPLIT 	**C 485 1/2 TURN COSSACK JUMP TO SPLIT** 

0.6	0.7	0.8	0.9	1.0
C 466 1/1 TURN COSSACK JUMP 	C 467 1 1/2 TURN COSSACK JUMP 	C 468 2/1 TURN COSSACK JUMP 		
	C 477 1/1 TURN COSSACK JUMP 1/2 TURN 	C 478 1/1 TURN COSSACK JUMP 1/1 TURN 		
C 486 1/2 TURN COSSACK JUMP 1/2 TURN TO SPLIT OR FRONTAL SPLIT 	C 487 1/1 TURN COSSACK JUMP TO SPLIT 	C 488 1/1 TURN COSSACK JUMP 1/2 TURN TO SPLIT 	C 489 1 1/2 TURN COSSACK JUMP ½ TWIST TO FRONTAL SPLIT 	

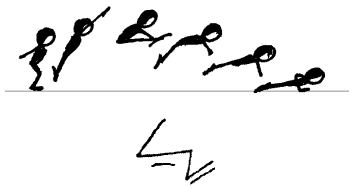
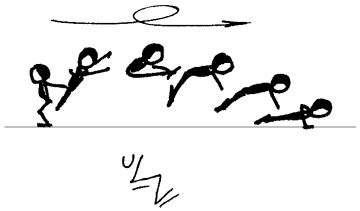
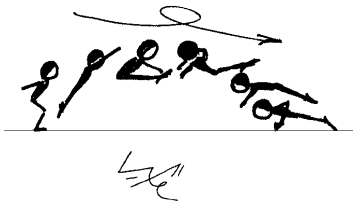
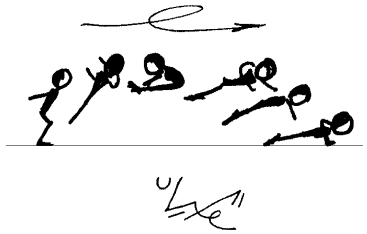
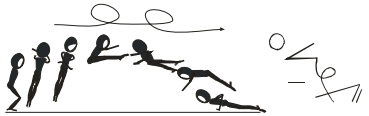
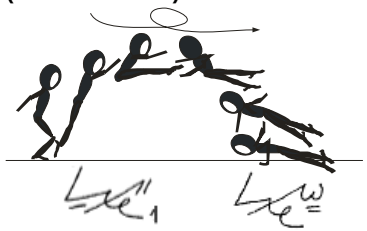
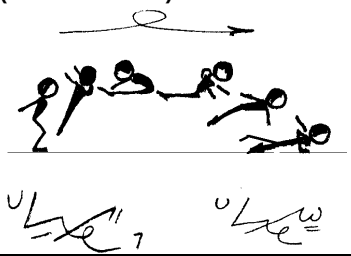
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *COSSACK FAMILY*				
				C 505 COSSACK JUMP TO PUSH UP 

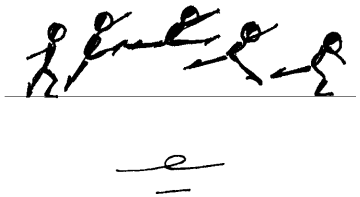
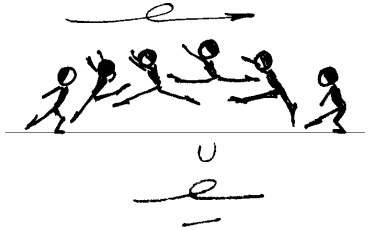
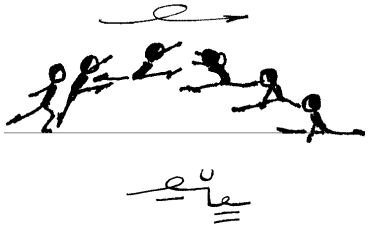
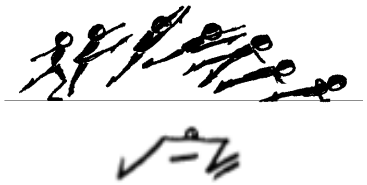
0.6	0.7	0.8	0.9	1.0
C 506 1/2 TURN COSSACK JUMP TO PUSH UP 	**C 507 1/2 TURN COSSACK JUMP 1/2 TWIST TO PUSH UP** 		**C 509 1/1 TURN COSSACK JUMP 1/2 TWIST TO PUSH UP (JULIEN)** 	**C 510 1 1/2 TURN COSSACK JUMP 1/2 TWIST TO PUSH UP** 
C 516 COSSACK JUMP TO 1 ARM PUSH UP 	**C 517 1/2 TURN COSSACK JUMP TO 1 ARM PUSH UP** 	**C 518 1/2 TURN COSSACK JUMP 1/2 TWIST TO 1 ARM PUSH UP** 		**C 520 1/1 TURN COSSACK JUMP 1/2 TWIST TO 1 ARM PUSH UP OR TO WENSON** 

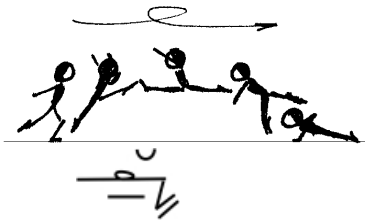
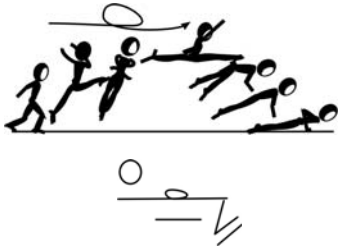
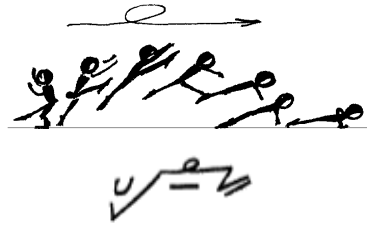
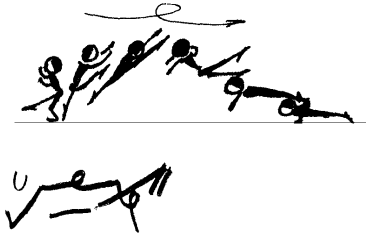
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS: *PIKE FAMILY*				
			C 544 PIKE JUMP 	**C 545 1/2 TURN PIKE JUMP** 
				C 555 TURN PIKE JUMP TO SPLIT 

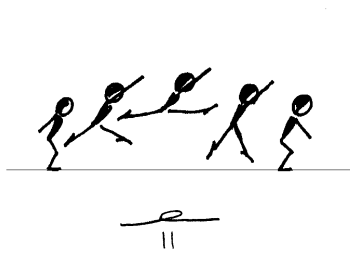
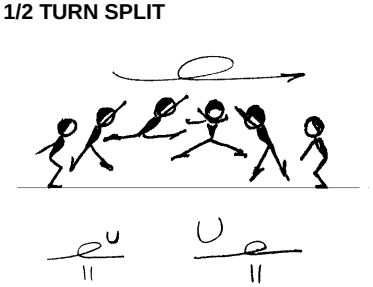
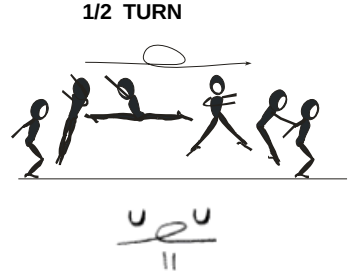
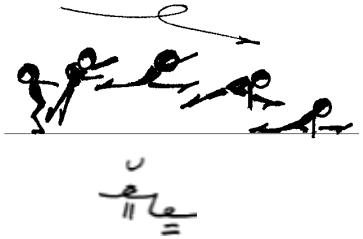
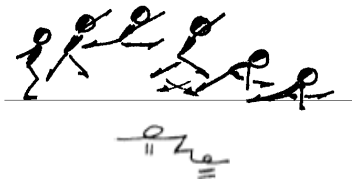
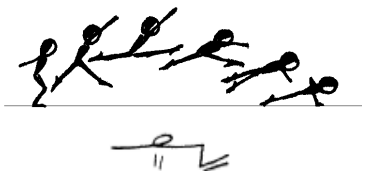
0.6	0.7	0.8	0.9	1.0
C 546 1/2 TURN PIKE JUMP 1/2 TURN 	**C 547 1/1 TURN PIKE JUMP** 	**C 548 1/1 TURN PIKE JUMP 1/2 TURN** 		
C 556 1/2 TURN PIKE JUMP TO SPLIT 	**C 557 1/2 TURN PIKE JUMP 1/2 TURN TO SPLIT OR FRONTAL SPLIT** 	**C 558 1/1 TURN PIKE JUMP TO SPLIT OR FRONTAL SPLIT (OR PRONE SPLIT)** 		
C 566 PIKE JUMP 1/2 TWIST TO FRONTAL SPLIT (OR PRONE SPLIT) 	**C 567 1/2 TURN PIKE JUMP 1/2 TWIST TO FRONTAL SPLIT (OR PRONE SPLIT)** 			

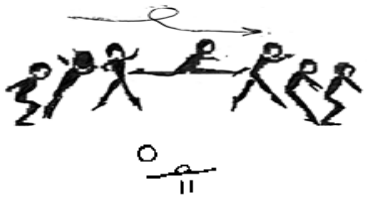
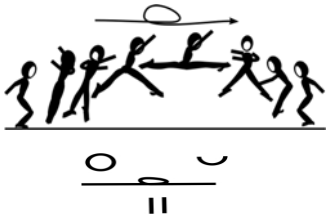
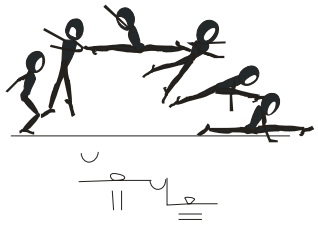
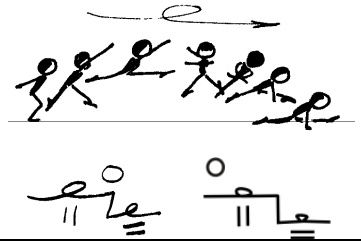
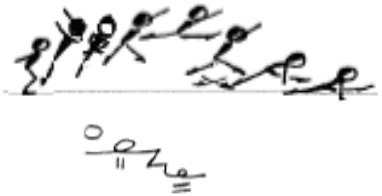
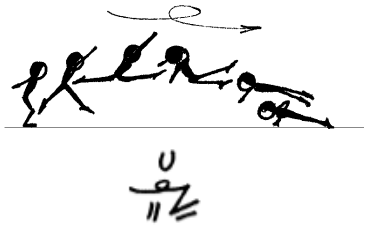
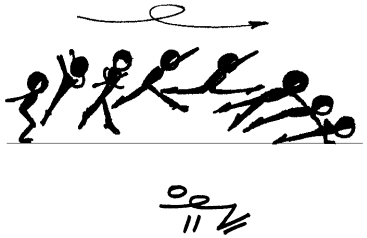
GROUP C - JUMPS & LEAPS: *PIKE FAMILY*				
0.1	**0.2**	**0.3**	**0.4**	**0.5**

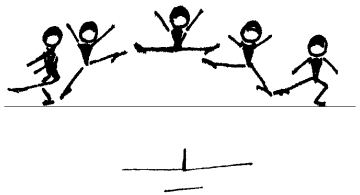
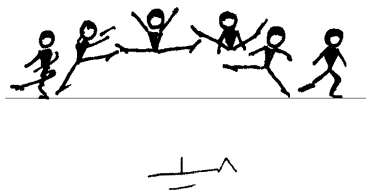
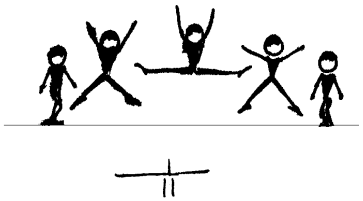
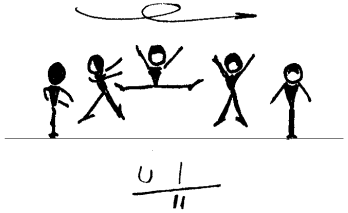
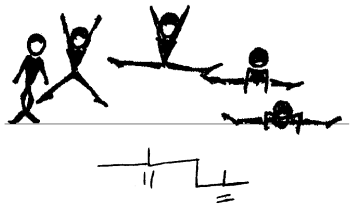
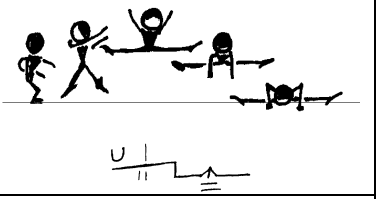
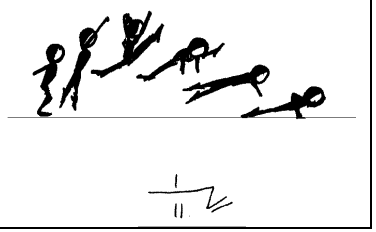
0.6	0.7	0.8	0.9	1.0
C 586 PIKE JUMP TO PUSH UP 	**C 587 1/2 TURN PIKE JUMP TO PUSH UP** 			
	C 597 PIKE JUMP 1/2 TWIST TO PUSH UP 	**C 598 1/2 TURN PIKE JUMP 1/2 TWIST TO PUSH UP** 		**C 600.1 1/1 TURN PIKE JUMP 1/2 TWIST TO PUSH UP**  **C 600.2 1 1/2 TURN PIKE JUMP 1/2 TWIST TO PUSH UP** 
		C 608 PIKE JUMP 1/2 TWIST TO 1 ARM PUSH UP (or TO WENSON) 	**C 609 1/2 TURN PIKE JUMP 1/2 TWIST TO 1 ARM PUSH UP (or TO WENSON)** 	

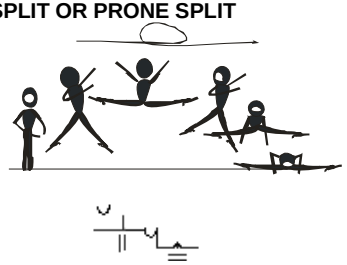
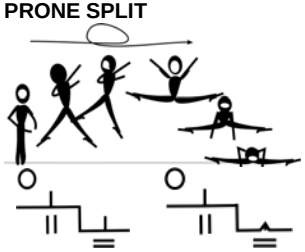
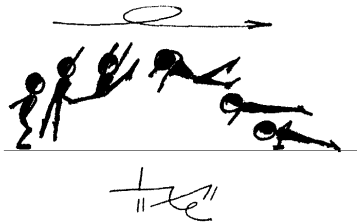
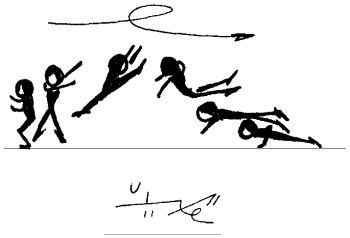
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *SPLIT FAMILY*				
		C 623 SPLIT LEAP 	**C 624 SPLIT LEAP 1/2 TURN** 	**C 625 SPLIT LEAP 1/2 TURN TO SPLIT** 
				C 635 SPLIT LEAP TO PUSH UP 
				C 655 KICK SPLIT LEAP TO PUSH UP 

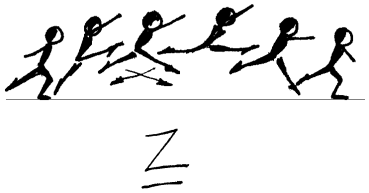
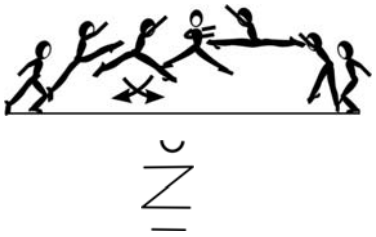
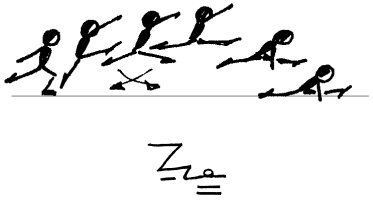
0.6	0.7	0.8	0.9	1.0
C 636 SPLIT LEAP 1/2 TURN TO PUSH UP 		**C 638 1/1 TURN SPLIT LEAP TO PUSH UP** 		
C 646 1/2 TURN SPLIT LEAP SWITCH TO SPLIT 				
C 656 1/2 TURN KICK SPLIT LEAP TO PUSH UP 	**C 657 1/2 TURN KICK SPLIT LEAP 1/2 TWIST TO PUSH UP** 			

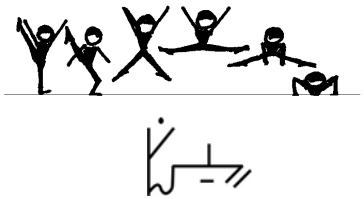
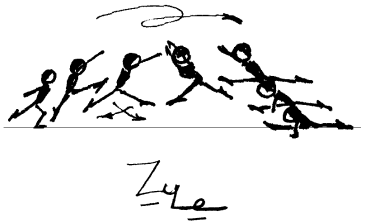
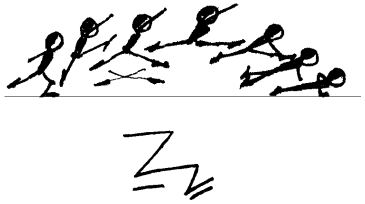
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *SPLIT FAMILY*				
		C 663 SPLIT JUMP 	**C 664 SPLIT JUMP 1/2 TURN OR 1/2 TURN SPLIT** 	**C 665 1/2 TURN SPLIT JUMP 1/2 TURN** 
			C 674 SPLIT JUMP TO SPLIT 	**C 675 1/2 TURN SPLIT JUMP TO SPLIT** 
				C 685 SPLIT JUMP SWITCH TO SPLIT 
				C 695 SPLIT JUMP TO PUSH UP 

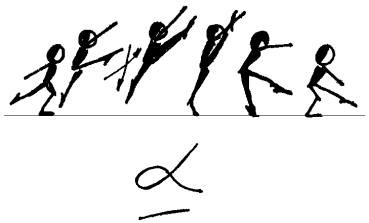
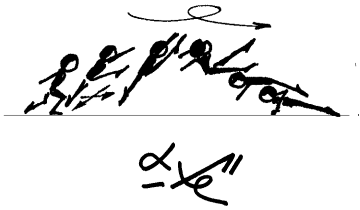
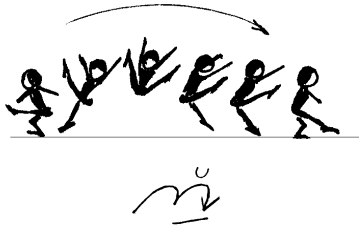
0.6	0.7	0.8	0.9	1.0
C 666 1/1 TURN SPLIT JUMP 	**C 667 1/1 TURN SPLIT JUMP 1/2 TURN** 			
C 676 1/2 TURN SPLIT JUMP 1/2 TURN TO SPLIT 	**C 677 SPLIT JUMP 1/1 TURN TO SPLIT OR 1/1 TURN SPLIT JUMP TO SPLIT** 			
		C 688 1/1 TURN SPLIT JUMP SWITCH TO SPLIT 		
C 696 SPLIT JUMP 1/2 TURN TO PUSH UP 		**C 698 1/1 TURN SPLIT JUMP TO PUSH UP** 		

0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *FRONTAL SPLIT FAMILY*				
		C 703 FRONTAL SPLIT LEAP 	**C 704 FRONTAL SPLIT LEAP TO STRADDLE** 	
		C 713 FRONTAL SPLIT JUMP 	**C 714 1/2 TURN FRONTAL SPLIT JUMP** 	
			C 724 FRONTAL SPLIT JUMP TO FRONTAL SPLIT (OR PRONE SPLIT) 	**C 725 1/2 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT OR PRONE SPLIT** 
				C 735 FRONTAL SPLIT JUMP TO PUSH UP (SHUSHUNOVA) 

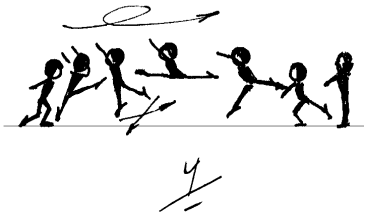
0.6	0.7	0.8	0.9	1.0
C 726 1/2 TURN FRONTAL SPLIT JUMP 1/2 TURN TO FRONTAL SPLIT OR PRONE SPLIT 	**C 727 1/1 TURN FRONTAL SPLIT JUMP TO FRONTAL SPLIT OR PRONE SPLIT** 			
C 736 FRONTAL SPLIT JUMP 1/2 TWIST TO PUSH UP (SHUSHUNOVA 1/2 TWIST) 	**C 737 1/2 TURN FRONTAL SPLIT JUMP 1/2 TWIST TO PUSH UP** 			

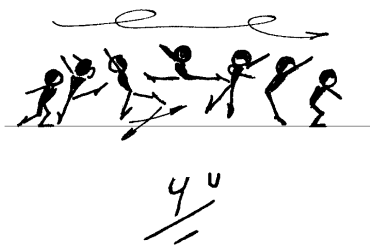
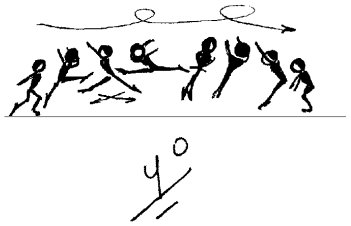
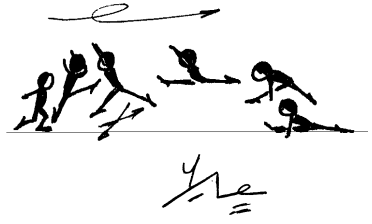
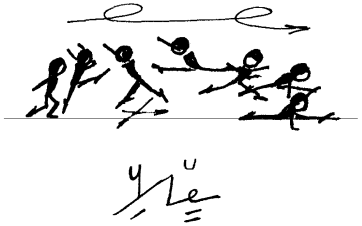
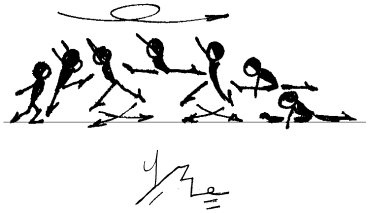
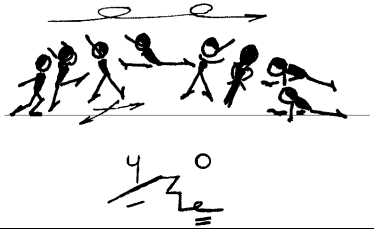
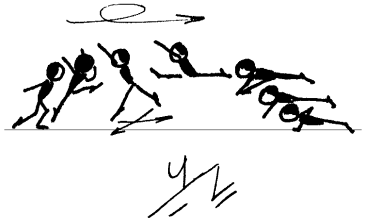
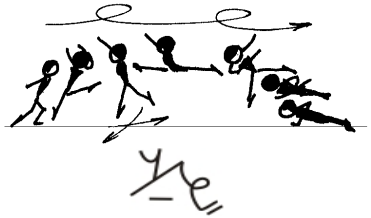
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *FRONTAL SPLIT JUMP & SWITCH FAMILIES*				
			C 754 SWITCH SPLIT LEAP 	**C 755 SWITCH SPLIT LEAP ½ TURN** 
				C 765 SWITCH SPLIT LEAP TO SPLIT 

0.6	0.7	0.8	0.9	1.0
C 746 FREE SUPPORT FRONTAL BALANCE TO FRONTAL SPLIT JUMP TO PUSH UP (PARK) 				
C 766 SWITCH SPLIT LEAP 1/2 TURN TO SPLIT 				
C 776 SWITCH SPLIT LEAP TO PUSH UP 				

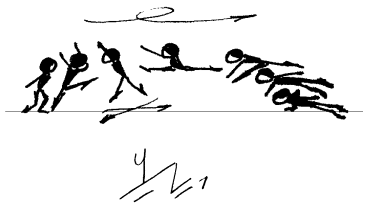
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *KICK FAMILY*				
	C 782 SCISSORS KICK 			
				C 795 SCISSORS KICK 1/2 TWIST TO PUSH UP 
		C 813 DOUBLE FAN KICK 		

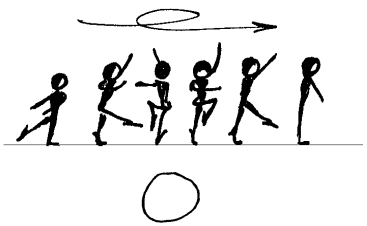
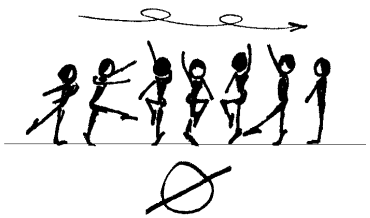
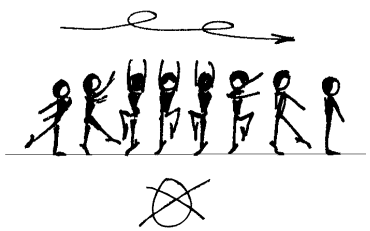
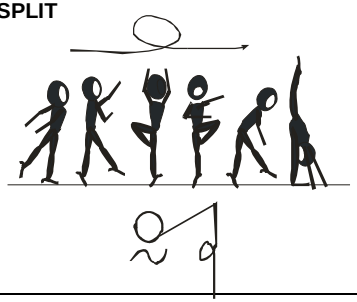
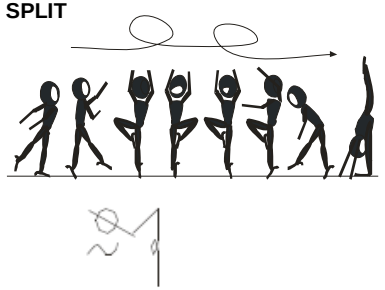
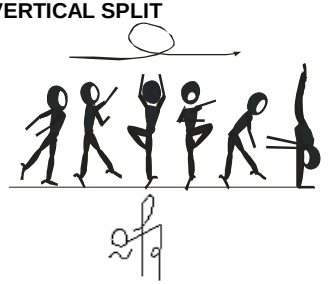
0.6	0.7	0.8	0.9	1.0
C 796 1/2 TURN SCISSORS KICK **1/2 TWIST TO PUSHUP** 				

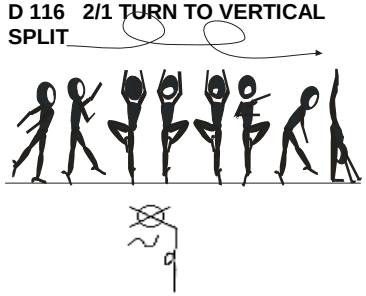
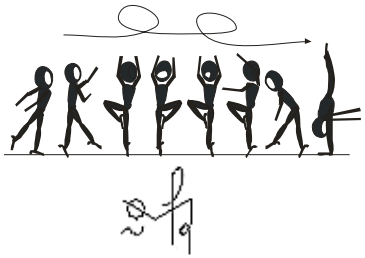
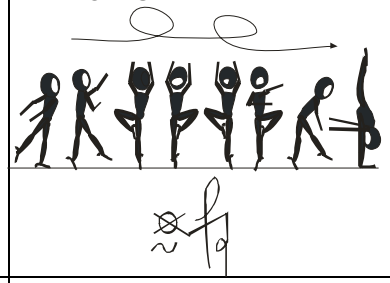
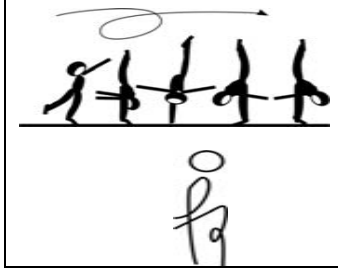
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *SCISSORS LEAP FAMILY*				
				C 825 SCISSORS LEAP 1/2 TURN 

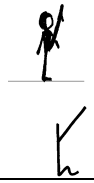
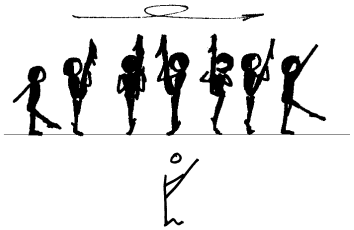
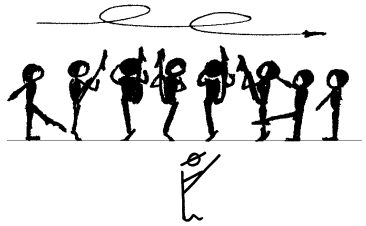
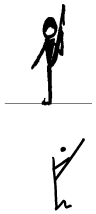
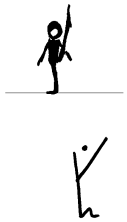
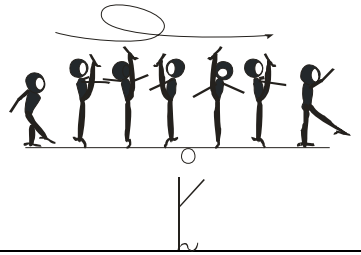
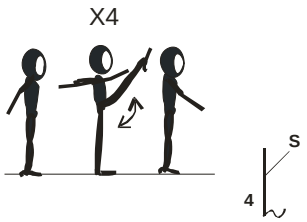
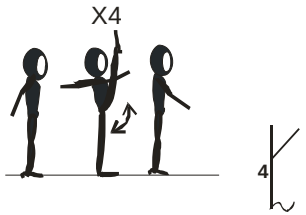
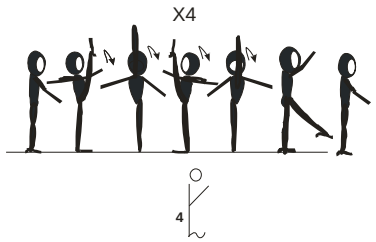
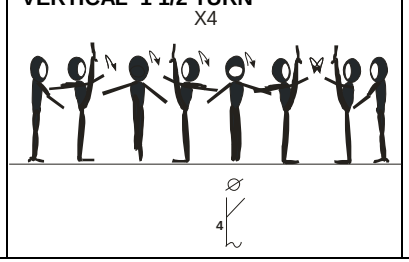
0.6	0.7	0.8	0.9	1.0
C 826 SCISSORS LEAP 1/1 TURN 		**C 828 SCISSORS LEAP 1/2 TURN 1/1 TURN** 		
C 836 SCISSORS LEAP 1/2 TURN TO SPLIT OR FRONTAL SPLIT 	**C 837 SCISSORS LEAP 1/2 TURN – 1/2 TURN TO SPLIT OR FRONTAL SPLIT** 			
	C 847 SCISSORS LEAP 1/2 TURN SWITCH SPLIT LEAP TO SPLIT (MARCHENKOV) 			**C 850 SCISSORS LEAP 1/2 TURN, SWITCH SPLIT LEAP 1/1 TURN TO SPLIT (MARCHENKOV FULL)** 
	C 857 SCISSORS LEAP 1/2 TURN TO PUSH UP 	**C 858 SCISSORS LEAP 1/2 TURN 1/2 TWIST TO PUSH UP** 		**C 860 SCISSORS LEAP 1/2 TURN 1/1 TWIST TO PUSH UP (NEZEZON)** 

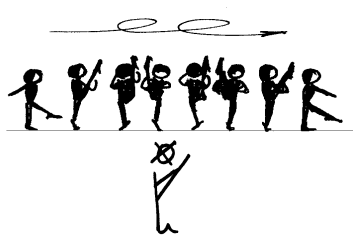
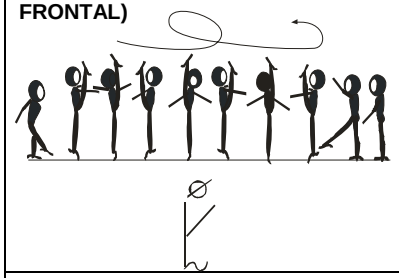
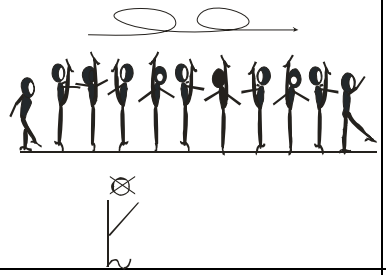
0.1	0.2	0.3	0.4	0.5
GROUP C - JUMPS & LEAPS : *SCISSSORS LEAP FAMILY*				

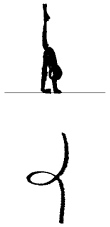
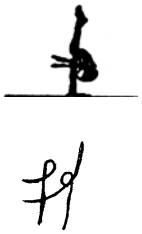
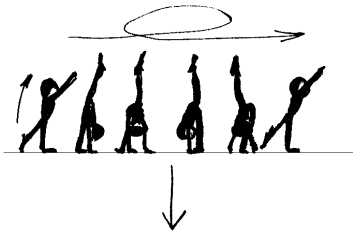
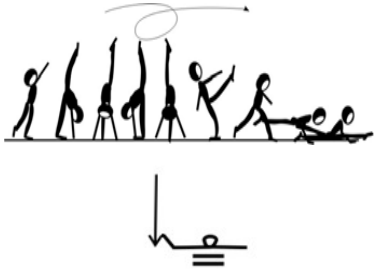
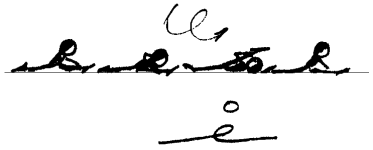
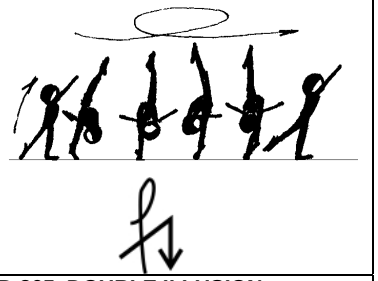
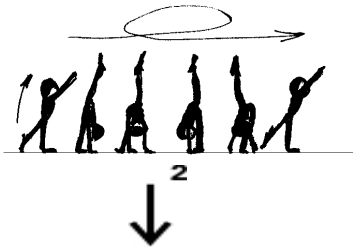
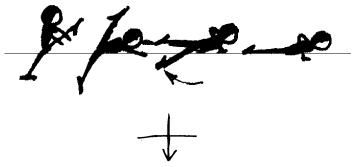
0.6	0.7	0.8	0.9	1.0
		C 868 SCISSORS LEAP 1/2 TURN TO 1 ARM PUSH UP 		

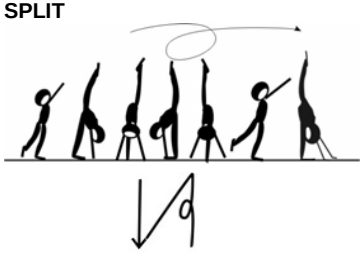
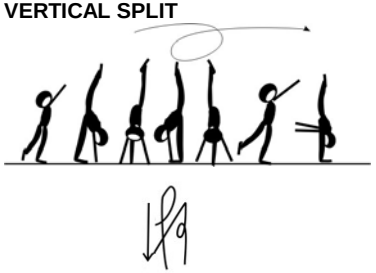
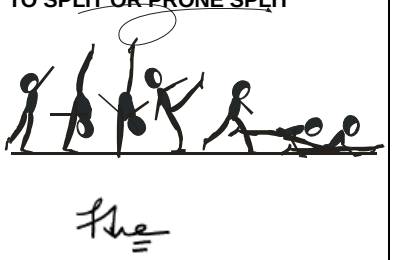
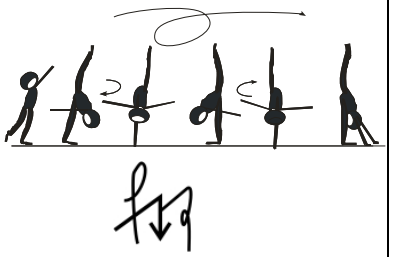
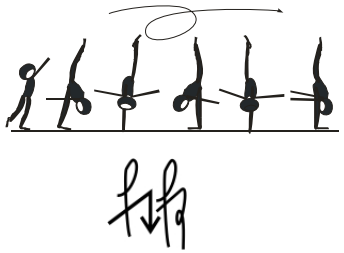
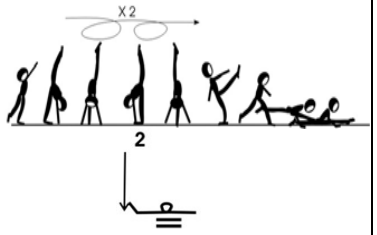
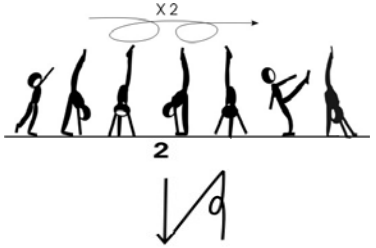
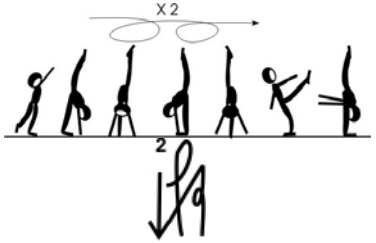
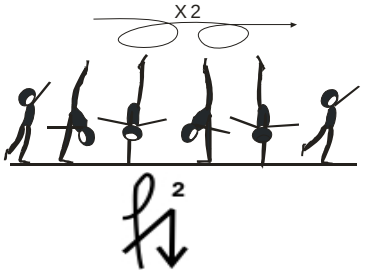
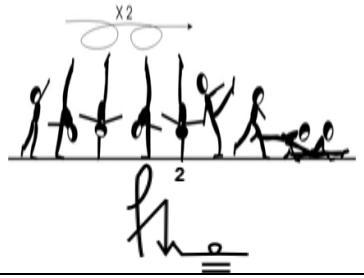
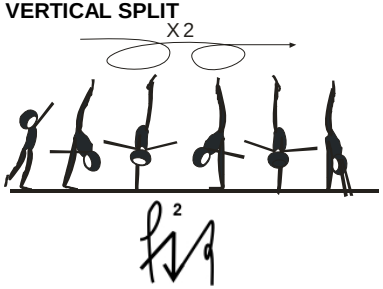
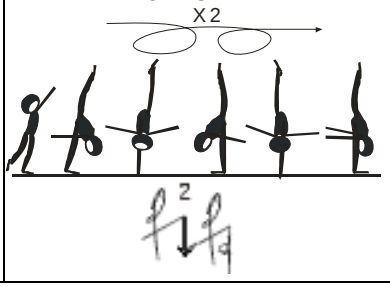
0.1	0.2	0.3	0.4	0.5
GROUP D - BALANCE & FLEXIBILITY : *TURN FAMILY*				
	D 102 1/1 TURN 	**D 103 1 1/2 TURN** 	**D 104 2/1 TURN** 	
			D 114 1/1 TURN TO VERTICAL SPLIT 	**D 115 1 1/2 TURN TO VERTICAL SPLIT** 
				D 125 1/1 TURN TO FREE VERTICAL SPLIT 

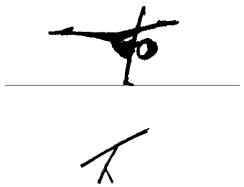
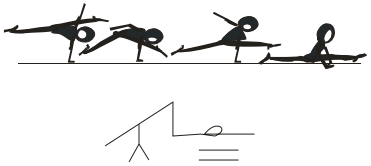
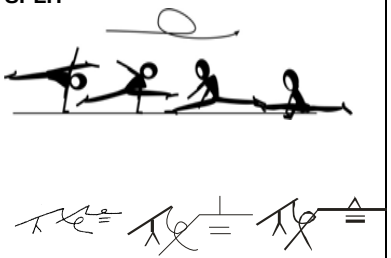
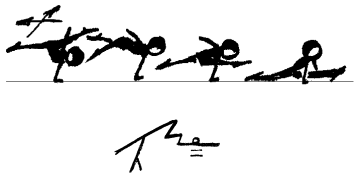
0.6	0.7	0.8	0.9	1.0
D 116 2/1 TURN TO VERTICAL SPLIT 				
D 126 1 1/2 TURN TO FREE VERTICAL SPLIT 	**D 127 2/1 TURN TO FREE VERTICAL SPLIT** 			
D 136 1/1 TURN ON FREE VERTICAL SPLIT 				

0.1	0.2	0.3	0.4	0.5
GROUP D - BALANCE & FLEXIBILITY : *BALANCE & HIGH LEG KICKS FAMILIES*				
D 141 SAGITAL BALANCE 	**D 142 FREE SUPPORT SAGITAL BALANCE** 		**D 144 BALANCE 1/1 TURN** 	**D 145 BALANCE 1 1/2 TURN** 
D 151 FRONTAL BALANCE 	**D 152 FREE SUPPORT FRONTAL BALANCE** 			**D 155 FREE SUPPORT BALANCE 1/1 TURN SAGITAL (or FRONTAL)** 
D 171 FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS (toe at shoulder height) 	**D 172 FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL** 	**D 173 FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL 1/1 TURN** 	**D 174 FOUR (4) CONSECUTIVE SAGITAL HIGH LEG KICKS VERTICAL 1 1/2 TURN** 	

0.6	0.7	0.8	0.9	1.0
D 146 BALANCE 2/1 TURN 				
D 156 FREE SUPPORT BALANCE 1 1/2 TURN SAGITAL (or FRONTAL) 	**D 157 FREE SUPPORT BALANCE 2/1 TURN SAGITAL (or FRONTAL)** 			

0.1	0.2	0.3	0.4	0.5
GROUP D - BALANCE & FLEXIBILITY : SPLIT – FRONTAL SPLIT & ILLUSION FAMILIES				
D 181 SPLIT 	**D 182 VERTICAL SPLIT** 	**D 183 FREE SUPPORT VERTICAL SPLIT** 	**D 184 ILLUSION** 	**D 185 ILLUSION TO SPLIT** 
	D 192 SUPINE SPLIT 	**D 193 SPLIT ROLL** 		**D 195 FREE ILLUSION** 
D 201 FRONTAL SPLIT 	**D 202 FRONTAL VERTICAL SPLIT** 	**D 203 FREE SUPPORT FRONTAL VERTICAL SPLIT** 		**D 205 DOUBLE ILLUSION** 
D 211 FRONTAL PRONE SPLIT 		**D 213 SPLIT THROUGH (PANCAKE)** 		

0.6	0.7	0.8	0.9	1.0
D 186 ILLUSION TO VERTICAL SPLIT 	**D 187 ILLUSION TO FREE VERTICAL SPLIT** 			
D 196 FREE ILLUSION TO SPLIT OR PRONE SPLIT 	**D 197 FREE ILLUSION TO VERTICAL SPLIT** 	**D 198 FREE ILLUSION TO FREE VERTICAL SPLIT** 		**D 200 FREE ILLUSION TO 1/1 TURN FREE VERTICAL SPLIT** 
D 206 DOUBLE ILLUSION TO SPLIT 	**D 207 DOUBLE ILLUSION TO VERTICAL SPLIT** 	**D 208 DOUBLE ILLUSION TO FREE VERTICAL SPLIT** 		
D 216 FREE DOUBLE ILLUSION 	**D 217 FREE DOUBLE ILLUSION TO SPLIT** 	**D 218 FREE DOUBLE ILLUSION TO VERTICAL SPLIT** 	**D 219 FREE DOUBLE ILLUSION TO FREE VERTICAL SPLIT** 	

0.1	0.2	0.3	0.4	0.5
GROUP D - BALANCE & FLEXIBILITY : *CAPOEIRA FAMILY*				
	D 222 CAPOEIRA 	**D 223 CAPOEIRA TO SPLIT** 	**D 224 CAPOEIRA 1/2 TWIST TO SPLIT** 	**D 225 CAPOEIRA 1/1 TWIST TO SPLIT** 
			D 234 CAPOEIRA SWITCH TO SPLIT 	

0.6	0.7	0.8	0.9	1.0

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AEROBIC GYMNASTICS
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APPENDIX IV

Shorthand Symbols

The FIG Shorthand System

Introduction

In keeping with the directives of the Executive Committee to establish a 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 five years of Sports Aerobics 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 Judge brevet for the new cycle 2005-2008.

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.

FIG Aerobic Gymnastics Committee

John Atkinson
President

Principles of the shorthand system

1. **Body Position**

Straight straddle pike tuck cossack

2. **Place the body**

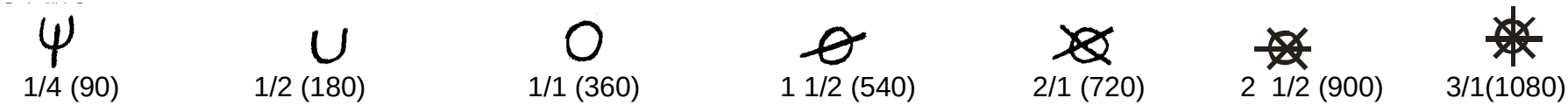
In the air = airborne

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)**



1/4 (90) 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. Convention


Sagital split


Frontal split


Scale


Lever


Pushup


Cossak


Illusion


Sagittal balance


Capoiera


Wenson


Gainer 1/2 twist
(180)


Gainer 1 1/2 twist
(540)

5. Examples


split leap


split jump


Free fall


straddle jump


scissors kick


pike jump


switch leap

Scissors leap 1/2 turn

Straddle leap

1/2 twist to push up

1/2 twist to split

1/1 twist to push up

Gainer 1/2 twist to push up

Gainer 1 1/2 twist to pushup

6. To qualify the action with the body position the following symbols are used :

Switch = 

Straddle 

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

Balance = 

Free, no support = 

Hinge = 

Lateral = 

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APPENDIX V

AGE GROUP COMPETITION

AEROBIC GYMNASTICS FIG - INTERNATIONAL AGE GROUP COMPETITION STRUCTURE

	National Development	Age Group 1	Age Group 2
AGE	10-12 in the year of the competition	12-14 in the year of the competition	15-17 in the year of the competition
CATEGORIES	Individuals(co-ed), TR	IW, IM, MP, TR, GR	IW, IM, MP, TR, GR
EXCEPTIONS	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
MUSIC LENGTH	1 minute 15 seconds (+/- 5sec) Any style of music adapted for Aerobic Gymnastics	1 minute 30 seconds (+/- 5sec) Any style of music adapted for Aerobic Gymnastics	1 minute 30 sec. (+/- 5sec) for IW & IM 1 minute 45 sec. (+/- 5sec) for MP, TR and GR Any style of music adapted for Aerobic Gym.
TOTAL DIFF ELEMENTS	6	8	10
COMPETITION SPACE	7 X 7 : IM – IW – MP – TR 10 X 10 : GR	7 X 7 : IM – IW – MP – TR 10 X 10 : GR	7 X 7 : IM – IW – MP – TR 10 X 10 : GR
COMPULSORY ELEMENTS (must be performed without combination)	3 A 101 Straddle PU C 262 Tuck Jump, D 181 Split on floor	4 A 101 Triceps PU B 102 Straddle Support C 103 Air Turn D 213 Split through-Pancake	4 A 143 Wenson PU B 104 Straddle Support 1/1 turn C 383 Straddle Jump D 183 Free support Vertical Split
ELEMENTS ALLOWED VALUE	0.1 – 0.4	0.1 – 0.5	0.1 – 0.6 with 1 element of 0.7
FLOOR ELEMENTS	Maximum 4	Maximum 6	Maximum 6
PUSH UP LANDING	0	Maximum 1	Maximum 2
SPLIT LANDING	Maximum 1	Maximum 1	Maximum 2
ELEMENT POOL (Group A, B, C, D)	1 element from each group	2 elements from each group	2 elements from each group
LIFTS	1	1	2
ATTIRE	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
JUDGES' PANEL	2-ART, 2-EXEC, 2-DIFF, 2-LINE, 1-TIME, 1-CHAIR (Artistic and Execution score: average of 2 judges) All judging rules and regulations accord with the FIG Technical Regulations, the Sports Aerobics Code of Points and the Judges' charter.		
DEDUCTIONS	All other deductions as per FIG Code EXCEPT		
	-1.0 for element values higher than 0.4 -1.0 for elements in 1 arm support, push up, or landing to 1 arm	-1.0 for element values higher than 0.5 -1.0 for elements in 1 arm support, push up, or landing to 1 arm	-1.0 for element values higher than 0.7 -1.0 for elements in 1 arm landing
TEAM RANKING	No team ranking in International Age Group.		

FEDERATION INTERNATIONALE DE GYMNASTIQUE

AEROBIC GYMNASTICS AGE GROUP COMPETITION

DIFFICULTY INFORMATION

AGE GROUP 1 (12 – 14)

Elements	Difficulty score	Difficulty deductions
8 elements: 0.1 – 0.5 pt 2 elements from each group including : - 4 compulsory elements - 4 optional elements - 1 element maximum landing to PU - 1 element maximum landing in split position - 6 elements maximum on the floor	Add all elements that they received a value To receive a group, one element has to be performed with minimum requirement	**1 point Deduction:** - Repetition of an element - Missing compulsory element - Missing optional element - Element with value higher than 0,5 pt - More than 1 element landing to PU and in Split position - Element landing to 1 arm PU - Element on 1 arm - More than 6 elements on floor - Each missing Group **(maximum 2 points)**

AGE GROUP 2 (15 – 17)

Elements	Difficulty score	Difficulty deductions
10 elements: 0.1 – 0.6 pt + 1 element 0.7 2 elements from each group including: - 4 compulsory elements - 6 optional elements - 1 element maximum with 0,7 value - 2 elements maximum landing to PU - 2 elements maximum landing in split position - 6 elements maximum on the floor	Add all elements that they received a value To receive a group, one element has to be performed with minimum requirement	**1 point Deduction:** - Repetition of an element - Missing compulsory element - Missing optional element - More than 1 element of value 0,7 pt - More than 2 elements landing in PU and in Split position - Landing to 1 arm PU - More than 6 elements on floor - Each missing Group **(maximum 2 points)**

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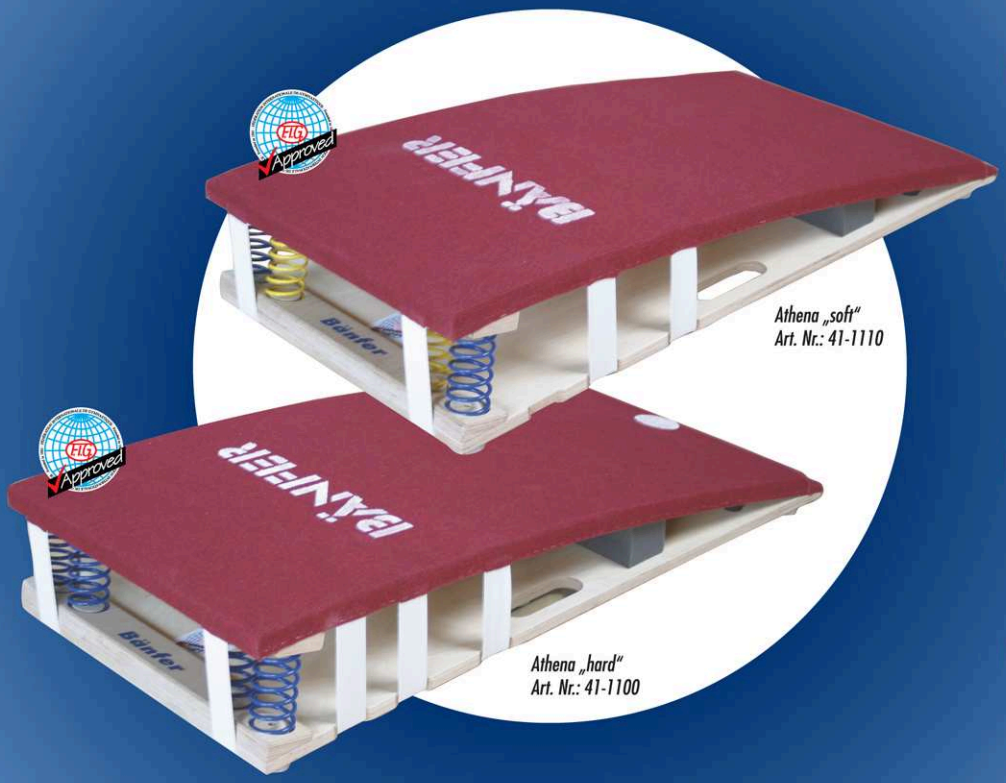








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