



SPORTS AEROBICS

TECHNICAL REGULATIONS

2022 - 2024

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1 INTRODUCTION

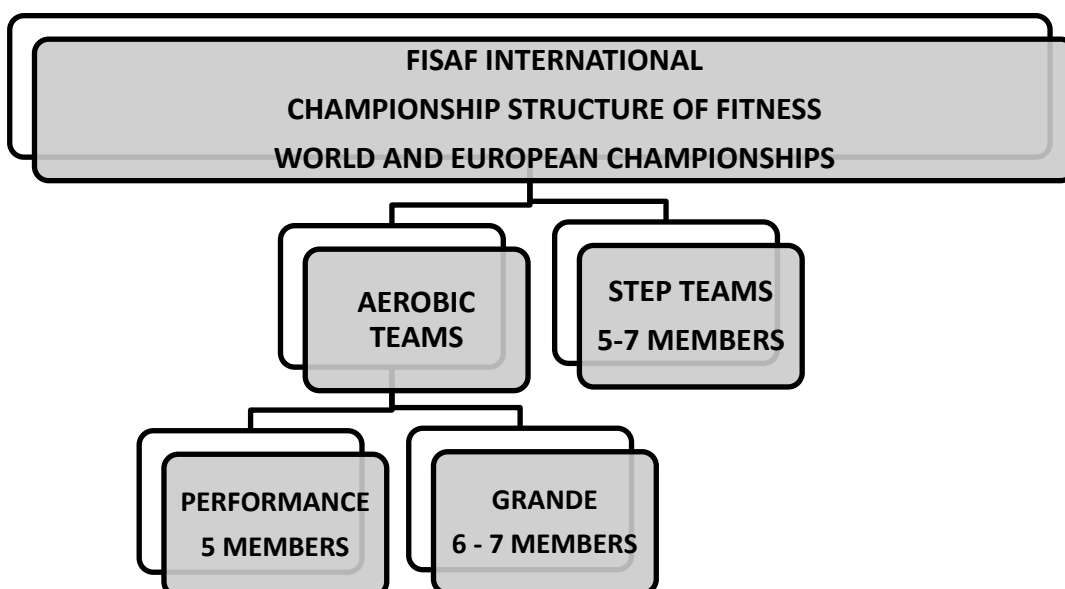
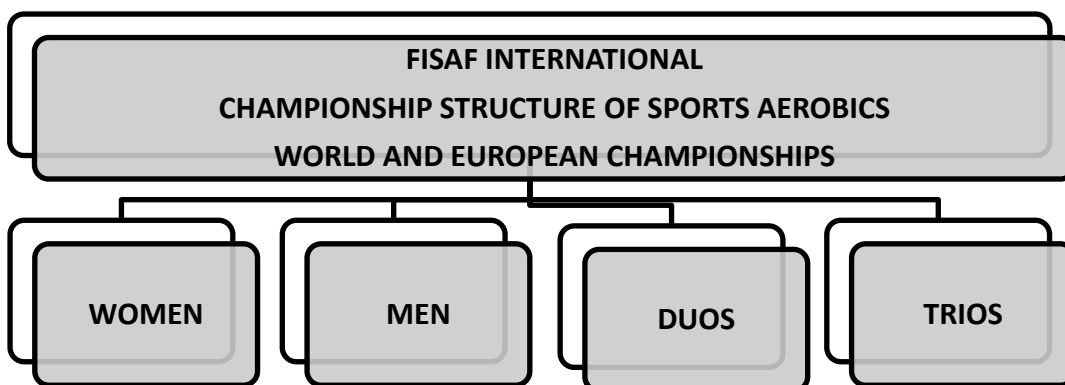
The Sports Aerobics Technical Regulations and its appendices contain all information which governs policies, rules of competition, and procedures for FISAF international competition.

1. 1 Definition

Sports aerobics is the ability to perform complex skill elements and movement patterns with music suitable for sports aerobics, which originates from traditional high impact aerobics, with high intensity and perfect execution.

1. 2 International competition system

The European and the World Championships for Cadet, Junior, Youth and Adult age divisions are held annually by FISAF International. The winners in each competition division and age division of the European Fitness Championships will be known as the European Champions. The winners in each competition division and age division of the World Fitness Championships will be known as the World Champions.



1. 3 Implementation

These FISAF Technical Regulations will supersede all Technical Regulations and will be implemented for the period 1 January 2022 to 31 December 2024. If necessary, during this period, possible amendments or minor changes will be informed via FISAF official newsletters.

2 EVENT REQUIREMENTS

2. 1 Competition divisions

1. Individual Women
2. Individual Men
3. *Duos
4. Trios

An athlete can enter different competition divisions.

*A Duo is a pair of people of any gender.

2. 2 Age divisions

(As at 31st December in year of competition)

1. Adult: 18 years and over
2. Youth: 15 – 17 years old
3. Junior: 13 – 14 years old
4. Cadet: 11 – 12 years old

Individuals; must compete in their age range, no exception.

Duos (all categories), and Trios (Cadet, Junior, Youth); One member can be one year younger than the stated age range. Two members can be one year younger than the stated age range in Adult Trio.

If an athlete competes as a Duo or a Trio, and also as an Individual, then she/he must compete in the correct age division for their individual performance.

2. 3 Substitutions

Before commencement of the competition;

Registration, using the FISAF Registration Form, (FRF), is to be done approximately five weeks prior to commencement of each competition, and includes registration of any substitutes.

Substitution of one member in either a Duo or Trio is allowed after registration and up to two weeks prior to the commencement of a competition. For extenuating circumstances, such as injury, illness, or compassionate reasons a request for a substitution can be made to the Sports Aerobics and Fitness Technical Committee, within the two-week period prior to a competition. If this is necessary, a medical certificate will be required in the case of injury to an athlete who needs to be replaced.

During the competition;

A total of one athlete, in a Duo or Trio, can be substituted, with any of the registered athletes, from the preliminary round to the final round of competition, if necessary.

2. 4 Rounds of competition

All international competitions will have at least two rounds depending upon the final number of registrations in the competition division: preliminary and/or semi-final and a final round, see below;

Rounds of competition;

NUMBER OF INDIVIDUALS/DUOS/TRIOS	ROUNDS OF COMPETITION
1 – 6	Semi-final + final
7 – 11	Preliminary + semi-final + final
12 – 24	Preliminary + semi-final (6A + 6B grouping) + final
25 and more	Preliminary + semi-final (8A + 7B grouping) + final

Preliminary Round:

The purpose of this round is to find the 12 highest ranked competitors to proceed to the semi-final round. This round will be used to check compliance with the technical regulations including attire. If the routine doesn't comply, the competitors will be informed, straight after the conclusion of this round, by the Head Judge. The preliminary round will be used to group the competitors for the semi-final round if necessary (refer Semi-Finals).

If there are 6 or less entries in the competition division, there will be no preliminary round and the routines will be checked for compliance to the Technical Regulations in the Semi-final round.

The performance order of the preliminary round is randomly assigned by a drawing of numbers done by the computer system. The number assigned to each competitor, duo, or trio, will be their specific number showing their order of performance for the preliminary round.

Semi-finals:

Following the preliminary round, a semi-final round will take place and the performance order will again be randomly drawn by the computer. The purpose of this round is to find the 6 top ranked competitors to proceed to the final round. If there are 7 to 11 entries in the competition division, the starting order will be drawn for the semi-finals without grouping.

A system of grouping will be used when there are 12 or more competitors in a competition division in the semi-final round. For example,

12 to the semi-final round: 6 competitors in group A, 6 competitors in group B

15 competitors to the semi-final round: 8 competitors in group A, 7 competitors in group B.

Competitors will be placed in either group A or B according to their level of ability. Group B will be those ranked with less ability and will compete first in the semi-final round. Group A will be those ranked with most ability and will compete straight after group B. The computer will randomly draw the order of the competitors within each group and this will be the performance order for the semi-final round.

Any competitor can change their ranked position by their performance. They are not automatically locked into the group first given.

Finals:

Following the semi-final round, a final round will take place. The purpose of this round is to find the order of the top 6 competitors. The performance order of competitors/duos/trios will be again randomly drawn by the computer, immediately after the end of the semi-final round.

NB. If there are 3 competitors from one country in the top 6, then the 7th competitor will be allowed through to the final round. If there are two countries with 3 athletes in the top 6, then an 8th competitor will be allowed through to the final.

2. 5 FISAF Registration Form (FRF)

Registration, using the FRF, is to be done five weeks prior to commencement of each competition, and includes registration of any substitutes. The FRF is used to create the Skill Lists for athletes and these are to be submitted no later than two weeks prior to the commencement of the competition. A definite date for the submission of the Skill List will be released prior to each competition by FISAF Head Office. Once submitted, a Skill List cannot be changed, prior to a competition, unless requested by the Technical Committee. No changes to the Skill List are allowed between rounds of competition.

The skill elements must be listed in the correct chronological order and divided into three even thirds of 33 – 37 seconds, depending on the length of the music. For example, music is 1.45min, then the thirds will all be 35 seconds.

2. 6 Own Moves

To include an element that is not included listed in the FRF, (an own move), an email request must be sent to the Sports Aerobics and Fitness Technical Committee (TC) at least five weeks before the competition. The request must include a video of the skill element, the proposed element name, value, and icon, and the family of the element. The TC will agree or modify the proposal and return a final outcome to the competitor. At this point the competitor can continue with the process or withdraw the own element. If the proposal is agreed, the element will then be included in the FRF skill list. Once this procedure is finalised the competitor may include the element in her/his performance.

3 PERFORMANCE REQUIREMENTS

3.1 Performance Time and length of music

Performance time is 1:45 minutes. A tolerance of plus/minus 5 seconds will be accepted outside the performance length of 1:45 minutes. Those competitors whose performance music falls outside the period of one minute fifty-five seconds to two minutes five seconds (1:40 to 1:50) will incur a reduction in score of 0.5 by the aerobic and artistic judges which can risk a reduction in ranking. Timing begins with the first audible sound and ends with the last audible sound (this includes a cuing beep if used). The responsibility rests solely with the competitor to verify the length of music prior to the competition. The length of the music will be submitted with the skill list and is checked prior to the competition. If it is too long or short, then the competitor is notified and given the opportunity to fix the error. A music and floor check will be available at the venue for all competitors, prior to the competition.

3.2 Performance Music and BPM

Athletes must use suitable music with a discernible BPM. The tempo of the music must be within the range stated for each age division, which is;

Cadet and Junior; 152 – 160 BPM

Youth and Adult; 152 – 165 BPM

The BPM will be submitted with the FRF skill list and it will be shown on that list for the Judges. The BPM will be checked when it is submitted electronically, prior to the competition. The same BPM must be used throughout the entire routine.

Music which contains language which is deemed not appropriate and/or offensive by the Head Judge in consultation with the judging panel will not be acceptable. Athletes are not able to request a replacement track once the competition has started. Music and songs belonging to a trademark can't be used as competition music.

If unacceptable, music, length of music, BPM, offensive language, or trademarks are used during the first round of competition, the Head Judge will notify the coach and no deduction will be given. If this music is included in subsequent rounds, Artistic Judges will give a deduction of 0.5 points.

There will be no replacement of any medium of music once competition has started unless requested by the Head Judge or if there is a fault with the sound equipment.

Competitors are required to send their performance music on the Cloud.

3.3 Performance Area

The performance area is a 7 metre by 7 metre square and is clearly marked by a line of contrasting colour that is between 5 cm and 10 cm in width. The outside edge of the line forms the boundary of the performance area, i.e. the line is inside the performance area.

3.4 Sports Aerobics Attire

Whilst athletes are encouraged to display creativity in their attire, a competitor's appearance will reflect the appropriateness and unique qualities of sports aerobics and adequate coverage of the body to enhance a performance.

Competitors are required to wear appropriate attire for their performance that is suitable to their age division and gender such as;

- For women: Leotard, two pieces, full length flesh coloured tights, supportive aerobic shoes
- For men: Unitard, shorts or short length bike pants and close-fitting tops which are connected with the pants, supportive aerobic shoes
- The top section of a leotard or two pieces must have arm or neck sections attached to it
- Attire should be representative of the SPORT of Competitive Aerobics
- Wristbands and strapping are allowed
- A sponsor logo measuring 5cm x 10cm maximum is allowed

Competitors can change their competition attire for each performance but should be aware that if the outfit chosen is not acceptable then a reduction in the artistic score/rank will occur.

Unacceptable attire/props

The following are considered to be unsatisfactory attire:

- Costume which is too brief and not considered to be appropriately concealing
- Body oils, body paint, or excessive hair product that may jeopardize the safety of any competitor or changes the floor surface.
- No props will be accepted. This includes but is not limited to chairs, balls, chains, motor bikes, etc.
- Theatrical attire including hair accessories, hats, gloves, sunglasses, etc.
- Attire must not be removed at any time during the performance
- Medium length or long hair not held back or held securely, close to the head
- Dirty clothes, torn or damaged attire
- Footwear not suitable for Sports Aerobics
- Inadequate body support
- Jewellery except wedding rings
- Any body piercing jewellery must be removed or properly covered with skin colour tape
- For women, leotards worn without tights
- Attire must not be removed at any time during the performance, including hats, sunglasses or clothing however, they can be touched
- Competition outfits can't represent or carry a trademark
- A sponsor logo measuring more than 5cm x 10cm maximum is NOT allowed
- Attire that distracts from the performance
- Parts of attire which fall off, or could potentially damage the floor surface, e.g. feathers or large and sharp decorative accessories. You may be asked to review your attire before the next round if it is deemed to be a risk to the floor surface or an athlete.

3.5 Entry/Exit

After the competitor is introduced they are to enter the performance area and promptly assume their starting position. The competitor may briefly greet or acknowledge the audience prior to assuming their starting position.

For all rounds of competition, the competitor is to promptly exit from the performance area, following completion of their performance. The competitor may briefly thank or acknowledge the audience prior to their exit.

Excessive posing or choreographed movements will not be permitted prior to a competitor assuming their starting position or prior to their exit. Adhering to this rule shows respect and ensures the timetable is not compromised. Competitors who breach this rule will be penalized by the Artistic judges and the competitor/s score will be reduced by 0.5 each time the rule is breached.

3.6 False Start/Interruption

A **false start** is defined as:

1. A technical problem preventing commencement of a performance after the competitor/s has entered the stage.
2. A technical or medical problem preventing continuation of a performance once it has started.

A false start/interruption is when the circumstances causing it are not within the competitor/s control. This would include, but is not limited to, damage to the facility, failure of equipment or foreign objects on the stage and an injury requiring medical attention.

The decision as to whether the false start/interruption will be acceptable will be at the sole discretion of the Head Judge. If it is deemed to be a false start/interruption, then the competitor will have the option of performing immediately or at the end of the category.

A routine that is not started or is interrupted, without completion, due to the fault of a competitor, is not considered as a false start/interruption. This would include but is not limited to, forgetting a routine, falling down. If not a false start/interruption, the competitor will be disqualified.

Injury or illness between rounds of competition

An Individual, Duos or Trios must let the Head Judge know as soon as possible but within two hours (when possible) prior to the next round if they are going to withdraw from the competition.

In the case where an Individual, Duos or Trios withdraws during a competition the next qualifying athlete will have the option to compete. For example; 6 women qualified for the final round, one is injured prior to the finals and cannot compete therefore the 7th ranked woman has the option to compete in the finals. This 'next qualifying' athlete will be informed no later than two hours (when possible) prior to the next round.

4 JUDGING PANEL

The judging panel will consist of four classifications of scoring judges plus a Head Judge who does not score. These four classifications are;

1. Technical Judge

2. Skill judge
3. Artistic Judge
4. Aerobic Judge

Full Panel configuration;

- 2 x Aerobic Judges
- 2 x Artistic Judges
- 2 x Technical Judges (T1 is the lead judge for the panel)
- 1 x Skill Judge
- 1 x Head Judge

Small Panel configuration;

- 1 x Aerobic Judge
- 1 x Artistic Judge
- 2 x Technical Judge (T1 is the lead judge for the panel)
- 1 x Skill Judge
- 1 x Head Judge

The Head Judge will oversee the judging panel and is the highest technical authority at a FISAF International Competition. The Head Judge is responsible for ensuring consistent and fair application of the Technical Regulations by the judging panel, overseeing the correct implementation of the judging systems and the tabulation of results. The Head Judge does not score however there may be some situations where scoring will be necessary.

Judges are obligated to adhere to the Technical Regulations in an unbiased and conscientious manner and according to the FISAF International Judges Position and Code of Ethics. It is the responsibility of a judge to assess each performance, in each round of competition, without prejudice and predetermination of the outcome. The judging system, used in the application of scores in FISAF sanctioned events, is a comparative process. This means a competitor's routine is evaluated and compared with the routines of the other competitors within that particular category. The competitor who is able to apply the Technical Regulations, in a manner superior to all other competitors, will win the competition.

4. 1 The Ranking System

The goal of the ranking system is to determine the placing of the competitors, after each round, by finding the majority of places given by the judging panel, rather than an addition of scores. For example, first position is gained by the majority of the panel agreeing on which athlete they have awarded first place too, with the majority being 4 out of 7 judges.

The Technical, Artistic and Aerobic judges will consider their specific criteria to determine a score, out of ten (10) points, which represents a competitor's performance. From this score a competitor's rank is derived.

For example;

Ranking								
	Judges	J1	J2	J3	J4	J5	J6	J7
	Viktory	3	4	2	3	1	1	1
	Ella	1	3	5	4	2	3	3
	Luka	6	5	1	1	3	2	4
	Andrea	2	1	3	2	5	4	5
	Katherine	4	2	4	5	6	5	2

There is no majority for first place (Viktory only has 3 first positions) therefore first position is not found. In this case the ranking system will then find a majority of first and second positions.

First Place	Viktory	3	4	2	3	1	1	1	Viktory has a majority of first and second positions (in green) therefore is ranked first
	Ella	1	3	5	4	2	3	3	Ella only has 2 first and second positions
	Luka	6	5	1	1	3	2	4	Luka only has 3 first and second positions
	Andrea	2	1	3	2	5	4	5	Andrea only has 3 first and second positions
	Katherine	4	2	4	5	6	5	2	Katherine only has 2 first and second positions

Because the first and second rankings have been used, the ranking system will now find a majority of three or better (3,2,1) for 2nd place as shown in yellow below;

Second Place	Ella	1	3	5	4	2	3	3	Ella has 5 which is the biggest majority of first, second and third positions
	Luka	6	5	1	1	3	2	4	Luka has 4
	Andrea	2	1	3	2	5	4	5	Andrea has 4
	Katherine	4	2	4	5	6	5	2	Katherine has 2

Now the ranking system finds third place. Luka and Andrea both have 4 positions of first, second and third which are both majorities, so the ranking system finds 'who is better than who' between these two. This is shown in purple below;

Third place	Luka	6	5	1	1	3	2	4	Judges 3,4,5,6 and 7 think that Luka is better than Andrea therefore is ranked 3 rd
Fourth place	Andrea	2	1	3	2	5	4	5	Judges 1 and 2 think that Andrea is better than Luka therefore is ranked 4 th

In the very rare case where two or more competitors have exactly the same rankings in a competition round, the ranking of the lead Technical judge will decide the outcome. For example;

	J1 Lead Judge	J2	J3	J4	J5	J6	J7
John	2	1	3	4	4	3	4
James	1	2	4	3	3	4	4

Both have exactly the same rankings without one being better than the other therefore the lead judges ranking decides the outcome, James is better than John.

Method of the Judge's rankings: (excluding the skill judge)

1. When four or more judges award a competitor with the same or better ranking, this is called 'Achievement of majority'.
2. If no competitor achieves majority for a certain position, a new comparison will be made and will include all rankings from the next lowest position and above. (See green sections above).
3. If more than one competitor achieves majority, the following applies;
 - a. Those competitors achieving majority, are put into a group.
 - b. The competitor with the greatest 'power of majority' is found, e.g. the one with the most rankings achieving majority. (See yellow section above).
 - c. If the competitors in the group have the *same* majority then the highest ranking from each judge is counted, e.g. how many times a competitor is better than another or the others, (who is better than who - see the purple section above).
4. If the parameter, "more times better" occurs in more than one case within the group, the competitors will be ranked according to the LEAD judge.

Ranking for the Skill Judge

The tabulation program for the Skill Judge takes the degree of difficulty and execution of each skill element into consideration. The Skill Judge uses a program that "deducts" the value of elements according to the quality of execution i.e. each element is assessed as a full, half or zero value. The program then calculates the percentage of elements with correct execution and the difficulty of the elements which gives a final skill value.

Example: Peter has a technical index value, before execution, of 51.5 points (difficulty). He performs his routine and gains a value of 52.91%, which is the value of fulfilment of the skill elements after execution and gains a final value of 104.41. This final skill value is converted to a ranking and submitted with the other Judges rankings. A report, of the skill elements, will be sent via email to the coach at the end of each competition day.

The Skill Judge will control the evaluation and deductions of skill elements as follows;

1. Full value is given if skill element is performed correctly
2. Half value is given if there is only one minor error
3. Zero value is given if there are two minor errors or one major error
4. Zero value plus a 1.0 deduction, from the total index, will be given if there are two major errors
5. Zero value plus a deduction of the total value of the skill element, from starting index, will be given if there are two or more major errors and/or the execution of the skill element is dangerous and risks injury

First example: Starting technical index (TI): 70 with a straddle jump

If the straddle jump is performed with two major errors the following will occur;

Starting Technical Index of 70, minus one-point deduction ($70 - 1$) = 69

- Now the total value of the Technical Index is 69 not 70

Second example: Starting technical index (TI): 70 with a straddle jump

If the straddle jump is performed with **more than** two major errors the following will occur;

Starting Technical Index of 70, minus the whole evaluation of Straddle jump from the total value of the straddle jump ($70 - 3.5$) = 66.5

- Now the total value of the Technical Index is 66.5 not 70

Third example: Starting technical index (TI): 70 with a straddle jump

If the straddle jump is performed with dangerous execution that risks injury the following will occur;
Starting Technical Index of 70, minus the whole evaluation of Straddle jump from the total value of the straddle jump ($70 - 3.5$) = 66.5

- Now the total value of the Technical Index is 66.5 not 70

5 TECHNICAL INDEX

The purpose of the Technical Index is to give an objective value of the technical level of all the skill elements and the way they are performed in a routine. The technical index has three components:

1. difficulty of each element
2. execution of each element
3. variety of each element

5.1 Technical index and difficulty of elements (difficulty index)

The Technical Index considers the difficulty of each skill element as well as the combined skill elements in a routine. Each element is given a difficulty rating, determined by the demand on physical condition and coordination ability.

Example:

One arm and one leg triceps push up is 4.0.

Base movement: One leg and one arm push up = 3.5

Difficulty to base movement + 0.5 (triceps)

Difficulty index for a one leg and one arm triceps push up is 4.0 ($3.5 + 0.5 = 4.0$)

5.2 Technical index and execution of elements (execution index)

The Technical Index considers the execution of each skill element in a routine. For a full list of skill elements and their descriptions, please refer to Appendix 1, Description of skill elements and families and Appendix 2, Execution Errors of Skill Elements.

1. If the execution of a skill element is according to the technical description, the index is multiplied by one ($\times 1.0$) and given its full value.
2. If the execution of a skill element is not according to the technical description and has one minor error, the index is multiplied by half ($\times 0.5$) and given half its full value.

Example;

One arm and one leg triceps push = 4.0

Bent knees = 4.0×0.5

Total value = 2.0

3. by zero, ($\times 0$), and a skill element is given no value if:

- a. The index is multiplied the element is not executed at all
- b. there are two or more minor error/s
- c. there is one or more major error/s
- d. the element is not done in the correct order
- e. there are two major errors **and** there will be an additional 1.0 deduction
- f. there are more than two major errors, and/or the execution of the skill element is dangerous and risks injury **and** there will be an additional deduction of the total value of the skill element from the starting index

5.3 Technical index and variety of elements (variety index)

The Technical Index also takes care of the variety of the technical skill elements in a routine. Variety of elements ensures the ability of the athlete to show as many different elements as possible. A family of elements is a group of elements that has similar biomechanical properties (beginning and finishing position of movement, process of movement etc.), such as aerials (jumps) that take off and land in the same position.

If one element is repeated, or one element of the same family is repeated, the value for that move will be reduced each time it is performed. The first time it is repeated it will be halved in value, the third and subsequent times it is repeated it will lose its value completely.

A straddle jump to push up landing is used as an example of how the variety index is calculated in a routine that has three straddle jumps to push up landings in a routine in the following order; Example:

- a straddle jump to push up landing 4.0
- a straddle jump half turn to push up landing 4.5
- a straddle jump full turn to push up landing 5.0

The most difficult element receives full value, the next difficult element receives half value and the least difficult element receives no value, if the execution of all is correct.

1st execution - a straddle jump to push up landing (x 0) therefore $4.0 \times 0 = 0$

2nd execution - a straddle jump half turn to push up landing (x 0.5) therefore $4.5 \times 0.5 = 2.25$

3rd execution - a straddle jump full turn to push up landing (x 1.0) therefore $5.0 \times 1.0 = 5.0$

5.4 Judging with the technical index

Prior to the competition, all athletes will provide an official skill list of the technical elements to be performed in their routines. This enables the judging panel to have relevant judging material and indicates the potential of the technical index.

Skill elements must be listed on the skill list in the correct order and the timelines to mark the thirds of the routine are mandatory. Please note the following;

- elements that are not listed but performed will not be considered
- elements that are listed and not performed will be deducted from the total index
- elements that are performed in the incorrect order will not be considered

Please note:

1. The split landing from a jump or leap, is considered to be part of the jump element, it is not considered to be two separate elements. i.e. a jump and a split
2. Static strength elements:
 - a. If two static strength elements, from the same family are performed, they must be listed on the skill list as two completely separate elements and performed as two separate elements. When using two static elements from the same family a competitor will lose half the value of the repeated element. For example;
 - i. V Press open completed, before being followed by a complete V Press closed is correct.
 - ii. There must be two separate V presses performed with either; a break, transition or choreography in between.
 - iii. There must be a beginning and end to each element.
 - iv. When performing two static strength elements from the same family and one leads into the other you must list only one element. For example; V Press open leading into a V Press closed from the open position, (the first phase of the V Press closed is missing therefore, and it is considered to be one element.)
 - b. When using two static elements from the same family a competitor will lose half the value of the repeated element
3. Transitions are not to be listed in the FRF skill list as own movements. A transition is defined as:
 - a. a link between an aerobic sequence and skill elements or vice versa
 - b. a link from element to element
 - c. a link from an aerobic sequence to a lift or support or vice versa
 - d. a link from one movement to other
4. Duos and Trios must perform all skill elements in unison at the same time. Skill elements cannot be performed in cannons, or by Duos or Trios members at different times to each other. If skill elements are performed at different times, they will not be considered by any judge.

Combination Elements

A 'Combination' is described as one skill element immediately followed by another element without interruption. A 'combination' **only** applies to jump and static strength elements, it does not apply to push-up or flexibility elements. A combination adds 1.0 value to the technical index, but only when both elements are awarded full value. If one element is given a half or zero value, the two elements are scored separately, and the combination point is NOT given.

N.B. A combination can only be applied when skill elements are from different families within the same element group, for example;

A V press immediately followed with a pike press (horizontal press family)

A planche immediately followed with a straddle press (planche family)

The following are examples of elements that are **not considered** to be a 'combination' as they are from the same family. Elements from the same family have the same position in their last phase of the first element as the first phase of the next which is why it is not considered;

A V press open immediately followed by a V press closed

A Planche open immediately followed by a Planche closed

A Planche no support immediately followed by a Planche no support with push-up

6 PERFORMANCE CHOREOGRAPHY

A two-minute sports aerobics routine must demonstrate creativity and complexity with perfect integration of all movement with the music chosen. It develops many aspects of a healthy body, such as agility, strength, flexibility, coordination and aerobic endurance. Beyond these functions, it is also exciting and aesthetically pleasing to watch.

A routine must contain the three compulsory elements;

- 4 x consecutive jumping jacks (stride jumps)
- 4 x consecutive high leg kicks
- 4 x consecutive Push-ups

6.1 Compulsory Exercises

General Definitions

For a competitor to obtain a maximum possible score their performance must include the completion of four (4) consecutive, identical and stationary repetitions of each of the following three (3) Compulsory Exercise categories.

1. Jumping Jacks (Stride jumps)
2. Alternating High Leg Kicks
3. Push Ups

Target body part

The targeted body parts for Compulsory Exercises are:

Alternating High Leg Kicks	- Lower body, hips and torso
Jumping Jacks	- Lower body
Push ups	- Shoulders & arms & torso

Consecutive

Each of the four (4) repetitions of a Compulsory Exercise is performed without interruption. An interruption is defined as the primary muscle group resting or being involved in another exercise during, or in between, each repetition of a Compulsory Exercise.

Identical

Each of the four (4) repetitions of a Compulsory Exercise are performed with the same i.e. no discernible difference, starting and finishing position, rhythm, range and direction of motion, speed and use of the primary muscle group.

Each member of a Duos or Trios must perform each of their repetitions of a Compulsory Exercise identically, simultaneously, in unison and facing the same direction with the other members of the Trios or Duos.

Stationary

Each of the four (4) repetitions of a Compulsory Exercise shall be performed in the same place without discernible travelling or turning.

JUMPING JACKS

- The lower body is the targeted body part therefore each movement of the feet, calves, thighs and hips must be identical.
- Variations of arm movements for each repetition are allowable.
- Facing the front of the performance area is mandatory.
- Starting and finishing position for each repetition is with the feet (heels and toes) together. Heels must be in contact with the floor in both the stride and together positions.
- Minimum level of execution is:
 - The outside landing position of the feet must be at least as wide as the outside of the shoulders, i.e. at least shoulder width apart and heels in contact with the floor.
 - Feet may be in a turned out or parallel position but must be the same for each repetition.

ALTERNATING HIGH LEG KICKS

- The lower body is the targeted body part therefore each movement of the feet, calves, thighs and hips must be identical.
- Variations of arm movements for each repetition are allowable.
- Facing the side of the performance area is mandatory. Each member of a Duos/Trios must face the same side.
- Starting and finishing position for each repetition is with both feet in contact with the floor.
- Lifting the leg to at least waist level is the minimum level of execution.
- Height of leg during the kicks must not be discernibly different.
- Alternate legs must be used, i.e. LRLR or RLRL.
- The direction of each kick must be straight forward (in the sagittal plane). Lateral kicks or kicks that are to the side (turned out) do not qualify as compulsory alternating high leg kicks.

PUSH-UPS

- The shoulders, arms and hands are the targeted body parts therefore each movement of the shoulders, arms and hands must be identical.
- Variations of leg movements for each repetition are allowable.
- Facing the side of the performance area is mandatory. Each member of a Duos/Trios must face the same side.
- Start and finish positions for each repetition is with both hands in contact with the floor and the elbows in the extended position, but not locked.
- The minimum level of execution is where both arms are flexed at the elbow to a position of no less than 90 degrees flexion.
- The hands shall remain in the starting position throughout the completion of each repetition and must maintain contact with the floor throughout the completion of each repetition. Therefore, one arm push ups and travelling Push-ups do not qualify as compulsory Push-ups.
- One or both feet must remain in contact with the floor at all times. The position of the feet can move during the push up, but they must not move to a point higher than the hip position laterally during the muscular contraction (the actual movement of pushing up from the base of the push up).
- During the muscular contraction (pushing up) help with knees or hips is not allowed and alignment between shoulders hips and feet is required.

A routine must also contain skill elements and as many aerobic sequences (pure 8 counts of choreography) as possible. Duos and trios should interact with each other and can use lifts and supports.

6. 2 Skill Element Requirement;

The required number of elements depends upon the Age Division, see the table below;

- All routines must show the minimum skill requirement for each skill element group.
- If the minimum requirement is not met and less elements are performed than stated, all Judges will deduct 0.5 points, per skill element missing, in all rounds of competition
- There is a maximum number of skill elements, per age division, which must be adhered too.
- As elements are evaluated in chronological order, the Judges will only consider the elements performed that meet the maximum requirement.
- Any skill elements performed, that are not on the skill list, will not be considered.

The following table shows the number of skill elements from each group that are required by each age division in a routine;

Summary of compulsory and skill element requirements by Age Divisions;

Age Division	ADULTS 18yrs +	YOUTH 15-17yrs	JUNIORS 13-14yrs	CADETS 11-12yrs
COMPULSORY ELEMENTS	3	3	3	3
Number of skill elements from the push-up group	Minimum 2 Maximum 4	Minimum 2 Maximum 3	Minimum 2 Maximum 3	Minimum 1 Maximum 2
Number of skill elements from the static strength group	Minimum 2 Maximum 3	Minimum 2 Maximum 3	Minimum 1 Maximum 3	Minimum 1 Maximum 3
Number of skill elements from the jump group	Minimum 5 Maximum 8	Minimum 5 Maximum 7	Minimum 5 Maximum 7	Minimum 5 Maximum 7
Number of skill elements from the flexibility group	Minimum 1 Maximum 2	Minimum 1 Maximum 3	Minimum 1 Maximum 3	Minimum 1 Maximum 3
Total additional elements	Minimum 10 Maximum 13	Minimum 10 Maximum 12	Minimum 9 Maximum 11	Minimum 8 Maximum 10
Total	Minimum 13 Maximum 16	Minimum 13 Maximum 15	Minimum 12 Maximum 14	Minimum 11 Maximum 13

6. 3 Families of elements

A good routine is one that has skill elements from different families as mentioned above in the Technical Index and variety of elements section. Please refer to Appendix 1, Description of skill elements and families for the full list of specific families.

Requirements for variety of elements for gaining a good technical variety index, aerobic and artistic score:

1. Push up group families;

- a. Two arms
- b. Pectoral
- c. Tricep
- d. Hinge
- e. Circular
- f. Triceps Hinge
- g. One arm right
- h. One arm left
- i. One arm and one leg right
- j. One arm and one leg left

Make sure each push-up is from a different family e.g., if performing two or more two arm push-ups, one should be a pectoral push up and the other a tricep push up. If performing two or three one arm push ups, one should be using the right arm and the other the left arm. If performing four one arm push ups, two should be using the right arm and two the left arm.

2. Static strength group families;

- a. Horizontal (straddle press, pike press etc.)
- b. Planche
- c. Unsupported planche
- d. V press

3. Jumps/Aerial group families;

- a. Air jack
- b. Tuck jump
- c. Front split jump
- d. Pirouette jump family (vertical turn)
- e. Barrel roll family (horizontal turn) to Push up landing
- f. Barrel roll (horizontal turn) taking off 1 leg to Push up Landing
- g. Barrel roll (horizontal turn) taking off 2 legs to Push up landing

- h. Pike jump
- i. Straddle jump
- j. Front jete
- k. Straddle jete

Jumps and leaps must show different air positions and a variety of take-off and landing positions, e.g.

- A. There should be a minimum of one jump and one jete (leap).
- B. Different air positions should be used with a minimum of;
 - a. one jump showing front flexibility
 - b. one jump showing straddle flexibility
 - c. one jump with a turn
 - d. one jump showing a pike position (Cossack jump included)
- C. A minimum of one jump landing to;
 - a. One/both foot/feet
 - b. sit/split landing
 - c. push up landing (where allowed, dependent on age group)

4. Flexibility group families;

- a. Front split
- b. Straddle split
- c. Combination split
- d. Straddle sit

Flexibility at all major joints on both left and right sides, straddle and frontal flexibility should be exhibited with particular attention to the hip joint.

- A. If two or three elements are being performed, one should demonstrate front flexibility and the second one should demonstrate straddle flexibility. Adult category – flexibility group 1 – 2 elements – split rotation.
- B. Elements from each group can be performed on the floor or in a standing position.

7 ROUTINE DESCRIPTION AND EVALUATION

The aim of this chapter is to explain the characteristics of a FISAF Sports Aerobics routine and how the judges evaluate it.

7. 1. Technical Judging

The Technical Judge; considers the execution, difficulty and variety of all skill elements as well as the execution of compulsory movements and every other movement such as transitions, aerobic sequences, lifts, supports etc.

There are four groups of elements to be included in a routine, these are; static strength, push-up, jump and flexibility. The value of each element is determined by the technical index, which is used by the technical judges. Duos and trios are assessed as a single unit meaning each member will display similar ability and execution.

7. 1. 1 Application of a technical score

In assessing a performance, the technical judges consider the attributes of a performance that would lead to a perfect score, taking into account the technical index of the skill elements. Also assessed are the deviations from a perfect performance, which would lead to a less than perfect score. Appendix 1, Description of Skill Elements and Families and Appendix 2, Execution Errors of Skill Elements, show the precise description of skill elements and how errors will affect their evaluation.

7. 1. 2 Technical criteria

7. 1. 2. 1 *Difficulty of skill elements*

1. The total value of the technical index is in relation to the difficulty, variety and execution of each element. From a technical perspective, the best routine will have the least number of elements with the highest technical index but only if the execution of each skill element is correct.
2. Even placement of difficult skill elements to ensure the difficulty is consistent throughout the routine.

7. 1. 2. 2 *Execution of skill elements*

Execution of skill elements is described in Appendix 1; Description of skill element and families and Appendix 2; Execution errors of skill elements.

1. Execution of compulsory movements and skill elements

- a. Precise posture
- b. Control
- c. Precise alignment
- d. Ease of movement
- e. Static and flexibility elements held
- f. Good range of motion
- g. Knees are over the soles of the feet in taking off and landing of jumps

2. Execution of transitions, lifts, supports

- a. Posture
- b. Control
- c. Alignment
- d. Range of motion
- e. Ease of movement

3. Execution of aerobic sequences etc.

- a. Precise posture
- b. Control

- c. Purposeful placement of the body
- d. Precise alignment
- e. Extended knees and toes pointed
- f. Air under the feet, impact
 - a. Speed and ease of movement

7. 1. 2. 3 *Variety of elements*

1. Push ups

- a. Two arm and/ or one arm
- b. Right and left sides
- c. Pectoral and tricep hinge
- d. Hinge or circular hinge

2. Jumps

- a. Taking off from one leg and two legs
- b. Air position – front flexibility, straddle flexibility, pike position, turn
- c. Landing – on one leg, two legs, split/sit landing, push-up landing

3. Static strength

- a. Horizontal
- b. Planche
- c. V press

4. Flexibility

- a. Straddle and frontal
- b. Front (right and left sides)
- c. Standing and floor

Requirements for the variability of the routine are given in Chapter 6.3 Families of Elements.

Pull apart = Difficulty after execution. This is what the technical judges use to pull apart two routines that are very close and after they have applied all the judging criteria.

7. 1. 3 Skill Element Judging Criteria

The skill element judge considers only the compulsory and skill elements listed in the skill list. They do not consider the variety or difficulty of the routine.

Application of a skill element score

In assessing a performance, the skill element judge considers the execution criteria of the compulsory and skill elements. Also assessed are the deviations from a perfect performance, which would lead to a less than perfect score. Appendix 1, Description of Skill elements and Families and Appendix 2, Execution Errors of Skill Elements, show the precise description of skill elements and how errors will affect their evaluation.

Skill Element Judging Criteria;

- 1. Precise posture
- 2. Control
- 3. Precise alignment

4. Ease of movement
5. Static and flexibility elements held
6. Good range of motion
7. Knees are over the soles of the feet in taking off and landing of jumps
8. Must be according to the description of each skill element and execution errors of skill elements. Refer Appendix 1 and 2.

The Skill judge report, for each round of competition, will be sent to coach's email address after the competition.

7. 2 Aerobics Judging

7. 2. 1 Application of aerobics score

Sports Aerobics is the ability to perform complex skill elements and movement patterns to music, which originate from traditional aerobics, with high intensity and perfect execution. A 1 minute 45 second routine challenges the cardiovascular system and demonstrates creativity with perfect integration of all movement with the music chosen.

All movement must be appropriate to Sports Aerobics and display high levels of intensity, complexity, difficulty and quality. To obtain a maximum aerobic score, a high level of cardiovascular endurance and energy expenditure, continuously maintained throughout the performance, will be demonstrated which shows the physical condition of an athlete.

The aerobic judge considers all skill elements, transitions and aerobic sequences. **An aerobic sequence is defined as at least 8 counts of traditional aerobic movement which is;**

- High impact based
- Continuous, thereby ensuring no cardiovascular rest
- Movement that allows contrast in regard to tempo; half, full, double time
- Movement that allows contrast in regard to vertical levels, especially the lower levels

For example;

- A. 2 x jumping jacks 1 - 4, pencil jump 5 - 6, side step 7 – 8.
- B. 2 x jumping jacks 1 - 4, pencil jump 5 – 6, squat 7 – 8.
- C. Jumping jack 1 – 2, roll 3 – 6 to standing, pencil jump 7 – 8.

An aerobic sequence can start on any count of the music as long as there is a minimum of 8 uninterrupted counts used. All movements and aerobic sequences must be performed in conjunction with the music tempo, therefore there must be an appropriate, discernible BPM (beat per minute), as found in High Impact Aerobics classes.

7. 2. 2 Aerobics criteria

7. 2. 2. 1 Intensity

1. Quality of all skill elements during the routine

- a. Range of motion

- b. Height of jumps
- c. High energy expenditure and effort (use as many parts of the body and main muscles together)
- d. Precise posture
- e. Purposeful and strong placement of arms and legs

2. Energy expenditure

- a. High level of Cardiovascular fitness that enables good quality of skill elements throughout the entire routine (Endurance high level during the whole routine)
- b. A routine that demands the most energy expenditure possible

3. Difficulty of the routine

- a. Total value of the technical index in relationship to the number and type of skill elements, and how difficult these skills are to execute correctly
- b. Balanced number and technical index value of skill elements in each quarter of the routine
- c. Chronological order of the skill elements that demand the most energy expenditure

7.2.2.2 Aerobic sequences

1. Intensity of aerobic sequences

- a. High impact
- b. Aerobic sequences should be placed evenly throughout the routine
- c. Vertical levels / 3D space (the level of the centre point of the body)
 - i. Floor
 - ii. Squat
 - iii. Low impact
 - iv. High impact
 - v. Air (jump from high impact elements – Hitch kick, Air jack etc., non-skill element jumps)
- d. Leg levels (in kicks)
 - i. First level – from the floor to waist high
 - ii. Second level – from the waist to shoulder high
 - iii. Third level – shoulder and above
- e. Levers (long and short)
- f. Speed of movement (not speed of music)
- g. Use of space (travelling)

2. Quality of aerobic sequences

- a. Clear, precise movement of the entire body, head, arms and legs
- b. Purposeful and strong placement of arms and legs
- c. Correct posture

3. Complexity of aerobic sequences

- a. Arms should include;
 - i. Use of all planes and directions of arms
 - ii. Movement in the shoulder, elbow and wrist
 - iii. Movement of the fingers

- iv. Movements using arches and circles
- v. Use of counter tempos
- vi. Symmetrical and asymmetrical arms
- vii. Different lever lengths
- b. Legs should include;
 - i. Leg and footwork from high impact aerobics
 - ii. Use of counter tempos
- c. Use and coordination of arms and legs together
- d. Orientation of the body and travel
 - i. Turns; quarter, half, full etc.
- e. Different directions of movement in duos and trios

7.3.2.3 Transitions, lifts and supports

1. Intensity

- a. Variety of movements (different supports, lifts and transitions shown)
- b. Additional movement of arms
- c. Additional turns
- d. Speed of movement (not music)
- e. Direction (to judges, to each other in duos and trios)
- f. Vertical levels (level of the centre point of the body)

2. Quality

- a. Clear, precise movement of the entire body, head, arms and legs
- b. Purposeful and strong placement of arms and legs
- c. Correct posture

3. Complexity

- a. Direction (to judges, to each other in duos and trios)
- b. Vertical levels (level of the centre point of the body)
- c. Additional turns
- d. Speed of movement
- e. Kinds of movement
- f. Additional movements of arms
- g. Direction

Pull apart; RISK = Difficulty with quality (difficulty of the entire routine (aerobic, skill elements, transitions, lifts and supports) that is controlled and with good quality).

7.3 Artistic criteria

7.3.1 Application of Artistic score

The Artistic Criteria for Sports Aerobics is about making sure there is in fact an 'artistic' side to this sport and to keep the 'art' form of dance and music as a focus. In the scoring of the Artistic Criteria, judges will consider the ability of the athlete/s to dance and perform aerobic choreography that matches the natural structure of the music chosen.

7. 3. 2 Artistic criteria

7. 3. 2. 1 Choreography

1. Choreography - Principles

a. Integrity:

Be true to the music and movement. Match the genre of music with; the choreography, costume and presentation. For example: if you have Latino music, you should wear a costume characteristic of Latin, use some Latin-based choreography and present the Latin style. Integrity means that all four principles must balance, all four principles are of equal importance; music + choreography + costume + presentation = integrity.

b. Routine Dynamics: (time, space, energy)

The use of tempo, accents, rhythms, 3-dimensional space, and performance energy are interlinked and should be shown through the entire performance, not only at the end. During a performance, the routine dynamics should change and have variety, e.g. movement from the back of stage towards the front or using the crescendos in the music to place emphasis on the 'high points' of the choreography.

c. Contrast: (variation in choreography)

Contrast should be seen in changes of movements, dynamics, tempos or spatial design, e.g. smooth versus staccato, travelling versus stationary, loud versus soft music sections, together versus apart (duos and trios) etc.

d. Music Structure Repetition:

Music has sections that will often be repeated such as a pre-chorus, verse or melody. Movement should acknowledge these repetitions, and use a variety of routine dynamics, (see Routine Dynamics above), and contrast to make it different from the first section used. All of the music structure should be used, giving a routine continuity, a sense of development, and resolution. Skill elements should be 'hidden' in the choreography with unpredictable preparation and without risking correct execution of those elements.

N.B. FISAF Sports Aerobics is an attractive sport as it has an artistic component that uses dance and music. A routine should use the choreography principles so that the judges and audience can hear the different sections of music (natural music structure) and see the movement matching those sections. The principles will also help a routine be more interesting and avoid it looking the same from the beginning to the end. A routine should be personal to the athlete performing it...athletes should be different to other athletes.

2. Originality

- a. Being different to others
- b. Creating an impression
- c. Individual style
- d. Unpredictable choreography and travel patterns
- e. Interaction and interactive choreography between athletes in a duos or trios
 - i. Touching a team member
 - ii. Formation change, swap
 - iii. Looking at each other
 - iv. Opposing planes between members of duos or trios

3. Appropriate choreography

- a. To Sports Aerobics
- b. Choreography, music and attire suitable to age division (especially Cadet)
- c. Performing choreography suitable to the level of the competitor

4. Visual Image

The image that the athletes portray (show) to the audience and judges when they are on stage to make the choreography visually attractive. It's the use of the following;

- a. Use of space
- b. Formations, types of patterns created, e.g. straight line, circle, triangle etc. (duos or trios)
- c. Distance of competitors in formations, e.g. close or apart
- d. Orientation
- e. Swaps
- f. Placement of skill elements, transitions and aerobic sequences
- g. Lifts and supports (duos and trios)
- h. Different direction of movements in duos and trios
- i. Travelling (where competitors move on the performance area – forward, backward, side, diagonal, around the circle)

5. Use of space

- a. Creativity in use of space
- b. Use of performance area (the routine should not be executed only in the central part of the performance area)
- c. 3D space (different levels of the centre point of the body)
 - i. Floor
 - ii. Standing
 - iii. Aerial
- d. Formations in trios division
 - i. Line, diagonal, triangle etc.
 - ii. Duration (how long before the formation changes)
 - iii. Using creative choreography to change positions with team members
- e. Placement of skill elements, transitions, sequences and other movements
- f. Swaps in duos and trios divisions
 - i. Speed (how many counts)
 - ii. Using creative choreography to change positions with team members
 - iii. A variety of body orientation
 - iv. Distance between members of duos and trios, close or apart
 - v. Swap choreography should have arm movement
- g. Staying in the 7 x 7m area

6. Variety

- a. Aerobic sequences
 - i. Arms
 - i. Use all planes (horizontal, front, side) and directions of arms
 - ii. Movements in shoulder, elbow and wrist
 - iii. Movements of fingers / head

- iv. Movements of linear and circular
 - v. Rhythmical changes
 - vi. Bilateral and unilateral
 - vii. Long and short levers
- ii. Legs
 - i. High impact leg and footwork
 - ii. Turns
 - iii. Rhythmical changes, using the tempo and counter tempo counter
- iii. Coordination of arms and legs together
 - i. Use opposing planes
 - a. In arms
 - b. In legs
 - c. In duos and trios
- b. Variety of transitions
 - i. Kinds of movement
 - ii. Arm lines
 - iii. Direction
 - iv. Turns
 - v. Speed
 - vi. Flow
- c. Variety of lifts, supports
 - i. Kinds of movement
 - ii. Additional movements of arms
 - iii. Direction
 - iv. Turns
 - v. Flow

7.3.2.2 Music

1. Choice of music (selection of music)

- a. Discernible BPM
- b. Suitable music for sports aerobics
- c. Changing/editing the music should be minimal
- d. Originality
- e. Vertical structure of the music (must fit with vertical structure of elements)
- f. Appropriateness for age category and for competitor's levels
- g. Music choice suitable to age division (especially Cadet)

2. Use of music (music interpretation)

- a. Music and movements should be inseparable
- b. Reflect theme if chosen
- c. Ability to use the music/tempo by all team members (be in time)
- d. Respect tempo (speed of music must be in accordance with technical and endurance level of competitors)
- e. Using the lyrics or instruments, highs and lows (using the music structure)

7.3.2.3 Synchronisation

1. Staying in time with each other
2. Having the same level of execution
3. Having the same performance level

7.3.2.4 Performance

1. Ability to 'perform' and dance the routine
2. The ability to 'express' the music
3. Ability to project confidence and emotion
4. Dynamic physical and facial energy
5. Confidence
6. Ability to generate excitement and enthusiasm
 - a. Costume

Pull apart= creativity/different/impression (choreography)

8 ACCEPTABLE MOVES

Acceptable Lifts

Definition: One or more Duos or Trios member using one or both arms to take the weight of another member, thereby picking that member up and making their feet/body leave the floor.

Lifts are acceptable as a starting and ending pose and one additional lift is allowable during the routine (3 maximum together). The lifting athlete(s) must be in a static position when the lifted partner has no contact with the floor:

- From a standing position one step is allowed but the other foot must be static during the lift.
- From a lying or kneeling position, that position must not change during the lift.

Acceptable Supports

Definition:

1. In a support, the body weight of the supported athlete is not totally held with the hands or arms of the supporting athlete/s thereby the supporting person is not 'lifting' the athlete.
2. The supporting athlete/s are to act as the base for another athlete/s to elevate themselves from the ground. For example, a trio's member uses another member to elevate themselves off the floor by rolling over the back of another member
3. The supporting person can be in either a standing or floor (kneeling, sitting, lying etc.) position

The number of supports is unlimited during the routine.

NB: Lifts and supports can add to the interaction, visual image and creativity of a routine but should not risk reducing the aerobic sequences (8 counts of high impact aerobics) in a routine.

Self-Propulsion

One team member using the body of another member/s to propel themselves.

Assisted Back-flip or backward walkover variations, as a lift, (with hands/forearms not touching the floor)

The nature of the back-flip changes if the move is assisted by another athlete/s, as a lift, and is performed without the hands or forearms touching the floor. This move is acceptable for Duos and Trios only.

Assisted Cartwheel variations with hands/forearms not touching the floor

The nature of the cartwheel changes if the move is assisted by another athlete/s and not performed with the hands or forearms touching the floor. If this is done, it will be defined as a lift, support or self-propulsion and it will be considered an acceptable move in Duo and Trios routines.

Assisted Handspring or forward walkover variations, as a lift (with hands/forearms not touching the floor)

The nature of the handspring changes, if the move is assisted by another athlete/s, as a lift, and is performed without the hands or forearms touching the floor. This move is acceptable for Duos and Trios only.

9 UNACCEPTABLE MOVES

If an unacceptable element is performed during the first round of competition, the Head Judge will notify the coach and no deduction will be given. If this element is included in subsequent rounds, all judges will give a deduction of 0.5 points.

General unacceptable moves are described and listed below;

Aerial somersault

A gymnastic move, beginning in a standing position, in which the body is propelled head over heels in either a forward, backward or sideways position before landing on the feet or into various floor positions.

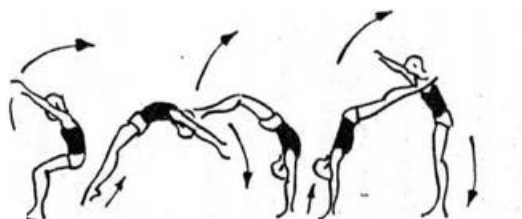


Assisted propulsion

One or more team member/s propel another member/s.

Unassisted Back-flip or backward walkover variations

A gymnastic move in which the body is propelled backward passing through an aerial supine position to an inverted position. Then the hands/forearms are pushed off the floor as the legs flick down to land standing upright or in a floor position. There should not be excessive backward bending in the lower body during the movement. If the backflip (of any form) is done using the body of another athlete as the base, as in a support, it is still considered to be a backflip and is unacceptable.



Bridge

A gymnastic move in which the body is supine and pushed up into a hyperextended, arched position of the back. The weight of the body is on the hands with the feet either on or off the floor.

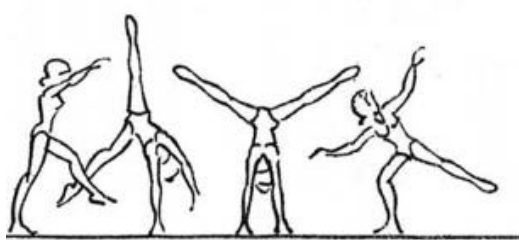
Handstand

A gymnastic move in which the body is supported entirely on the hands/hand or elbows, and the body is purposely held in a vertical position. The position of the body dictates the handstand, not the position of the legs, e.g. the legs can be bent or straight, or one bent with the other straight etc, but if the body is vertical then it is considered to be a handstand. N.B. Movements that involve going 'through' a handstand position, without a purposeful discernible hold, are considered a transition and are acceptable.



Unassisted Cartwheel

A gymnastic move, with the hands/hand in contact with the floor, and the body travels sideways, as the legs go through a straddled handstand position. A cartwheel done on the forearms (elbows bent) or done using the body of another athlete as the base, (as a support), is still considered to be a cartwheel and is unacceptable.

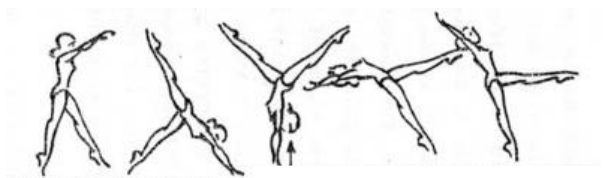
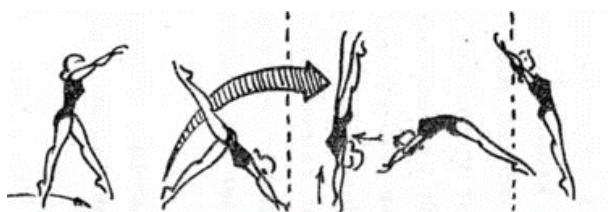


Floor Turns on Knees

A move in which the body spins more than one revolution with the weight supported entirely on the knees only.

Unassisted Handspring or forward walkover variations

A gymnastic move in which a strong propulsion, off the front leg, propels the body through an inverted position. The hands then push off the floor so that the body moves through an aerial supine position to land upright. If the handspring (of any form) is done using the body of another athlete as the base, as in a support, it is still considered to be a backflip and is unacceptable.

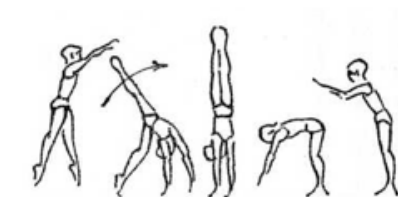


Static strength elements with a turn of more than 720 degrees

A move in which the body spins more than 720 degrees in the static strength elements in one motion.

Round-off

A gymnastic move in which a strong propulsion off the front leg propels the body as it turns and passes through a handstand. Then the hands push off the floor as the legs kick down to land with the body facing the opposite direction.



Cadet Category

- Free falls landing on one hand
- Aerial free fall to push up position
- One arm push ups
- One arm press
- One arm planche

N.B. Transitional one hand position changing from planche to press or press to press is allowed.

Junior Category

- One arm/one leg push ups
- Only one jump to push up landing is allowed
- Jumps with turns to push up landings

Youth Category

- Free falls landing on one hand

10 GENERAL REQUIREMENTS

10.1 Code of Conduct

Athletes and coaches are obligated to follow the good spirit and ethical values of the sport, the principles of Fair Play, National and International Anti-Doping Codes and other rules and regulations that are in force.

Fair Play is often referred to as “the spirit of sport”, it is essence of Olympism; it is how we play true. The spirit of sport is the celebration of the human spirit, body and mind, and is characterized by the following values:

- **Ethics, fair play and honesty**
- **Health**
- **Excellence in performance**
- **Character and education**
- **Fun and joy**
- **Team work**
- **Dedication and commitment**
- **Respect for rules and laws**
- **Respect for yourself and other participants**
- **Courage**
- **Community and solidarity**

10.2 Disqualification

10.2.1 Reasons for disqualification

A competitor can be disqualified for breaching the following conducts; (see section 10.1, Code of Conduct).

- Ethics, fair play and honesty
- Respect for rules and laws
- Respect for yourself and other participants

10. 2. 2 Procedure

The Head Judge or a Technical Committee member issues a written warning, to an offending competitor; stating that they are in breach of the Code of Conduct (mentioned in above in section 10.1) and that pursuing this breach may lead to disqualification. This written warning must be signed by the Head Judge or a Technical Committee member and the original given to the competitor with a copy kept for official record.

Where a competitor has been issued a warning and continues to breach the Code of Conduct, the Head Judge is authorized to disqualify that competitor from a competition.

Where a competitor is disqualified, the Head Judge will give a written notice to the tabulator to remove the results for that competitor. The Head Judge will then notify the competitor of their disqualification.

10. 3 FISAF International and Anti-Doping

FISAF International condemns the use of performance enhancing drugs and doping practices because it is contrary to the ethics of sport and potentially harmful to the health of athletes. Those found to have engaged in a doping practice are liable to sanctions by FISAF International.

For the purpose of this Policy a doping practice is: the taking of substances or use of methods prohibited by WADA as referred to on the WADA List of Doping Classes and Methods, or assisting, or being involved in a doping practice. The information of the prohibited substances and methods can be found on the WADA (World Anti-Doping Agency), www-pages: <http://www.wada-ama.org/en/index.ch2>

When drug testing is conducted at an FISAF International sanctioned event, all athletes must make themselves available for testing.

11 FISAF INTERNATIONAL AGE REQUIREMENTS - SPORTS AEROBICS

For use FISAF International Official Fitness Championships and FISAF International Open Fitness Championships and International competition sanctioned by FISAF International

AGE DIVISION	AGE COMPETITOR	COMPETITION DIVISION
Adult	18 years or over	Individual Women Individual Men Duos Trios
Youth	15, 16, 17	Individual Women Individual Men Duos Trios
Junior	13, 14	Individual Women Individual Men Duos Trios
Cadet	11, 12	Individual Women Individual Men Duos Trios

Notes to the appendix;

1. If competing as a Duo, or a Trio, and also as an Individual, then you must compete in your correct Age Division for the Individual performance.
2. You may enter different Competition Divisions, but you must stay in your Age Division.
3. It is strongly advised that one person should not perform more than four times during one competition. FISAF International and the Event Organizer are not responsible for the individual scheduling of athletes. Please consider your personal health and fitness if wishing to enter many categories/divisions.