



SPORTS AEROBICS

TECHNICAL REGULATIONS
2013 - 2014



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I. INTRODUCTION

The Sports aerobics Technical Regulations and appendices govern all the Sports aerobics Categories under the FISAF International Fitness Championships.

I.1. FISAF Official Championships Structure for Sports Aerobics and Fitness

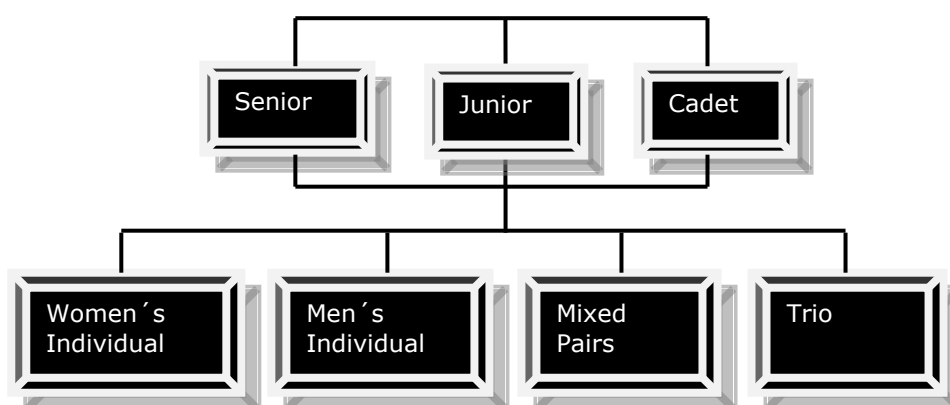




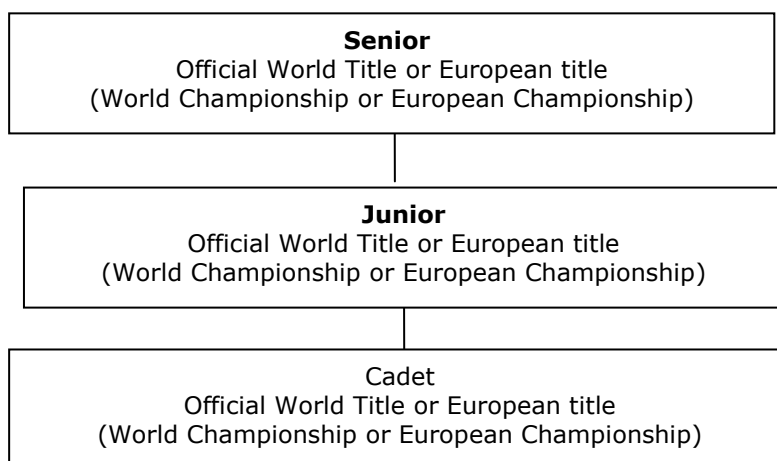
I.2.Competition System

Below is a diagram which explains the Competition Categories for the period of 2013 - 2014.

System by Competition Categories



World and European Competition System by Age Divisions



I.3 Implementation

These FISAF Technical Regulations will supersede all Technical Regulations and will be implemented for the period 1 February 2013 to 31 December 2014. Possible amendments and changes will be informed via FISAF official special bulletins.



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I.4. Championship Resources

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



II. EVENT REQUIREMENTS

II.1. Structure

All international competitions will have three rounds of competition, depending upon the number of registrations in the competition division: Preliminary round / Semi-final round / Final round

- **Preliminaries:**

- The purpose of this round is to find the 12 highest ranked competitors to proceed to the semi final round. In the case where there are 25 or more in a competition division, the highest ranked 15 will proceed to the semi final round.
- This round will also 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 and competitors will be invited to meet the head judge to clarify the technical problems. The preliminary round will be used to group the competitors for the semi final round (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.
- No changes to the skill elements list (FRF) are allowed after 48 hours prior to a competition.

- **Semi-finals:**

- The purpose of this round is to find the 6 or 7 top ranked competitors to proceed to the final round.
- Following the preliminary round a semi-final round will take place and the performance order will again be randomly drawn by the computer. If there is grouping in the preliminary round, the computer will randomly draw the order of the teams within each group and this will be the performance order for the semi-final round. The group that displayed the least ability will compete first, followed by the group with the best level.

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 15 competitors in the semi-final round. 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.

Examples: 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.

Once the groups have been chosen, as a result of ranking, the computer will randomly draw the order of the competitors within each group and this will be the performance order for the semi-final.

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

- No changes to the skill elements list are allowed between rounds of competition

Finals:

The purpose of this round to is to find the order of the top 6 (or 7/8) competitors.



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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.

II.2. Performance Order

Preliminary 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 team will be their team number and the order of performance for the preliminary round.

If there is to be grouping in the semi-final round, the computer will randomly draw the order of the teams within each group and this will be the performance order for the semi-final round. The group that displayed the least ability will compete first, followed by the group with the best level.

If there are 7 to 11 entries in the competition division, the starting order will be drawn for the semi-finals without grouping.

Semi-final Round

Following the preliminary round a semi-final round will take place and the performance order will again be randomly drawn by the computer.

Final Round

Following the semi-final round a final round will take place. The performance order of teams will be again randomly drawn by the computer or manually on stage by the finalists.

II.3. Substitution of Members of Mixed Pairs and Teams Competition Divisions

No substitution of members of mixed pairs and trio categories will be permitted from the preliminary round to the final round.



III. PERFORMANCE REQUIREMENTS

III.1. Performance Choreography

For a competitor to obtain a maximum possible score, their performance must include:

1. One routine of 2 minutes with a grace period of +/- 5 seconds using aerobic music with a discernable BPM which is the baseline of sports aerobics.
2. The completion of four (4) consecutive, identical and stationary repetitions of each of the following three (3) Compulsory Exercise categories: Jumping jacks, Alternating High Leg Kicks and Push Ups
3. The completion of one (1) of the movements from each of the following categories (or "groups") of obligatory movements: Push Up Group, Static Strength Group, Aerial Group and Split Group.

III.2. Sports Aerobics Attire

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

- For women: Leotard, two piece, full length flesh coloured tights, supportive aerobic shoes
 - The top section of a leotard or two piece must have arm or neck sections attached to it
- For men: Shorts or short length bike pants and close fitting tops which are connected with the pants, supportive aerobic shoes
- 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 which 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
- Non aerobic shoes
- 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



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- More than one sponsor logo, or a logo which is bigger than 5cm x 10cm

III.3. Performance Area

III.3.a Specifications

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. Competitors are required to stay within this area at all times during the performance.

III.3.b 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.

After the performance in the preliminary round, the Head Judge may require the competitor to meet after completion of the category, to clarify any movement or issue in accordance with technical regulations.

For all rounds of competition (preliminaries, semi finals and finals), 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. Competitors who breach this rule will be penalized and the competitor/s score will be reduced score by the judges.

III.4. False Start/Interruption

A false start is defined as:

1. A technical problem preventing commencement of a performance after the athlete/s have entered the stage
2. A technical 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. 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 the athlete, is not considered as a false start/interruption. This would include but is not limited to, forgetting a routine, falling down from a pair or team starting position. If not a false start/interruption, the competitor will be disqualified.

III.5. Performance Time

Performance Time is 2 minutes. 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. Every Competitor's performance will be timed during the music check and the preliminary round to ensure that it adheres to the technical regulations.



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A tolerance of plus/minus 5 seconds will be accepted outside the performance length of two (2) minutes. Those competitors whose performance music falls outside the period of one minute fifty five seconds to two minutes five seconds (1:55 to 2:05), will incur a reduction in score by all judges, which can risk a reduction in ranking in the preliminary round and will not be able to progress to the next round unless the music length is corrected and approved by the head judge.

III.6. Performance Music

Competitors are required to supply their performance music on the medium prescribed by the event organizer. Prior to the competition the event organizer will notify athletes of the medium required for their event. Performance music will be labelled as required by the event organizer.

All recordings of music must be clearly identified:

- Category
- Name of competitor(s)
- Country
- Total time

If a CD is to be used, there must be nothing else but one recording of the performance music on it. The performance music will be retained by the event organizer until the end of the event.

MUSIC CHECK

A music check will be available for all competitors, prior to the competition, to ensure their music is playing at the correct speed, quality and is the correct length. The time to replace a CD is at the music check. There will be no replacement of any CD once competition has started unless requested by the Head Judge or if there is a fault with the sound equipment.

UNACCEPTABLE MUSIC

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. Use of unacceptable music will result in a reduction of a score which can risk a reduction in ranking.

An athlete is not able to request a replacement CD once the competition has started. The Head Judge is the only person with the authority to request a replacement.



IV. JUDGING PANEL

The judging panel will consist of three classifications of scoring judges plus a Head Judge. These three classifications are Technical Judge, Artistic Judge and Aerobic Judge with one of those being the Aerobic lead. For a full panel there are three Aerobic, two Artistic and two Technical Judges. A small panel will have three Aerobic, one Artistic and one Technical Judge. Both full and small panels will have a head judge.

IV.1. The 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.

IV.2. Aerobic Judge

The Aerobic Judge will apply a score for a competitor, after considering the Aerobic Criteria and in comparison to all other competitors. The ranking of an athlete will be derived from this score.

A Lead Aerobic Judge will be appointed to each panel. If a tied ranking occurs between two or more competitors and the computer has made all comparative procedures, the ranking of the lead aerobic judge will determine the tied ranking.

IV.3. The Technical Judge

The Technical Judge will apply a score for a competitor, after considering the Technical criteria and in comparison to all other competitors. The ranking of an athlete will be derived from this score.

IV.4. The Artistic Judge

The Artistic Judge will apply a score for a competitor, after considering the Artistic criteria and comparison to all other competitors. The ranking of an athlete will be derived from this score.



V. RANKING

V.1. Explanation of ranking system

The goal of the ranking system is to determine the winner by the majority of placings given by the judging panel rather than an addition of scores.

For example using a 7 judge panel;

- A. 4 judges have 1st / 3 judges have 2nd
- B. 3 judges have 1st / 4 judges have 2nd

Competitor A is the winner

The tabulation system will find the competitor with the most first places then the most second and third etc, to determine the final ranking. The tabulation system researches an absolute majority of first places (4 for 7 judges) to find the winner. If the majority of places is relative, (Example: 2 places of one) the system finds the majority of second place and so on.

V.2. Application of Scores and Ranks

Each scoring judge will consider their specific criteria to determine a score, out of ten (10) points, representing a competitor's performance. From this score a competitor's rank for each judge is derived.

The ranks applied by all judges for each competitor, will determine the placing of first, second and third for the competition. The competitor with the highest total ranking will be determined the winner.

V.3. Notification

Following a performance, a competitor's score and rank from each judge will be displayed and/or announced as soon as possible. Requirements for the notification of results for specific events are contained in the FISAF Policy.

V.4. Tied Ranks

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



VI. ROUTINE DESCRIPTION AND SCORING

VI.1. Overview

The aim of this chapter is to explain the characteristics of FISAF Sports Aerobics routines and their evaluation by the judges.

Judges are obligated to adhere to the Technical Regulations in an unbiased and conscientious manner. 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.

VI.2. Technical Criteria

In the scoring of the Technical Criteria, judges consider only the skill elements and the transitions to and from those elements. The four groups of elements to be included in a routine are strength, push-up, jumps and flexibility. The obligatory and compulsory movements provide a baseline score, which is enhanced by additional grounded and airborne strength elements and additional static and dynamic flexibility elements. The value of each element is determined by the technical index, the index of execution (correct technique when performed) and the variety of the technical elements chosen. For strength elements, both upper and lower body, left and right sides should be exhibited. Flexibility at all major joints on both left and right sides should be exhibited with particular attention to the hip joint.

Pairs and teams are assessed as a single unit. Each member will display similar ability in strength, flexibility and execution.

VI.2.a Technical index

OVERVIEW

The purpose of the Technical Index is to give an objective value for technical skill elements in a routine: *It is used to help indicate the level of skill performed, not to apply a skill score or the total technical score.*

The technical index has three components: difficulty of the element, execution of the element and variety of the technical elements. It permits consistent evaluation of Strength (Push ups), Static Strength (Presses and Planche), Jumps/Aerials, and Flexibility skill movements. The most important aspect of the global technical score is the balance between the different families of elements. A good routine is one with a high technical index in all families/areas and shows a balance of those families. It's also important to evaluate the ratio between the Technical index and the number of elements in the same family for example: An aerial Technical Index of 16, which is made up from 10 jumps, is different to an aerial Technical Index of 16 made up from 7 jumps. The second example shows that the difficulty and/or execution of the jumps is better.

While the Technical Index refers to the skill elements, the technical judge also looks at the execution of all transitions into and out of every element, as they can affect the execution of that element (complex transition enhance the value of the technical element). Execution and variety are taken into consideration with the Technical Index as outlined below in points 2 (execution) and 3 (variety).



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All skill lists must be submitted three weeks prior to an international event and no changes are allowed unless requested by the Technical Committee. Please refer to the Event Policy.

APPLICATION OF THE TECHNICAL INDEX

1. TECHNICAL INDEX AND DIFFICULTY OF ELEMENTS

- The Technical Index is an addition of criteria that takes care of the difficulty of the technical skill elements (see definition of technical elements)
- Example: Two arm push up = 0.5 (Base movement)
 - One arm = 1.5 (Addition to base movement)
 - One leg (on one arm) = 1.5 (Addition to base movement)Therefore, a one arm one leg push up is = $0.5 + 1.5 + 1.5 = 3.5$
- The Technical Index for an obligatory movement is multiplied by two (x 2).
- Example: One arm one leg push up as an obligatory movement = 7

2. TECHNICAL INDEX AND EXECUTION OF ELEMENTS

- The Technical Index also takes care of the execution of the technical skill elements.
- If the execution is according to the technical definition, the Index is multiplied by one (x 1.0), given its full value.
- If the execution is not according to the technical definition with one criteria missing then the index is multiplied by half (x 0.5), given half its full value.
- If the element is not executed at all or if more than one criteria are missing, the index is multiplied by zero, (x 0), given no value. This means that the element will not be taken in consideration in the technical evaluation.

Example; One arm push-up = 2.0

Incorrect alignment between feet, hips and shoulder = x 0.5

Total value = 1.0

3. TECHNICAL INDEX AND VARIETY OF ELEMENTS

- The Technical Index also takes care of the variety of the technical skill elements in a routine. 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 will delete its value completely. A family of elements is a element that has the same base movement such as aerials (jumps) that take off and land in the same position. The example below, uses a straddle jump, assuming they were in the following order within a routine (see appendix Family of elements)
 - Example:
 - 1st execution - a straddle jump with push up landing
 - 2nd execution - a straddle jump half turn with push up landing
 - 3rd execution - a straddle jump full turn with push up landing
 -
- Because the same element has been repeated three times, the third one is not taken into consideration in the skill evaluation. However, the most difficult movement will be taken in



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consideration with the highest index x 1.0, for the others x 0.5 and x 0 will be applied respectively.

- Example:

- 1st execution - a straddle jump with push up landing (x 0)
- 2nd execution - a straddle jump half turn with push up landing (x 0.5)
- 3rd execution - a straddle jump full turn with push up landing (x 1.0)

4. JUDGING WITH THE TECHNICAL INDEX

Prior to the competition, all athletes will provide an official list of the technical elements to be performed in their routines. This enables the judging panel to have relevant judging material. During each round the technical judge notes and calculates the execution criteria (good, with deduction, or no value) of the technical elements. Skill elements cannot be changed after 48 hours prior to the competition starting.

For a full list of skill elements and the descriptions of each element please refer to the 'List and Description of Skill Elements' document.

VI.2.a.b UNACCEPTABLE MOVES

All Categories

Aerial somersault

A gymnastic move in which the body is propelled forward or backward taking off on the feet passing through an aerial extend or tuck position to an inverted position landing upright on both feet.

Backflip

A gymnastic move in which the body is propelled backward passing through an aerial supine position to an inverted position. Then the hands are pushed off the floor as the legs flick down to land upright on both feet.

Bridge

A gymnastic move in which the body is pushed up into a hyper extended arched supine position with the weight on the hands and feet.

Cartwheel

A gymnastic move in which the body travels sideways through a straddled handstand position.

Dive Roll

A gymnastic move in which the body is propelled into the air prior to landing in forward roll.

Flares

A move taken from the gymnastic pommel horse in which the legs are circled in a straddle position around the body in a figure 8 with weight supported on the hands. Only one circle movement to the left and one circle movement to the right, or vice versa is allowed.

Floor Turns on Knees

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



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Handspring

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.

Handstand

A gymnastic move in which the weight is supported entirely on the hands with the body higher than 45 degrees.

Jete Dive Roll

A transition from the airborne phase of a jete in which the body completes the landing as a dive roll.

Kip

A gymnastic move in which the hips are forcefully extended to an arch position as the legs flick down and the hands push into the floor. The body is propelled into an upright feet-together landing.

Pirouette of more than 720 Degrees

A dance move in which the body spins more than 720 degrees on the ground or in the air 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.

A gymnastic move in which the body completes a 360 degree turn in the air before landing.

Junior Category

- Free falls landing on one hand

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



VI.2.b Compulsory Exercises

General Definitions

High Leg Kicks, Jumping Jacks, Push Ups

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 Pair or Team 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 Team or Pair.

Stationary

Each of the four (4) repetitions of a Compulsory Exercise shall be performed in the same place without discernible travelling or turning. "Discernible travelling" is defined as travelling greater than 0.5 meters and "discernible turning" is defined as turning greater than 45 degrees.

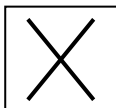
Discernible Travelling

"Discernible travelling" is defined as travelling greater than 0.5 metres and "discernible turning" is defined as turning greater than 45 degrees.



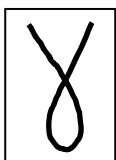
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JUMPING JACKS



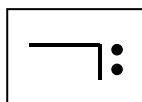
- The lower body is the targeted body part therefore each movement of the feet, calves, thighs and hips must be identical.
- Variations of arm movements for each repetition are allowable.
- Facing the front of the performance area is mandatory.
- Starting and finishing position for each repetition is with the feet together. Heels must be in contact with the floor
- Minimum level of execution is:
 - I. 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.
 - II. The inside landing position must be no greater than the discernible width of the competitor's shoe width.
 - III. 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 Pair/Team 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). Sidekicks (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 Pair/Team 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 degree 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 the feet must not move to a point higher than the hip position laterally during the muscular contraction which is 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.



VI.2.c Obligatory movements

For a competitor to obtain a maximum score each competitor's performance must include the completion of one obligatory movement from each of the following groups of obligatory movements:

1. Push Up Group
2. Static Strength Group
3. Aerial Group
4. Split Group

Execution of Obligatory movements:

1. Must be easily identifiable by the judging panel.
2. Any static strength movement must be held to demonstrate control of the movement, i.e. it must be identified as a held position and not as a transition.
3. Any split group movement must be held long enough to demonstrate static flexibility rather than dynamic flexibility.

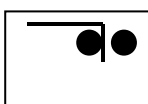
Definition of obligatory movements and execution criteria is in App. 3 List and Description of Skill Elements.

All Obligatory movements must be performed by pair and team members at the same time, using the same leg, same arm, and facing the same direction

OBLIGATORY MOVEMENTS FOR SENIORS
THE INDEX FOR OBLIGATORY MOVEMENTS IS DOUBLE
THAT OF AN ELEMENT WHICH IS NOT USED AS AN OBLIGATORY

Push Up Group

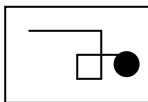
The minimum level of execution is where both arms are flexed at the elbow to a position of no less than 90 degree flexion. Push up movements can be performed to any direction.



One Arm Push Up shown both left side and right sides consecutively

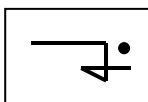
To be accepted as an obligatory moves this must be shown on both the right and the left side consecutively.

Index 4.0



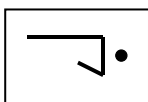
One Arm Hinge lateral Push Up

Index 5.0



One arm Triceps Hinge Push up

Index 6.0

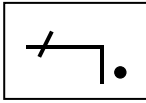


One Arm Triceps Push Up

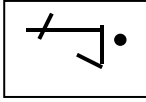
Index 5.0



Sports Aerobics Technical Regulations

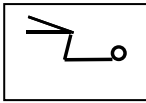


One Arm/One Leg Push Up
Index 7.0

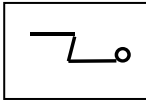


One Arm/One Leg Triceps Push Up
Index 8.0

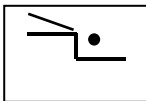
Static Strength Group



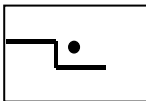
Two Arm Planche with no support, open
Index 8.0



Two Arm Planche with no support, closed
Index 9.0



One Arm Planche open
Index 4.0



One Arm Planche closed
Index 5.0



One Arm Straddle Press with 180 degree turn
Index 5.0

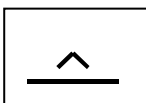


Two arm V-Press Open
Index 4.0



Two arm V-Press Closed
Index 6.0

Jump Group



Front Split Jump
Index 2.0



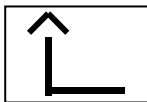
Straddle Jump
Index 5.0



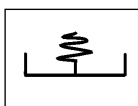
Sports Aerobics Technical Regulations



Straddle Jump with 180 degree turn
Index 6.0

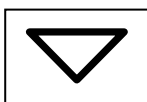


Pike Jump
Index 6.0

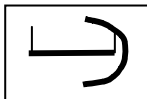


Straddle Switch Jete
Index 6.0

Split Group

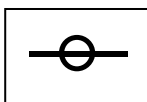


Supine Straddle Split
Index 2.0

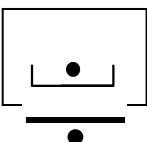


Sit through
Index 4.0

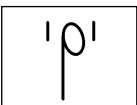
(N.B. A sit through must be done in forward motion as an obligatory move but may be done in the backward motion as an additional move. They both have the same value.)



Split Rotation
Index 6.0



Prone Straddle Split
Index 2.0



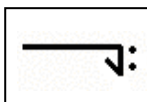
Standing Front Split both right and left sides consecutively
Index 4.0

OBLIGATORY MOVEMENTS FOR JUNIORS

The index for obligatory movements is double that of an element which is not used as an obligatory

Push Up Group

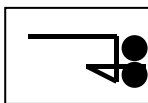
The minimum level of execution is where both arms are flexed at the elbow to a position of no less than 90 degree flexion. Push up movements can be performed to any direction.



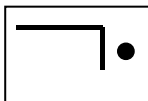
Two arm triceps push up
Index 2.0



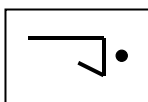
Sports Aerobics Technical Regulations



Two Arm Triceps Hinge Push-up
Index 3.0



One Arm Push up
Index 4.0

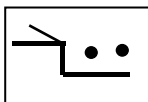


One Arm Triceps Push Up
Index 5.0

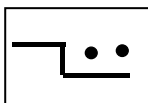
Static Strength Group



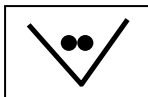
Two Arm Open V-Press
Index 4.0



Two Arm Supported Planche open
Index 2.0



Two Arm Supported Planche closed
Index 3.0



Straddle Press
Index 2.0



Straddle Press, one arm front, one arm back
Index 2.0

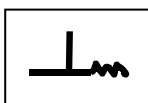
Jump Group



Straddle Jump
Index 5.0



Pirouette Jump, 360 turn
Index 2.0

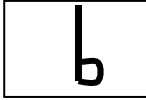


Front Switch Jete
Index 2.0

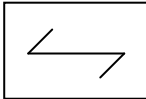


Sports Aerobics Technical Regulations

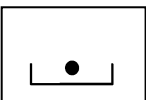
Split Group



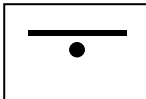
Needlepoint
Index 2.0



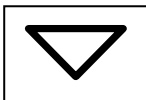
Front Split, right and left sides consecutively
Index 2.0



Prone Straddle Split
Index 2.0



Prone Straddle Split
Index 2.0



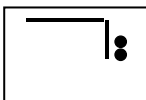
Supine Straddle Split
Index 2.0

OBLIGATORY MOVEMENTS FOR CADETS

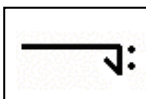
The index for obligatory movements is double that of an element which is not used as an obligatory

Push Up Group

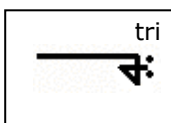
The minimum level of execution is where both arms are flexed at the elbow to a position of no less than 90 degree flexion. Push up movements can be performed to any direction.



Two Arm Push-up
Index 1.0



Two Arm Triceps Push-up
Index 2.0



Two Arm Triceps Hinge Push-up
Index 3.0



Sports Aerobics Technical Regulations

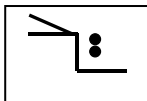
Static Strength Group



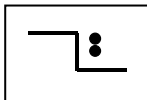
Straddle Press
Index 2.0



Straddle Press, one arm front and one arm back
Index 2.0



Two Arm Supported Planche open
Index 2.0

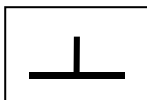


Two Arm Supported Planche closed
Index 3.0

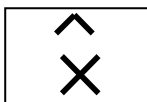
Jump Group



Pirouette Jump, 360 turn
Index 2.0

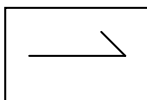


Front Jeté
Index 1.0

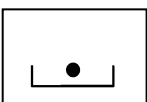


Air Jack
Index 1.0

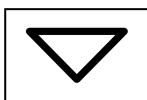
Split Group



Front Split right or left
Index 2.0



Prone Straddle Split
Index 2.0



Supine Straddle Split
Index 2.0

VI.2.d Additional movements

For a competitor to obtain a maximum score each performance must include the completion of additional exercises in strength (push ups, aerial (jumps), static strength and flexibility (dynamic and



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static) with a high level of difficulty in relation to the index of difficulty and good execution. The number of additional elements is not limited, but it is important to balance the elements between the different families and the number used so as not to be detrimental to the aerobic structure of the routine, which is taken in consideration by aerobic judges.

VI.2.e Acceptable Lifts

Definition: One or more pair/trio members using their hand/s or arm/s to lift the body of another member off the floor so that both feet of the lifted person lose contact with the ground, thereby lifting the entire body weight. The body position of the lifting member/s can be standing, kneeling, lying etc.

Lifts are acceptable as a starting and ending pose and one additional lift is allowable during the routine. The lifting partner/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.

VI.2.f 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 partner(s) thereby the supporting person is not 'lifting' the athlete.
2. A supporting athlete/s is to act as the base for another athlete/s to elevate themselves from the ground. For example a trio 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.

Where a competitor performs an unacceptable support their score will be reduced by the Technical and Aerobic Judges.

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

VI.2.g Acceptable Propulsions

Partner/Team propulsions will only be allowed where a competitor propels themselves from a supporting competitor, using one or both hands. The supporting competitor cannot be in a standing position, i.e. they must be in contact with the floor with a part of their body other than or in addition to their feet (e.g., kneeling, sitting, lying).

Where a competitor performs unacceptable propulsion their score will be reduced by the Technical and Aerobic Judges.

VI.2.h Unacceptable Propulsions, Lifts and Supports

Where a competitor performs unacceptable propulsion, lift or support their score will be reduced by the Technical and Aerobic Judges.

VI.2.i Transitions

A Transition is defined as the link between mini aerobic sequences and skill elements, or the link from element to element. (Refer to the Aerobic Criteria for more information). The following are considered to be Transitions and should not be listed as 'own movements' in the Skill List;



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Cole Snap or Kip
Flare
Capoeira or Gracie
Helicopter
A Frame

VI.2.j Combination Elements

A 'Combination' is described as one element immediately following another element without interruption. A 'Combination' only applies to the static strength group, it does not apply to jump, push-up or flexibility elements.

The combination of elements which gain added value with regards to the Technical Index are those which belong to different families within that group, for example;

- A V press immediately followed with a pike press
- A planche immediately followed with a straddle press

The following are examples of elements that are not considered to be a 'combination' as they are from the same family which makes the last phase of the first element the first phase of the next;

- 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

VI.2.k Application of a technical score

OVERVIEW

In assessing a performance the judges will consider the attributes of a performance which would lead to a perfect score taking into account the technical index of the technical elements. Also listed are the deviations from a perfect performance, which would lead to a less than perfect score.

Through training and experience a judge will be able to derive a point range or a score for a performance based on the application of the judging criteria and at the same time consider any deviation from that criteria.

The Technical judge uses the following as a "check list". That is, after viewing a performance a judge should read through the criteria and assess the following elements of the performance.

STRENGTH

Following are the positive attributes a judge will consider to determine a competitor's score:

- The technical Index of obligatory and additional exercises
- The quality of execution, speed of the obligatory exercises
- The choice and variety of additional "acceptable" technical movements.
- The quality of execution and speed of additional "acceptable" strength and aerial movements.
- The quality of execution, speed of the compulsory exercises
- The demonstration of muscular strength in a variety of grounded and aerial (jumps) movements. Aerial movements should display power and height (elevation of the hips is the baseline of jump evaluation).
- Use of leverage as it applies to resistance
- Balance between upper and lower body strength movements
- Balance of left and right side of body strength movements
- Comparative strength between pairs and teams.



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- Sustained athletic ability to perform strength movements throughout the entire routine.
- Ease of execution, within the ability of the athlete
- Correct alignment and posture maintained throughout performance without lordosis, kyphosis, excessive tension or postural compromise.
- All elements executed correctly showing good body control, precise and controlled speed of movement, balance, gait and carriage
- Correct joint and limb alignment and placement
- Control of aerial (jumps) movements and landings, control of high impact landings
- Precise arm, hand, leg and foot placements in skill elements
- Correct execution and control of transitions

Where the following occurs, this will be detrimental to a competitor's score:

- × Poor attempts at strength movements beyond ability
- × Uneven display of strength (left/right body, upper/lower body, static/dynamic)
- × Repetition of the same family of technical element
- × Poor use of leverage
- × Incorrect technique of movements and transitions
- × Joints locking/mal-aligned
- × Lack of control & precision
- × Poor landing techniques (feet pounding, heels lifting, off-balance)
- × Lack of body/joint alignment
- × Use of momentum as compared to controlled form
- × Postural compromise/sacrifice during moves

FLEXIBILITY

Following are the positive attributes a judge will use to determine a competitor's score:

- The technical Index of the obligatory and additional flexibility exercises
- Quality of execution of the Obligatory Exercise
- The choice and variety of additional, acceptable flexibility movements
- The quality of execution of additional, acceptable flexibility movements
- Balance of flexibility and full range of motion at major joints, specifically at the hip joint
- Balance of left and right side of body flexibility
- Balance of static and dynamic, loaded and unloaded flexibility movements
- Ability to control mobility (control vs. momentum)
- Ease of execution and range of motion displayed

Where the following occurs, this will be detrimental to a competitor's score:

- × Poor attempts beyond range/ability
- × Uneven flexibility (left/right, front and straddle)
- × Reduced range of motion at major joints
- × Reduced flexibility of major muscle groups
- × Inability to control mobility
- × Incorrect technique of movements and transitions



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SUMMARY OF KEYWORDS FOR JUDGING TECHNICAL CRITERIA

The following key words have been provided as a summary of what the Technical Judge will consider before applying a score. This summary is useful as a guideline to assist judges during a competition.

Strength

- Complexity (Technical Index)
- Execution (Technical Index)
- Variety (Technical Index)
- Balance
 - ⇒ upper/lower/right/left
- Range of motion
- Explosive power
- Resistance

Flexibility

- Complexity (Technical Index)
- Execution (Technical Index)
- Variety (Technical Index)
- Balance
 - ⇒ upper/lower/right/left
- Range of motion
- Static flexibility
- Dynamic flexibility

Execution/Form (Technical Index)

- Control
- Alignment
- Posture
- Ease of movement
- Quality of movement
- Precision
- Speed
- Transitions



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TABLE 1: APPLICATION OF A TECHNICAL SCORE

| Demonstrated Ability/Point Range | General Guidelines | Key Indicators to Apply a Score |
|--|--|--|
| Perfect 10.0 | Perfect | Perfect |
| Excellent Performance 9.0 to 9.99 | <ul style="list-style-type: none"> ⇒ A maximum performance which appears effortless ⇒ Excellent execution of obligatory and compulsory exercises ⇒ Additional movements show a very high technical index performed and are performed with exceptional form and control ⇒ Excellent balance of movements between upper/lower body and left and right sides ⇒ Excellent transitions and difficulty moves during all the routine | <ul style="list-style-type: none"> • Obligatories excellent • Compulsories excellent • Excellent Technical index • Technique highly accurate • Well balanced • Excellent variety |
| Very Good Performance 8.0 to 8.9 | <ul style="list-style-type: none"> ⇒ Excellent execution of obligatory and compulsory exercises ⇒ Above average control of movement ⇒ Additional movements show high technical index ⇒ Excellent balance of movements between upper/lower body and left and right sides ⇒ Very good transitions and difficulty moves during all the routine | <ul style="list-style-type: none"> • Obligatories excellent • Compulsories excellent • Very good technical index • Technique correct • Well balanced • Very good variety |
| Good Performance 7.0 to 7.9 | <ul style="list-style-type: none"> ⇒ Excellent execution of obligatory and compulsory exercises ⇒ Additional movements show good technical index ⇒ Good balance of movements between upper/lower body and left and right sides ⇒ Good variety/range of sports aerobicss movements ⇒ Good transitions and difficulty moves during all the routine | <ul style="list-style-type: none"> • Obligatories excellent • Compulsories excellent • Good technical index • Technique accurate • Well balanced • Good variety |
| Satisfactory Performance 6.0 to 6.9 | <ul style="list-style-type: none"> ⇒ Good execution of obligatory exercises ⇒ Adequate performance of additional movements of average difficulty ⇒ Additional movements show correct Technical index ⇒ Good variety/range of movements ⇒ Good balance of movements between upper/lower body and left and right sides ⇒ Average transitions and difficulty moves during all the routine | <ul style="list-style-type: none"> • Obligatories very good • Compulsories very good • Correct Technical Index • Technique accurate • Well balanced • Good variety |
| Adequate Performance 5.0 to 5.9 | <ul style="list-style-type: none"> ⇒ Satisfactory execution of obligatory and compulsory exercises ⇒ Satisfactory balance shown ⇒ Average Technical Index ⇒ Limited ability to execute and control movements performed ⇒ Average transitions and difficulty moves during all the routine | <ul style="list-style-type: none"> • Obligatories satisfactory • Compulsories satisfactory • Average Technical Index • Technique correct but difficulty in execution • Balanced • Adequate variety |
| Adequate Performance 4.0 to 4.9 | <ul style="list-style-type: none"> ⇒ Average execution of obligatory and compulsory exercises ⇒ No adequately performed additional movements ⇒ Unequal ability between right and left sides, upper and lower body ⇒ Quite low technical index ⇒ Limited transitions and difficulty moves during all the routine | <ul style="list-style-type: none"> • Obligatories satisfactory • Compulsories satisfactory • Quite low Technical Index • Technique inadequate • Unbalanced • Adequate variety |
| Unsatisfactory Performance 3.0 to 3.9 | <ul style="list-style-type: none"> ⇒ Unsatisfactory execution of obligatory exercises ⇒ Poor Technical Index ⇒ Unequal ability between right and left sides, upper and lower body ⇒ Poor transitions and difficulty moves during all the routine | <ul style="list-style-type: none"> • Obligatories unsatisfactory • Compulsories unsatisfactory • Poor technical Index • Technique unsatisfactory • Unbalanced • Poor variety |
| Poor 1.0 to 2.9 | <ul style="list-style-type: none"> ⇒ Unsatisfactory execution of obligatory and compulsory exercises ⇒ Very low Technical Index ⇒ Poor technique | <ul style="list-style-type: none"> • Obligatories poor • Compulsories poor • Very low Technical Index • Technique uncontrolled/poor • Unbalanced • Poor variety |
| Performance not attempted/Disqualified | | |



VI.2.1 Technical Judging Procedures

- I. Check the order of the elements in the performance with shorthand previously given in the technical Sheet, with notation for excellent, adequate, poor performance where necessary, (execution).
 - II. Immediately after the preliminary or subsequent rounds, evaluate the technical Index of the competitor by criteria (Push ups, Aerial/jumps), static strength, flexibility, (variety index).
 - III. Consider the judging criteria i.e. the attributes which contribute to a perfect score (and those aspects of a performance which deviate from this) including:
 - Technical Index (reveals the difficulty, the variety and the execution of the technical elements).
 - Balanced and varied displays of technical elements executed without form faults, including chronological order of the elements.
 - IV. Compare the competitor's total performance in relation to the performances of the other competitor's in this round of competition and specifically those in a similar point range.
 - V. Consider the unacceptable movements, the compulsory and obligatory movements, the lifts, propulsions and supports. Where a competitor performs an unacceptable movement, lift, support and/or propulsion, or does not perform a compulsory or an obligatory movement as prescribed, a score will be reduced, then a comparison with competitors of the same level occurs, to evaluate and ascertain that a reduction will change the ranking.
 - VI. Record score on Tabulators Data Entry Sheet
 - VII. Record if a score has been reduced
 - VIII. Transfer score to Master Score sheet
-

VI.3. Artistic Criteria

VI.3.a Overview

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 WHICH MATCHES THE NATURAL STRUCTURE OF THE MUSIC CHOSEN.

THERE ARE FOUR SUB-CRITERIA WITHIN THE ARTISTIC CRITERIA;

1. CHOREOGRAPHY OF SEQUENCES
2. PERFORMANCE OF THE ROUTINE
3. MUSIC SELECTION
4. MUSIC INTERPRETATION

1. CHOREOGRAPHY OF SEQUENCES: (refer to the Aerobic criteria for definition of 'sequence')

The Artistic Judge will assess a routine for the following choreography criteria;

- VARIETY = the use of many different movements;
 - o A good variety of High Impact movement within mini aerobic sequences
 - o A good variety of leg levels within the mini sequences
 - o A good variety of skill elements
 - o A good variety of transitions into and out of skill elements
 - o A good variety of armlines in sequences, transitions and skill elements
 - o A good variety in the use of the body planes and orientations
- CREATIVITY;
 - o Being different to others and creating an impression, individual style
 - o The use of different High Impact movements and sequences



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- Hiding skill elements within the choreography so that the elements are not the only focus of the routine
 - Unpredictable choreography and travel patterns
 - Using complex choreography patterns such as opposing planes with legs and armlines
 - Creative use and placement of skill elements, transitions and mini sequences
 - Good use of a chosen theme with no repetition in armlines or themed movements
 - Creative partner or trio choreography that does not compromise the mini sequences/8 count
 - Creative use of attire to enhance the choreography, music and performance of a routine without being theatrical
- VISUAL IMAGE = the use of;
- Vertical levels within the routine structure and placement of skill elements, transitions and mini sequences (maxi sequences)
 - Vertical levels within the mini aerobic sequences, without compromising the 8 count
 - Space, travel and orientation
 - Interaction if in a trio or pair
 - Formations for trio or pair
 - What you can create visually to the audience/judges

2. PERFORMANCE OF THE ROUTINE:

The Artistic Judge will assess a routine for the following Performance criteria;

- PERFORMANCE = the ability too;
- Perform the 'choreography criteria' as written above
 - 'Dance' the routine and 'express' the music with dance/movement
 - Project confidence and ease of movement
 - Incite emotion and excitement from an audience
 - Be synchronised in ability, range of motion and performance when in a pair or a trio
 - Have quality of movement
 - Athletes should display a healthy physical appearance

3. MUSIC SELECTION:

The Artistic Judge will assess a routine for the following Music criteria;

- BEATS PER MINUTE;
- A clear strong discernable beat must be present throughout the entire piece of music
 - A suitable BPM (beat per minute) to be used depending upon lever length and ability of the athlete/s
 - A recommended suitable BPM is within 152 - 158 as this sport is based upon High Impact Aerobics
 - The same BPM must be used throughout the entire routine
- MUSIC STRUCTURE;
- Using a piece of music that has a large variety of structure
 - Verse
 - Chorus
 - Instrumental sections
 - Rhythms
 - Bridge
 - Pre chorus
 - Instruments
 - Vocals
 - Theme/character

- MUSIC EDITING;

The 'art' of this sport is being able to choreograph to a piece of music without the need to majorly edit it. If good music selection is made using a suitable BPM and a good variety of structure then the need to edit the music should be minimal.



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- Sounds effects should be minimal and the music should dictate where sequence choreography, transitions and elements are placed rather than the sound effect.
- If a background instrumental or obvious addition of some sort is added to the music, it would tend to suggest the music selection is not a good one.
- Medleys and themes are acceptable.

4. MUSIC INTERPRETATION (the ability to use the music)

The Artistic Judge will assess the routine for the following Music Interpretation criteria;

- The technical ability to use the entire structure of the music
- The placement of mini sequences to match the music structure
- The placement of the transitions and elements to match the music structure
- The ability to use the beat/counter beat and stay on the beat
- The ability to stay in time with each other when in a pair or trio
- Enhancing the music with the movement. Making the music noticeable by matching the movement to it

VI.3.b Scoring

In assessing a performance judges consider the Artistic criteria. Below is a list of the attributes of a performance which would lead to a perfect score. Also listed are the deviations from a perfect performance, which would lead to a reduction in a score.

A competitor/coach is able to use the following as a "check list". That is, they should read through the points and assess whether any of the following occurred.

VI.3.b.a CHOREOGRAPHY

The following are the attributes a judge will consider to determine a competitor's score:

- Use of High Impact sequences throughout a routine
- Complex arm and leg movements and transitions in accordance with the music and the tempo
- Creative use of the three dimensional space while staying within the Performance Area
- Innovative movements and transitions
- Creative and innovative arm lines
- Dynamic and creative music interpretation i.e. use of music/song structure, rhythms and character
- New variations of movements or sequences of choreography, as opposed to copied or standard moves
- Innovative and creative sequencing
- Creation of a visual image
- Creative use of pair/team movement
- Choreography to the natural structure of the music
- Individual style and flair, creating an impression
- Unique attitude of movement
- Signature/trade mark movement(s) that stands out, uniquely identifying the competitor
- Synchronisation of pair/teams members

Where the following occurs, this will be detrimental to a competitor's score:

- ✓ Lack of High Impact sequences throughout a routine
- ✓ Non-creative movements and transitions
- ✓ Not keeping in time with the music, out of the tempo



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- ✓ Jumble of borrowed moves or styles
- ✓ Predictable movement patterns or sequencing (preparation of technical exercises)/excessive repetitions
- ✓ Repeated moves and/or combinations
- ✓ Lack of originality and/or lack of personality integrated into moves
- ✓ Poor use of floor space
- ✓ Repeatedly goes outside the performance area.
- ✓ A lack of orientations (facing different directions)
- ✓ Single rhythm throughout, inappropriate rhythm use
- ✓ Lack or misuse of music/song landforms and character
- ✓ Failure to be synchronized with pair/teams members

VI.3.b.b MUSIC

The following are the attributes a judge will consider to determine a competitor's score:

- Clear, strong discernible beat
- Suitable BPM range
- Good music structure
- Music which is not overly edited
- Minimal sound effects or sound effects that do not prevent the sound of the music
- The ability to use the music, music interpretation

Where the following occurs, this will be detrimental to a competitor's score:

- ✓ Use of music which lacks structure
- ✓ Use of music that is outside a suitable BPM range
- ✓ Over editing of music so that the music is not able to be recognised
- ✓ The overuse of sound effects
- ✓ No ability to match the movement to the music structure

VI.3.b.c PERFORMANCE OF THE ROUTINE

The following are the attributes a judge will consider to determine a competitor's score:

- Ability to 'perform' / dance the routine
- The ability to 'express' the music
- Dynamic physical and facial energy throughout performance
- Ability to generate excitement and enthusiasm
- Ability to project confidence and emotion
- Eye contact with audience and judges
- Ability to "sell" routine
- Variety and continuity of performance skills
- Appropriate and animated expressions
- Interaction between pair/team members
- Being a team/pair and not looking like individuals on stage
- Sincerity and naturalness of expression rather than forced theatrics
- Personality and vitality integrated into the routine
- Sense of rhythm and timing as inseparable elements of movement with music
- Healthy and athletic physical appearance
- Vibrant, customised, athletic attire
- Synchronised pair/team showmanship
- Ability of pair/team members to keep in time with one another
- Similar ability in mini and maxi sequences
- Complimentary pair/team attire and attitude



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Where the following occurs this will be detrimental to a competitor's score:

- ✓ A performance lacking physical and facial energy, enthusiasm and motivation
- ✓ Subdued or non-dynamic performance
- ✓ Lack of energy projection to audience
- ✓ Expression minus excitement
- ✓ Rigid, fixed, forced, insincere or unnatural expressions
- ✓ Continual use of single expression throughout performance
- ✓ Inappropriate facial and bodily expressions
- ✓ Continued mouthing of words or counting
- ✓ Lack of continuity of expression
- ✓ No or diminished audience eye contact
- ✓ Error or forgetting routine
- ✓ Obvious concentration or distraction
- ✓ Obvious difficulty or discomfort shown on the face during difficult choreography, transitions and skill elements
- ✓ Nervousness or lack of confidence
- ✓ Non-synchronized showmanship
- ✓ Out of time with music, rushing, off-beat

VI.3.c Summary of Key Words for Judging the Artistic Criteria

The following Key Words have been provided as a summary of what the Artistic Judge will consider before applying a score. This summary is useful as a guideline to assist judges during a competition

CHOREOGRAPHY

- Sequences
- Complex
- Creative
- Original
- Innovative
- Different/ Impression
- Unpredictable
- Use of space and vertical levels
- Movement and music inseparable
- Use of tempo/rhythms
- Transitions
- Synchronisation

MUSIC

- Beat per minute
- Music structure
- Over editing
- Ability to use the music

PERFORMANCE

- Dance/ express the music
- Perform
- Consistent
- Exciting
- Dynamic



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- Energy
- Projection
- Confidence
- Tidy
- Athletic
- Trained

PAIRS/TEAMS

- Interaction, being a pair/team
- Unity/Move as one
- Spacing

VI.3.d Attire

Whilst athletes are encouraged to display creativity in their attire, a competitor's appearance will reflect the unique qualities of sports aerobics, adequate coverage of the body and appropriateness to enhance their performance. For guidelines of unacceptable attire please refer to chapter; Sport Aerobic Attire.

VI.3.e Reduction of a Score

The Technical Regulations require that for a competitor to obtain a maximum possible Artistic score, their appearance and attire must be acceptable.

Where a competitor does not comply with these requirements, their score will be reduced which may or may not affect the ranking of a competitor in a competition. The reduction of a score will occur only after a judge has determined a score for a competitor in relation to the other competitors in a round of the competition.

VI.3.f Measuring the Routine for Artistic Value

The following table (Table 2) is a guideline for applying scores. The judge must observe and record the performance and consider the criteria previously listed. An appropriate point range will then be determined by the judge. The final score given for a performance is a result of the judge comparing the performance of a competitor against the performance of the other competitors within a similar point range.

In effect a judge will be firstly determining ability of the competitor to apply the Technical Regulations by determining a point range for a performance. The judge will then be precisely determining the final rank of the competitor as compared with all other competitors by applying a specific score which is either higher or lower than the other competitors within a similar point range.

This method of applying a score to a performance is a tool to assist the judge in determining the rank of a competitor. A score has **no** mathematical significance. The significance of a score is that it represents the quality of a performance, based on the written down criteria, and will provide the ranking of a competitor.



VI.3.g Table 2: Application of an Artistic Score

| Demonstrated Ability | Point Range | Judging Guidelines |
|-----------------------|-------------|--|
| Perfect | 10.0 | |
| Excellent Performance | 9.0 to 9.9 | <ul style="list-style-type: none"> ⇒ A maximum performance ⇒ Excellent, innovative aerobic sequences ⇒ Excellent , innovative transitions and skill elements ⇒ Very complex arm, leg and body movements ⇒ Excellent artistic performance of routine ⇒ Excellent use of vertical levels and space ⇒ Excellent music selection/structure ⇒ Excellent ability to use music ⇒ Unique and different ⇒ Healthy, athletic appearance which enhances the performance |
| Very Good Performance | 8.0 to 8.9 | <ul style="list-style-type: none"> ⇒ A very good consistent performance ⇒ Very good innovation in aerobic sequences ⇒ Very good innovation in transitions and skill elements ⇒ Very complex arm, leg and body movements ⇒ Very good artistic performance of routine' ⇒ Very good use of vertical levels and space ⇒ Very good music selection/structure ⇒ Very good ability to use music ⇒ Unique and different ⇒ Healthy, athletic appearance which enhances the performance |
| Good Performance | 7.0 to 7.9 | <ul style="list-style-type: none"> ⇒ A good, generally consistent performance ⇒ Good innovation in aerobic sequences ⇒ Good innovation in transitions and skill elements ⇒ Many complex arm, leg and body movements ⇒ Good use of vertical levels and space ⇒ Good music selection ⇒ Good ability to use musics/structure ⇒ Some examples of being unique and different ⇒ Healthy, athletic appearance which enhances the performance ⇒ Varying ability to artistically perform the routine |
| Satisfactory | 6.0 to 6.9 | <ul style="list-style-type: none"> ⇒ A good, generally consistent performance ⇒ Satisfactory innovation in aerobic sequences ⇒ Satisfactory innovation in transitions and skill elements ⇒ Some complex arm, leg and body movements ⇒ Satisfactory use of vertical levels and space ⇒ Satisfactory music selection/structure ⇒ Satisfactory ability to use music ⇒ Some examples of being unique and different ⇒ Healthy, athletic appearance which enhances the performance ⇒ Inconsistent ability to artistically perform the routine ⇒ Satisfactory but inconsistent performance |
| Adequate Performance | 5.0 to 5.9 | <ul style="list-style-type: none"> ⇒ An inconsistent performance ⇒ Adequate innovation in aerobic sequences ⇒ Some innovation in transitions and skill |



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| | | |
|--|------------|--|
| | | <ul style="list-style-type: none"> elements ⇒ Some complex arm, leg and body movements ⇒ Limited use of vertical levels and space ⇒ Adequate music selection/structure ⇒ Limited ability to use music ⇒ Not unique or different ⇒ Healthy, athletic appearance which enhances the performance ⇒ Inconsistent ability to artistically perform the routine |
| Unsatisfactory Performance | 4.0 to 4.9 | <ul style="list-style-type: none"> ⇒ An unsatisfactory performance ⇒ Lacking innovation in aerobic sequences ⇒ Lacking innovation in transitions and skill elements ⇒ Lacking complex arm, leg and body movements ⇒ Lacking use of vertical levels and space ⇒ Unsatisfactory music selection/structure ⇒ No able to use music ⇒ Not unique or different ⇒ Non-athletic appearance ⇒ Inconsistent ability to artistically perform the routine ⇒ |
| Poor | 1.0 to 3.9 | <ul style="list-style-type: none"> ⇒ Poor choreography ⇒ Poor use of vertical levels and space ⇒ Poor use of music selection/structure ⇒ Poor performance skills |
| Performance not attempted/ Disqualified | 0.0 | |



VI.3.h Artistic Judging Procedures

- I. Record relevant aspects of the performance including, but not limited to, the complexity and difficulty of arm and leg movements according with the music/tempo, transition, use of space, facial expression, timing, and any loss of synchronization for teams and pairs.
 - II. Consider the judging criteria i.e. the attributes which contribute to a perfect score (and those aspects of a performance which deviate from this) and apply a point range for the competitors performance.
 - III. Compare the competitor's total performance in relation to the performances of other competitor's in this round of competition and specifically in a similar point range.
 - IV. Consider the competitor's attire. Where a competitor's attire is deemed unacceptable their score can be reduced by up to 1.0 point depending on the severity of the infringement of the technical regulations. This can result in a reduction in ranking.
 - V. Record final score on Tabulators Data Entry Sheet.
 - VI. Immediately transfer final score to Master Score sheet
-

VI.4. Aerobic Criteria

VI.4.a Overview

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 two minute 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.

All movement, mini and maxi 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 Aerobic classes. If the music does not have this discernable beat, or movement is not done to the beat, then the routine will be penalized by the Aerobic judges.

The following are the Aerobic Criteria, considered by the Aerobic Judges, in order of importance:

1. AEROBIC SEQUENCES
 2. ROUTINE CARDIO-VASCULAR INTENSITY
 3. QUALITY
 4. ROUTINE COMPLEXITY
-

1. AEROBIC SEQUENCES;

Mini Sequence;

A mini sequence is defined as at least 8 counts of **high impact aerobic based** movement without the presence of a transition or skill element. A mini sequence can start on any count of the music as long as there is a minimum of 8 uninterrupted counts used.



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Maxi Sequence;

A maxi sequence is defined as a combination of at least one mini sequence plus a skill element plus a transition. For example, transition + jump to split + transition up + mini sequence.

There may be more than one mini sequence, skill element and transition in a maxi sequence;

Example 1. Mini sequence + jump to push + transition + static skill element + transition up

Example 2. Static skill element + transition up + mini sequence + jump

A Transition is defined as the link between mini aerobic sequences and skill elements, or the link from element to element. They are a very important component of the maxi sequence. Transitions can make a routine more intense and they should enhance a skill element by having limited set up and recovery, so that they are not predictable therefore are 'hidden' in the choreography.

NOTE; The length of the transition is important (less time used for transitions will allow for more mini sequences). A transition can be two or more counts of music depending on the element. A transition before a jump may only take two counts while a transition to a static element may take four.

Each mini and maxi sequence should display the following;

- a. INTENSITY
- b. QUALITY
- c. COMPLEXITY

2. ROUTINE CARDIO-VASCULAR INTENSITY;

The amount of energy expended during a routine. The amount of cardiovascular fitness and physical condition required to perform and execute the routine.

There are two types of intensity considered:

- 1. Intensity of each **individual** movement, such as
 - A single skill element
 - A single transition
 - Each count of aerobic choreography
- 2. Intensity of all movements put together, which is the cardiovascular intensity of a routine

The following will increase the overall intensity of a routine and show good physical condition;

- The placement of the skill elements to ensure there is a challenging vertical structure which will in turn challenge the cardio vascular intensity and energy expenditure
- The chronological order of the skill elements which should be evenly spaced through a routine, especially aerials and push-ups allowing consistent intensity.
- The Technical index value and the number of movement in each quarter of the routine should be similar to ensure balance of intensity
- HIGH IMPACT movement in all counts of choreography and mini sequences
- Use of leg levels
- Use of the floor space (7m x 7m square) and vertical levels (ground to air)
- A variety of vertical levels used during the mini aerobic sequences



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- The difficulty of the technical elements as the more difficult the element the more energy required and expended (technical index), especially aerials and push-ups
- Many mini sequences evenly spaced between the skill elements (not long sections with or without elements)
- Speed of movement by using the correct BPM and its counter tempo
- Use of arm lines in conjunction with aerobic sequences, transitions and skill elements. The more body parts used the more energy will be expended.
- A variety of short, fast transitions that enhance the skill element and allow for as many mini sequences as possible
- Good technique in mini and maxi aerobic sequences which is reflective of good fitness and physical condition

3. QUALITY;

- Quality of all movements, mini and maxi sequences
- Clear, precise movement
- Purposefully placed movement
- Total control of skill elements, transitions and mini sequences (maxi sequences)
- Correct posture and alignment
- High fitness levels will allow for good quality of movement

4. ROUTINE COMPLEXITY;

Complexity is the amount of neuromuscular co-ordination required to perform single or combination movements. Aerobic mini sequences, should involve the entire body, arms, hands, legs and head. The complexity of the overall routine in terms of the maxi sequences and the difficulty of the skill elements is also considered.

The following will increase the complexity of a routine;

- using many parts of the body and muscles together at one time
- leg and arm movements performed at the same time throughout the entire routine
- combinations of long and short levers of the arms and legs
- mini aerobic sequences performed using combinations of the tempo and counter tempo
- variety of movements in the mini aerobic sequences such as knee lifts, kicks, jumping jacks, scissors etc
- using combinations of planes, bilateral and unilateral movements in arms and legs
- combining orientations, travel patterns and vertical levels
- using difficult and quick transitions
- the difficulty of the skill elements
- the difficulty of the mini aerobic sequences

N.B. Complexity should not be used if it will reduce the quality of the routine



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Whilst competitors are able to incorporate movements, styles and themes from other sports, activities and dance, the Aerobic Judge will consider their affect upon the performance in relation to the basis of Sports Aerobics.

Aerobic judges also take into consideration unacceptable moves. If there are unacceptable moves in a routine, (moves that are not reflective of sports aerobics) aerobic judges will apply a deduction in their scoring which can affect the ranking.

Pairs and trios will display a similar level of Intensity, Quality and Complexity throughout the entire routine. Interactive choreography is encouraged but should not risk the reduction of mini sequences.

VI.4.b Scoring

In assessing a performance judges consider the Aerobic criteria. Below is a list of the attributes of a performance which would lead to a perfect score. Also listed are the deviations from a perfect performance, which would lead to a reduction in a score.

A competitor/coach is able to use the following as a "check list". That is, they should read through the points and assess whether any of the following occurred.

AEROBIC CRITERIA

The following are the attributes a judge will use to determine a competitor's score:

- Maximum energy expenditure
- The use of mini and maxi sequences
- Ability to maintain a high level of intensity throughout the performance through a large range of sports aerobicss movements, sequences, skill elements and transitions
- Quality, complexity and speed of leg and arm movements reflective of a high aerobic/cardiovascular nature in conjunction with the tempo of the music (use of BPM)
- Quality, complexity and speed of transitions showing a continuous high level of intensity
- Movements appropriate to the Sports aerobics discipline
- Variety, difficulty and the chronological order in which the technical movements are performed, particularly aerial (jumps) and push ups regarding the Technical Index of these elements
- Evenly balanced number of skill elements and value throughout the routine
- The placement of skill elements (vertical structure) that ensures maximum energy expenditure
- Arm lines reflective of the aerobic basis of Sports aerobics
- Ability to transition smoothly and quickly into and out of lifts/supports and movements

Where the following occurs, this will be detrimental to a competitor's score:

- ✓ Inability to maintain high level of intensity throughout the performance
- ✓ Lacks continuity of activity and movement
- ✓ Long mini sequences
- ✓ Many skill elements performed together without mini sequences
- ✓ Aerobic sequences not using the music tempo (BPM)
- ✓ Obvious periods of rest throughout performance
- ✓ Low level or execution problem of technical elements in relation to the Technical index
- ✓ Lack of difficult elements at the end of the routine, particularly jumps and push-ups.
- ✓ Transitions from one movement to another which are slow and lack activity and reduce aerobic intensity of the performance
- ✓ Movements do not reflect "aerobics" as an activity
- ✓ limited execution of arms and legs during aerobic movements
- ✓ Unacceptable Movements not appropriate to Sports Aerobics

Through training and experience a judge will be able to derive a point range or a score for a performance based on the application of the judging criteria and at the same time consider any deviation from that criteria.



Sports Aerobics Technical Regulations

The Aerobic judge uses the following as a “check list”. That is, after viewing a performance a judge should read through the criteria and assess the following elements of the performance.

VI.4.c Summary of Key Words for Judging the Aerobic Criteria

The following Key Words have been provided as a summary of what the Aerobic Judge will consider before applying a score. This summary is useful as a guideline to assist judges during a competition

AEROBIC CRITERIA

- Aerobic sequences
 - Mini
 - Maxi
- Vertical structure of the skill elements
- Chronological order of skill elements
- Use of the music tempo (BPM)
- Quality/speed
- Intensity
- Variety
- Transitions
- Continuity
- Complexity
- Technical Index (difficulty)
- Appropriate
- Fitness
- Consistency

VI.4.d Measuring the Routine for Aerobic Value

The following table (Table 3) is a guideline for applying scores. The judge must observe and record the performance and consider the criteria previously listed. An appropriate point range will then be determined by the judge. The final score given for a performance is the result of a judge comparing the performance of one competitor against the performance of another, within a similar point range.

In effect, a judge will firstly determine the ability of the competitor to apply the Technical Regulations and the judging criteria giving a score range for a performance. The judge will then precisely determine the final rank of the competitor as compared with all other competitors by applying a specific score which is either higher or lower than the other competitors within a similar point range.

This method of applying a score to a performance is a tool to assist the judge in determining the rank of a competitor. A score has no mathematical significance. The significance of a score is that it represents the quality of a performance, based on the criteria, and provides the ranking of a competitor.



VI.4.e Table 3: Application of an Aerobic Score

| Demonstrated Ability | Point Range | General Guidelines |
|-----------------------|-------------|---|
| Perfect | 10.0 | |
| Excellent Performance | 9.0 to 9.9 | <ul style="list-style-type: none"> ⇒ A maximum performance ⇒ Excellent use of mini and maxi sequences ⇒ Excellent level of aerobic intensity throughout entire performance ⇒ Maximum energy expenditure ⇒ Excellent vertical structure of routine ⇒ Choice of movements reflects the uniqueness of sports aerobics with perfect use of the tempo (BPM) ⇒ Speed of transitions maintains high aerobic intensity ⇒ Highly complex movement ⇒ Maximum aerial (jumps) and push ups ⇒ Excellent Technical Index ⇒ Excellent quality of all movement ⇒ Excellent use of entire space to increase intensity ⇒ Excellent consistency of criteria |
| Very Good Performance | 8.0 to 8.9 | <ul style="list-style-type: none"> ⇒ Very High level performance ⇒ Very high energy expenditure ⇒ Very good use of mini and maxi sequences ⇒ Very good vertical structure of routine ⇒ High level of intensity throughout performance ⇒ Choice of movements reflects the uniqueness of sports aerobics with very good use of the tempo (BPM) ⇒ Speed of transitions maintains high aerobic intensity ⇒ Highly complexity movement ⇒ Excellent aerial (jumps) and push ups ⇒ Very good Technical Index ⇒ Very good quality of all movement ⇒ Very good use of space to increase intensity ⇒ Very good consistency of criteria |
| Good Performance | 7.0 to 7.9 | <ul style="list-style-type: none"> ⇒ Good performance ⇒ Good energy expenditure ⇒ Good use of mini and maxi sequences ⇒ Good vertical structure of routine ⇒ Good level of intensity throughout performance ⇒ Occasional pauses in performance to recover ⇒ Choice of movements reflects sports aerobics with good use of the tempo (BPM) ⇒ Maintains good level of intensity with transitions ⇒ Good level of complexity of movement ⇒ Very good aerial (jumps) and push ups ⇒ Good Technical Index ⇒ Good quality of most movements ⇒ Good use of space to increase intensity ⇒ Generally consistent use of criteria |
| Satisfactory | 6.0 to 6.9 | <ul style="list-style-type: none"> ⇒ Satisfactory performance ⇒ Satisfactory energy expenditure ⇒ Satisfactory use of mini and maxi sequences ⇒ Good vertical structure of routine ⇒ Adequate intensity ⇒ Pauses in performance to recover ⇒ Choice of movements reflects sports aerobics with adequate use of the tempo (BPM) ⇒ Transitions adequate but inefficient ⇒ Adequate complexity of movement ⇒ Good aerial (jumps) and push ups ⇒ Good Technical Index ⇒ Quality satisfactory but not consistent ⇒ Inconsistent use of criteria |



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| Adequate Performance | 5.0 to 5.9 | <ul style="list-style-type: none"> ⇒ Adequate performance ⇒ Adequate but limited energy expenditure ⇒ Inconsistent use of mini and maxi sequences ⇒ Lacks vertical structure of routine ⇒ Inconsistent intensity ⇒ Adequate complexity of movement ⇒ Quality satisfactory but not consistent ⇒ Inconsistent use of criteria Adequate intensity ⇒ Pauses in performance to recover ⇒ Not using BPM ⇒ Transitions slow and inefficient ⇒ Average aerial (jumps) and push ups ⇒ Average Technical Index ⇒ <u>Quality inconsistent</u> |
| Unsatisfactory Performance | 4.0 to 4.9 | <ul style="list-style-type: none"> ⇒ Unsatisfactory performance ⇒ Lacks mini and maxi sequences ⇒ Performance lacks aerobic intensity ⇒ Does not reflect sports aerobics, movements out of the tempo (BPM) ⇒ Slow, inefficient transitions ⇒ Many pauses in performance for recovery ⇒ Low aerial (jumps) and push ups ⇒ Low Technical Index ⇒ <u>Quality lacking</u> |
| Poor | 1.0 to 3.9 | <ul style="list-style-type: none"> ⇒ Slow, lacks intensity ⇒ Not reflective of aerobics movements out of the tempo (BPM) ⇒ Stop, start nature of routine shows poor aerobic conditioning ⇒ Poor aerial (jumps) and push ups ⇒ Poor Technical Index |
| Performance not attempted/ Disqualified | 0.0 | |

VI.4.f Aerobic Judging Procedures

- I. Record relevant aspects of the performance including the sequencing, intensity, quality, continuity and complexity of the performance and its relevance to aerobics.
- II. Consider the judging criteria i.e. the attributes which contribute to a perfect score (and those aspects of a performance which deviate from this) and apply a point range for the competitor's performance.
- III. Compare the competitor's total performance in relation to the performances of other competitor's in this round of competition and specifically in a similar point range.
- IV. Record final score on Tabulators Data Entry Sheet.
- V. Immediately transfer final score to Master Score sheet



VII. GENERAL REQUIREMENTS

VII.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 to following values:

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

VII.2. 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.

VII.3. Disqualification Procedure

In order to disqualify an athlete/s, the Head Judge must comply with the following procedure;

Preliminary Round

The Head Judge gives a written warning to a team that they are in breach of the Technical Regulations or Code of Conduct and in pursuing this breach may lead to disqualification. This written warning must be signed by the Head Judge, the original given to the team and a copy kept for the competition records.

Semi Final Round

Where an athlete/s, previously warned by the Head Judge, continues to breach the Technical Regulations or Code of Conduct, the Head Judge is authorized to disqualify that athlete/s from a competition.



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

VII.4. Protests

Where extraordinary circumstances occur a protest must be lodged, to the Head Judge, within one hour of the closure of the current category. The fee to lodge a protest is 100 EUR. Protests will be considered by any Technical Committee members present and the Head Judge with the decision of this group being final.

Protests lodged after the event will not be considered unless there are extenuating circumstances that are approved by the President and Technical Committee of FISAF International.

If the protest is approved the fee of 100€ is returned back to the person/federation who lodged it.