INTERNATIONAL FEDERATION OF AESTHETIC GROUP GYMNASTICS

IFAGG COMPETITION RULES LONG PROGRAM

Children categories (age categories 8-10, 10-12 and 12-14 years)

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COMPETITION RULES OF AESTHETIC GROUP GYMNASTICS FOR CHILDREN CATEGORIES

The International Federation of Aesthetic Group Gymnastics (IFAGG) holds the copyrights on the following rules. Any use of this document (total or partial) without the consent of IFAGG is prohibited. These rules apply to all International Aesthetic Group Gymnastics competitions in Children categories organized by IFAGG and its members.

1. GENERAL

Aesthetic group gymnastics is composed of stylized and natural total body movements where hips form the basic movement center. The philosophy of the sport is founded on harmonious, rhythmic and dynamic movements performed with natural use of strength. This sport combines dance and gymnastics with grace and beauty.

1.1. COMPETITION ARRANGEMENTS

See IFAGG General Competition Rules.

1.2. COMPETITION CATEGORIES

Children 8-10 years: gymnasts aged 8, 9 and 10 years during the competition season.
Two members of a group may be one year younger or one year older than the given minimum and maximum ages.

Children 10-12 years: gymnasts aged 10, 11 and 12 years during the competition season.
Two members of a group may be one year younger or one year older than the given minimum and maximum ages.

Children 12-14 years: gymnasts aged 12, 13 and 14 years during the competition season.
Two members of a group may be one year younger or one year older than the given minimum and maximum ages.

The age of a gymnast is determined based on their year of birth, not their actual date of birth.

1.3. COMPETING GROUP

1.3.1. Number of Gymnasts

Children categories competitions are opened for gymnasts of all genders.

A group consists of 6–14 nominated gymnasts for the duration of a season. Reserve gymnast(s) belong(s) to the group.

For each specific competition, a team consists of 6–14 gymnasts on the competition carpet.

A gymnast may compete during one competition season only in one group and in one competition category.

In the event that a team begins the exercise with 6 or more gymnasts and in the middle of the exercise a gymnast drops out for any reason, the group will be penalized for a missing gymnast:

- **Penalty** by Head Judge of **Execution**: - 0.5 for each missing gymnast or additional gymnast.

1.4. COMPETITION PROGRAM

1.4.1. Length of the Competition Program

The permitted length of a competition program is 2 min – 2 min 30 sec.

Timing starts from the beginning of the first movement after the team has taken their starting position on the competition carpet. Timing stops as soon as all gymnasts are completely motionless.

- **Penalty** by Head Judge of **AV**: -0.1 for each additional or missing full second. Penalty is proposed by both Time Judges.

A team's entrance to their starting positions **must not** take too long, be accompanied by music, or include any extra movements.

- **Penalty** by Head Judge of **AV** (proposal from the majority of AV judges): - 0.3 for entrance that takes too long, is accompanied by music, or includes extra movements

1.4.2. Music

The choice of music is free. Music can be interpreted by one or several instruments and is allowed to have voice(s) and words. The music must be unified and complete without interruptions, have a clear and well-defined structure, and must be appropriate for the gymnasts' age category. Disconnected musical fragments or irregular sound effects are not permitted. A short signal is permitted to sound before the music. Short musical introduction without movement is permitted.

There must be a single piece of music recorded in electronic format. The music must be provided to the organizers in the form requested.

The following information must be clearly marked in English on the CD or the accompanying electronic music file:

- club name/group name
- country of the group
- competing category
- length of the music.

Name(s) of the composer(s) and the title of the music must be provided for the organizers if requested.

The program must be performed in their totality with a musical accompaniment.

When an incorrect music is played, the team is responsible to stop the program immediately. The team restarts their program as soon as the correct music begins.

A team may repeat the program only in **"force majeure"** situations, such as an accident or an error caused by the organizers (i.e. the power failure, sound system error, etc.). The approval of Judge Responsible/Superior Jury/Head Judges of Panels is required for the repetition of the program.

1.5. COMPETITION AREA

The size of the competition carpet is 13 m x 13 m including the borderline. The borderline must be marked clearly and be at least 5 cm wide. Gymnasts are not allowed to step outside the competition area during the competition program, including starting and ending positions.

- **Penalty** by Head Judge of **EXE:** - 0.1 for each gymnast each time the borderline is crossed. Penalty is proposed by Line Judges.

1.6. DRESS, HAIR AND MAKE-UP OF GYMNASTS

1.6.1. Dress

The competition dress used by a group must be a gymnastics leotard or unitard with an aesthetic appeal appreciating the spirit of the competitive sport.

Competition dress must be identical (in material and in style) and of the same colors for all members of the group. However, if the competition dress is made of patterned material, some slight differences due to the cut are tolerated.

Competition dress of male, female and other gender gymnasts must be as similar in style and colors as possible. However, slight differences between male, female and other gender gymnasts' dresses are tolerated.

Gymnasts must perform the program in any kind of beige colored toe shoes.

The overall composition including movements, music and competition dress must be aesthetic and must not provoke, hurt, attack or insult people or express any religion, nationality or political opinions.

- **Penalty** by Head Judge of **AV** (proposal from the majority of AV judges): - 0.3 for religion, nationality, political or any other type of insult

1.6.1.1. Dress of the Female and/or other gender Gymnasts

Competition dress of the female and other gender gymnasts must be a gymnastics leotard or unitard, with or without a skirt made of non-transparent material with the exception of sleeves, neckline, and legs for the part below the fold of the crotch. The neckline of the leotard must not be lower than the top of the breasts in the front and the bottom of the shoulder blades in the back. The cut of the skirt must be long enough to cover the groin in the front and the glutei in the back.

Competition dress must fit the fatigue well and it must not distract or prevent clear sight of movements or disturb the evaluation of execution.

<u>It is permitted to have:</u>

- tights down to ankles, over or under the leotard,
- small decorations on competition dress/skirt (such as ribbons, rhinestones, rosettes etc.) that are aesthetic and do not disturb the execution of the program,
- skin-colored bandages and support tapes,
- national emblems and logos in conformity with General Competition Rules (size max. 30 cm^2).
- Emblems can be situated on the upper arm or hip area of the competition dress.

<u>It is forbidden to have:</u>

- hats or any other headgear,
- separate decorations on wrists, ankles and/or neck,
- all types of earrings and other jewelry,
- any lights in the competition dress,
- gloves or sleeves on palm,
- too large decorations or decorative elements in the competition dress that do not allow the judges to see the movements,
- pants.

1.6.1.1. Dress of the Male and/or other gender Gymnasts

Competition dress of the male and other gender gymnasts must be a gymnastics leotard or unitard made of nontransparent material with the exception of sleeves and neckline. The neckline of the leotard must not be lower than the top of the breasts in the front and the bottom of the shoulder blades in the back.

In case a male and/or other gender gymnast wears a gymnastics leotard, it is required for him/them to wear tights made from non-transparent material down to ankles over or under the leotard.

Competition dress must fit the fatigue well and it must not distract or prevent clear sight of movements or disturb the evaluation of execution.

Decoration of a male and/or other gender gymnastics dress must be discrete and tasteful.

It is permitted to have:

- tights down to ankles, over or under the leotard,
- small decorations on competition dress/skirt (such as ribbons, rhinestones, rosettes etc.) that are aesthetic and do not disturb the execution of the program,
- skin-colored bandages and support tapes,
- national emblems and logos in conformity with General Competition Rules (size max. 30 cm^2).
- Emblems can be situated on the upper arm or hip area of the competition dress.

It is forbidden to have:

- hats or any other headgear,
- separate decorations on wrists, ankles and/or neck,
- all types of earrings and other jewelry,
- any lights in the competition dress,
- gloves or sleeves on palm,
- too large decorations or decorative elements in the competition dress that do not allow the judges to see the movements,
- loose pants.

1.6.2. Hair

Hair (except short hair) must be tied for the safety of the gymnasts. For female and other gender gymnasts, it is allowed to wear small hair decoration (including a scrunchie around the hair bun) of a maximum size of all hair decorations together approximately 5 x 10 cm, height from scalp max 1 cm. The decorations need to be the same style. Height of the bun must not exceed 10 cm. Each hairdo not conforming to the regulations will result in an AV penalty.

For male gymnasts, it is not allowed to wear any hair decorations at all.

Hairdo of the gymnasts must stay unchanged from the beginning till the end of the program. Each destroyed hairdo will result in an AV penalty.

Clarification: Loss of small hair pins and small rhinestones will not be penalized.

It is not allowed to use hair dyes that can transfer to the competition area.

1.6.3. Make-up

Make-up should conform to the principles of competitive sports, but not a show or performance. For female and other gender gymnasts, it is allowed to have a sportive, moderate, and aesthetic make-up is allowed. Theatrical make-up, drawings or other drawings on the face, stones or sequins, glitter shadows, too dark/unnatural lipstick color, colored contact lenses etc. are not allowed. Artificial eyelashes are allowed (but not longer than 1 cm). It is not allowed to use any type of jewelry.

Gymnasts must not damage the competition area by using any types of materials that can transfer into the competition area (hair dyes, make up, dress color etc.).

For male gymnasts, it is not allowed to have any make-up at all.

- **Penalty by Judge Responsible**: -0.2 for each color spot. Penalty is proposed by Line Judges.
- **Penalty** by Head Judge of **AV** (proposal from the majority of AV judges): -0.1 for one gymnast and -0.2 for two or more gymnasts for dress, hair, jewelry or make-up not conforming to these rules.
- **Penalty** by Head Judge of **AV** (proposal from the majority of AV judges): -0.1 for each destroyed hairdo.
- **Penalty** by Head Judge of **AV**: -0.1 for **each** lost item (hair decoration, toe shoes etc.). Penalty is proposed by Line Judges.

1.7. DISCIPLINE

1.7.1. Doping

See IFAGG General Rules.

As a precondition for participating in IFAGG events, a person must follow the anti-doping rules. All gymnasts, coaches, assistants of gymnasts, and officials are required to become familiar with the anti-doping rules. Information on banned substances and methods can be found on the WADA website: http://www.wada-ama.org/.

1.7.2. Discipline of Gymnasts and Coaches

All groups and coaches must respect the competing team and not disturb the competing team, evaluating judges and audience during competition and/ or trainings. Loud voices or music from outside the competition area during performances of other teams are not allowed and will result in a penalty deducted from AV.

- **Penalty by Judge Responsible**: - 0.3 for discipline of the coach

Gymnasts are not allowed to warm up on the spot before entry to the carpet. During the competition program coaches and reserve gymnasts have to stay in the place designated for coaches. They cannot stay in any visible place near the carpet. This will lead to a penalty deducted from the AV.

- **Penalty by Judge Responsible**: - 0.3 for discipline of the coach and/or gymnast/s

In no case may a coach, team leader or other official person communicate verbally or by signals with a gymnast or with a team during the program. Any assistance contributing to the successful execution of a program will result in a penalty deducted from AV.

- **Penalty by Judge Responsible**: - 0.3 for assistance by a coach

Gymnasts are not allowed to make any vocal sounds during the program, except single claps, taps or similar rhythmic effects and will result in a penalty deducted from AV.

- **Penalty** by Head Judge of **AV** (proposal from the majority of AV judges): - 0.1 each time.

For other discipline regulations see IFAGG Discipline Code.

2. TECHNICAL VALUE

The composition of the program must form a totality that allows and supports the gymnasts' abilities to learn the basic techniques of Aesthetic Group Gymnastics.

The Technical Value (TV) consists of:

Required Elements:

- Body Movements (BM) and Body Movement Series (BMS)
- Balances & Balance series
- Jumps/Leaps & Jump/Leap series
- Series of Steps, Skips and Hops
- Acrobatic Elements
- Flexibility Movements
- Combined Series (Series Combining Different Movement Groups)

2.1. REQUIRED ELEMENTS OF THE PROGRAM

2.1.1. Body Movements and Body Movement series

Aesthetic Group Gymnastics is composed of stylized and natural total body movements where hips form the basic movement center. A movement performed with one part of the body is reflected throughout the entire body.

The composition must contain several Body Movements and Body Movements Series (BMS).

Required Total Body Movements:

- total body wave,
- total body swing,

Required Body Movements:

- bending,
- twisting,
- contraction,
- lean or lunge,
- relaxation.

Basic Technique and Characteristics of Fundamental Body Movements

See Appendix.

Variation of Body Movements

Body movements can be varied by combining them with different kinds of arm movements, leg movements, skips, steps or hops and by performing them in different planes or levels.

Body movements can also be varied by combining them with each other, for example: lean with twisting. Combinations of two body movements at the same time are evaluated only as one body movement.

Body Movements Series (BMS):
In a body movement series, two or more different body movements are performed consecutively, linking them fluently together. Fluency is supported with natural breathing and by using the total body movement technique logically: the movements outwards from the center of the body and towards the center of the body follow each other in a logical order. In a series, all kinds of body movements can be used (including variations of basic body movements and pre acrobatic elements like rolls).

A-BMS = series including any two (2) different body movements
B-BMS = series including any three (3) different body movements
C-BMS = series including any four (4) different body movements

In addition, the body movement series may consist of other body movements that develop coordination, body control and agility of the gymnasts.

For example:
- somersaults (forward, side or backward without airtime),
- supported leans,
- shoulder stands.

All body movements series must be performed fluently and must underline continuity from one movement to the next as if they were created by the previous movement. Body movement series can be performed with arm movements (swings, pushes, waves, figure eights, etc.) or different kinds of steps (rhythmic steps, walking, running, etc.).

Body Movements Series including changing of direction and turning
For turning, all gymnasts must turn at least one full round (360°) during the series in either vertical or horizontal direction.

For change of direction, at least one (1) visible change of direction (forward, backward, lateral, diagonal, oblique) must be shown during the series.

Both criteria described above (turning and change of direction) must be performed.

Body Movements Series including changing of levels
For change of levels, all gymnasts must show at least one body movement in standing level and one body movement in floor level during the series.

Body Movements Series including travelling
For travelling, all gymnasts must move clearly, at least 1.5 m. Travelling means changing location within the competition area. It can be done by taking steps, rolling, etc.

Body Movements Series including tempo variation
The composition must aim to express and encourage changes in tempo within the body movements in the body movement series. This can be seen as variations of slow and fast phases and as accelerations and slow-downs during the body movements in the body movement series. At least one visible tempo variation must be shown during the series.

Body Movements Series including dynamics
The composition must aim to express and encourage variation of power within the body movements in the body movement series. Dynamics is a variation of strong and soft or controlled and relaxed phases during the body movements in the body movement series. At least one visible dynamics variation must be shown during the series.

2.1.2. Balances and Balance series

Balances chosen in the composition must correspond to the level of skills and age of the gymnasts.
The composition must contain different balances (static and dynamic) and balance series. Balances can be performed on a flat foot or on relevé. A maximum of two (2) different shapes can be used in each element.

All balances must be performed clearly and have the following characteristics:
- shape is fixed and well-defined during the balance ("**photo**"),
- sufficient height of the raised leg, according to the element criteria,
- good body control during and after the balance,
- performed with **high** relevé or flat foot.

Static Balances

Static balances can be performed on one foot, on one knee or in a "cossack" position. During a balance, the free leg must be raised at minimum 90°. Only one leg can be bent when performing a balance.

Dynamic balances (tourlents, illusions, pivots) are performed on one foot and must have the following characteristics:

Tourlents (slow turn, promenade):
- A rotation of 360° must be completed in a fixed shape.
- When performing a tourlent with a rotation of 360°, maximum 4 heel supports are allowed.
- Tourlents must start after the initial position of the balance is fixed.
- All criteria concerning level of the free leg, hand support and shape of body movements are the same as for static balances.

Illusions:
- A rotation of 360° from shoulder and hip line must be completed.

Pivots:
- A rotation of a minimum of 360º must be completed in a fixed shape.
- If the required rotation in a dynamic balance is not shown by every gymnast, the element is not evaluated as a balance.
- Both legs can be bent during pivots.

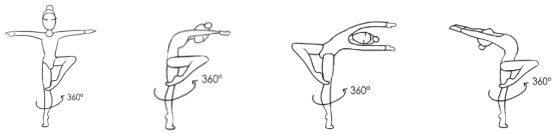
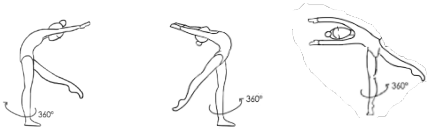
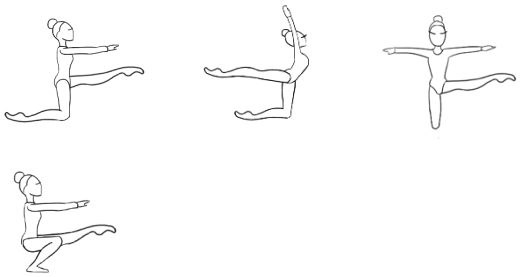
Clarifications to Balances:

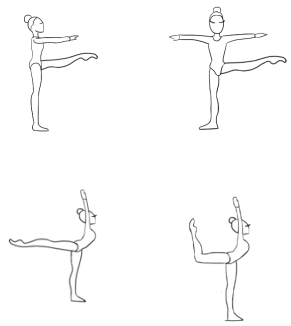
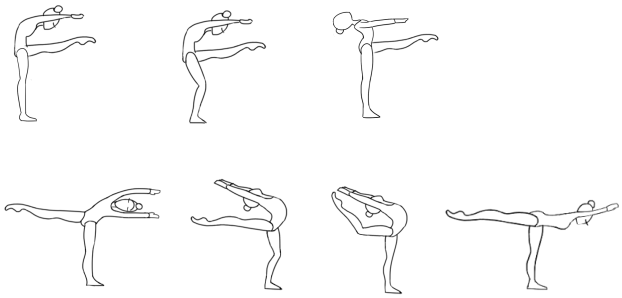
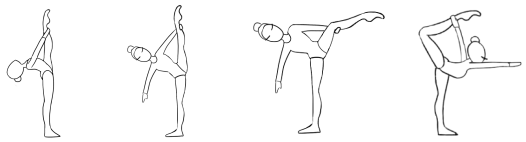
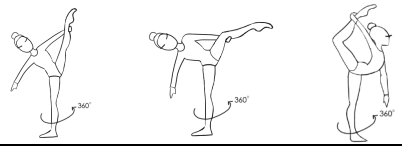
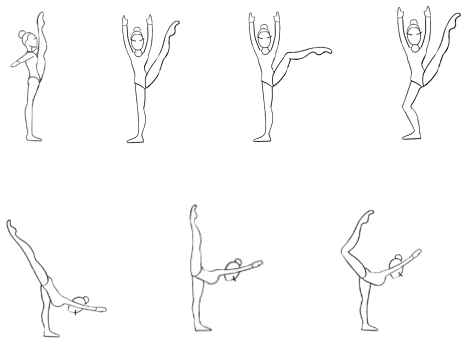
The same shape of a balance could be used and will count as another technical element (variation) if it is performed:
- with a body movement (bending, twisting etc.),
- with a rotation of 360° in a fixed shape (tourlents),
- with a rotation of minimum 360° in a fixed shape (pivots),
- with/without hand/s support of the free leg (exception: balance in *passé position* may only be performed without hand/s support).
- Static balance with amplitude of raised leg minimum of 135° performed on **high** relevé.

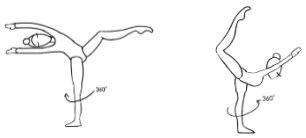
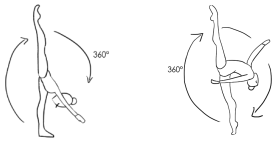
Balance series

A combination of two (2) different balances performed successively on the same leg or with a change of the supporting leg. A maximum of one (1) step is allowed between two (2) balances in the series, but it is not allowed to stand on both feet between the balances.

TABLE: Examples of Balances

	Balances	Variations
1.	Passé position	a) with a body movement b) rotation 360° 
2.	Pivot with amplitude below 90°, free leg in different directions	a) with a body movement 
3.	Free leg raised 90° with hand support – front, side, back	a) with a body movement b) rotation 360°
4.	On one knee or in a “cossack” position 	a) with a body movement b) rotation 360°

5.	Free leg raised 90° without hand support – front, side, back 	a) with a body movement  b) rotation 360°
6.	Free leg raised min. 135° with hand support – front, side, back	a) with a body movement  b) on **high** relevé c) rotation 360° 
7.	Free leg raised min. 135° without hand support – front, side, back 	a) with a body movement b) on **high** relevé

		c) rotation 360° 
8.	Illusion forward and backwards with rotation min. 360°, hand(s) must not touch the floor, amplitude between legs min. 135° 	

Other balances not listed in the "Examples of Balances" table but meeting the necessary requirements are permitted.

Balances do not count as a difficulty when 2/3 of the team have the following mistakes:

- shape is not fixed and not well-defined during the balance ("**photo**"),
- insufficient height of the raised leg,
- insufficient rotation (less than 360°) during a tourlent, illusion or pivot,
- balance has 0.5 or more points of EXE mistakes.

2/3 of the team must perform the required element acceptably in order to have it counted in the Technical Value.

2.1.3. Jumps/Leaps and Jump/Leap series

Jumps/leaps chosen in the composition must correspond to the level of skills and age of the gymnasts.
The composition must contain different jumps and leaps and a jump series (combination of 2 different jumps or leaps). A maximum of two (2) different shapes can be used in each element.

Jumps and leaps must have the following characteristics:

- shape fixed and well-defined during the flight,
- good elevation during the jump or leap,
- good body control during and after the jump or leap,
- landing must be light and soft.

Rotating Jumps/Leaps

Requirements for the rotating jumps/leaps:

- a turn of minimum 180° in a fixed shape AND/OR 360° from the moment of take-off to the moment of landing (note: the criteria of rotation will depend on the technique and amplitude of a jump/leap).

Clarifications to Jumps and Leaps:

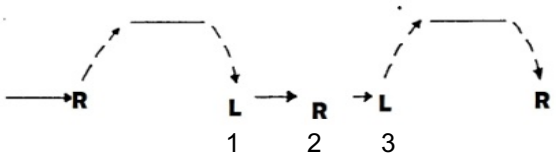
The same shape of the jump or leap could be used and will count as another technical element (variation) if it is performed:

- with a body movement (bending, twisting etc.),
- with a rotation: a turn of minimum 180° in a fixed shape AND/OR 360° from the moment of take-off to the moment of landing (note: the criteria of rotation will depend on the technique and amplitude of a jump/leap).
- with en tournant technique,
- with the switch of straight/bent legs.

Jump/Leap series

A combination of two (2) different jumps/leaps performed successively. A maximum of three (3) supports between the two (2) jumps or leaps in the same series are allowed.

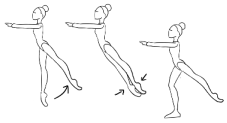
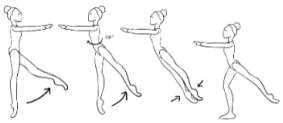
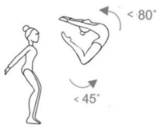
Example 1: Leap from the right leg, land on the left leg, step with the right leg, leap from the left leg, and land on the right leg.

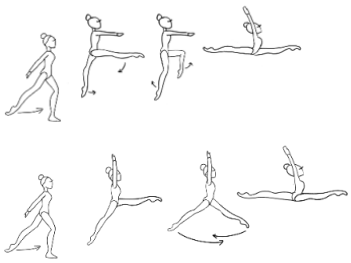


Example 2: Split leap and ring jump. After landing (1 support), an assemblé on two legs (2 supports) is permitted.

TABLE: Examples of Jumps and Leaps

	Jumps/Leaps	Variations
1.	Free leg raised 90° without hand support – front, side, back	a) with a body movement b) rotation
2.	Rotating jump/leap without amplitude	a) with a body movement
3.	Tuck shape	a) rotation
4.	Pike shape	a) with a body movement b) rotation
5.	Scissor shape	a) with a body movement

		b) rotation (entrelacé)
6.	Cabriole shape 	a) with a body movement b) rotation 
7.	Cossack shape 	a) with a body movement b) rotation
8.	Arch shape 	Ring shape  a) rotation
9.	Stag shape 	a) with a body movement

		b) rotation c) with switch of straight/bent legs
10.	Cat shape 	a) with a body movement b) rotation
11.	Split shape 	a) with a body movement b) rotation c) with switch of straight/bent legs 

12.	Side split shape	a) with a body movement b) rotation

Jumps and leaps that are not listed in the "Examples of Jumps and Leaps" table but meet the necessary requirements, are permitted.

Jumps/leaps with body movements

The same body movement (e.g. back bending, twisting, etc.) during a jump/leap can be repeated maximum three (3) times. Only the first three (3) jumps/leaps with the same body movement will be evaluated as technical elements. Other jumps/leaps with the same body movement will not be evaluated as technical elements.

Clarification:
*If part of the team performs e.g. split leap and other part performs a split leap with a back bend, it **is** counted as one of the allowed body movements to repeat.*

Jumps/leaps landing on the floor with support of other body part than feet

Jumps and leaps normally land on a foot/the feet, however a maximum of two (2) jumps/leaps in a program can land on a different body part, e.g. knees or with support of the different body part, e.g. hands/arms support.

Only the first two (2) jumps/leaps landing on the floor with support of other body part than foot/feet, will be evaluated as technical elements. Other jumps/leaps with support of other body part than foot/feet will not be evaluated as technical elements.

Note: If a jump/leap lands on a foot/the feet and is immediately followed by somersault, roll or other body movement, the jump/leap will be evaluated as a foot/feet landing.

Jumps or leaps do not count as a difficulty when 2/3 of the team have the following mistakes:

- shape is not fixed and well-defined during a jump/leap,
- insufficient elevation of the jump or leap,
- jump or leap has 0.5 or more points of EXE mistakes.

2/3 of the team must perform the required element acceptably in order to have it counted in the Technical Value.

2.1.4. Series of Steps, Skips and Hops

Series of steps, skips and hops must develop the gymnasts' agility. The execution of steps, skips and hops must show good technique and coordination and they must be performed rhythmically.

A series contains a minimum of six (6) steps, skips or hops that are of at least two (2) different types.

For example:

- variations of walking and running,
- variations of different dance steps (e.g. waltz, polka etc.),
- variations of folk-dance skips and hops.

Series of steps, skips and hops including change in the rhythm
For change in the rhythm, at least one (1) visible change in the rhythm must be shown during the series.

Series of steps, skips and hops combined with another movement group
For combining with another movement group (e.g. arm movement series or body movements), all gymnasts must combine the movements to steps, skips and hops during most of the series.

Arm movement series
The execution of the arm movements must clearly show different planes and directions and a variety of relaxation and strength. Arm movements must be performed using the whole length of the arm.

The **arm movement series** must contain at least 3 different types of arm movements.

For example**:** waves, swings, pushes, pulls, figure eights, circles, claps**,** lifts, etc.

Series of steps, skips and hops including changing of direction and turning
For turning, all gymnasts must turn at least one full round (360°) during the series in vertical direction.

For change of direction, at least one (1) visible change of direction (forward, backward, lateral, diagonal, oblique) must be shown during the series.

Both criteria described above (turning and change of direction) must be performed.

Series of steps, skips and hops including travelling
For travelling, all gymnasts must move clearly, at least 1.5 m. Travelling means changing location within the competition area. It can be done by taking steps, rolling, etc.

2.1.5. Acrobatic Elements

Acrobatic elements are movements in which the gymnast's body rotates on or over its vertical position (head-shoulders-hips line) upside down with support of hand(s).

Acrobatic elements must be performed with consideration to the gymnasts' agility and skills, correct techniques, and must be naturally integrated in the composition.

All acrobatic elements must be performed fluently, without clear stops in the vertical position during elements, with body rotation such as cartwheel (all types) or walkover (all types), and without fixed shape during chest stand, bridge etc.

A maximum of 2 different types or variations of acrobatic elements are allowed to perform during one acrobatic element (e.g. walkover on hands and walkover on elbows etc.).

Permitted Acrobatic elements

- cartwheel and walkover (all types) without clear stops at the vertical position,
- chest rolls (all types) without fixed shape during chest stand.
- Pre-acrobatic elements are permitted when they do not contain an upside-down vertical position of the head-shoulders-hips line.
- Note: Somersault (forward or backward) without airtime counts as a body movement and therefore is not considered an acrobatic element.

Forbidden Acrobatic elements

The following acrobatic elements are not allowed at any part in the composition:

- hand, head or elbow stands,
- any acrobatic elements with airtime (e.g. somersault in which a gymnast turns head over heels in the air and lands or finishes on their feet).

2.1.6. Flexibility Movements

The flexibility movements must show a clean line, amplitude and good control. The movements must be performed with good technical quality and consideration of healthy aspects as well as display a good balance of flexibility and strength. The shape of the movement must be clearly visible.

The composition must show the gymnasts' flexibility in the legs in the front line, back line and side line. In the front line, the flexibility must be shown for both the left and right side.

The front line flexibility movements can be shown either on the floor with required amplitude of min. 180°, or during balances, jumps or leaps with required amplitude of min. 135°.

In case of performing the front line flexibility movements during balances, jumps or leaps; the flexibility movement must be clearly shown with leg raised front and/or back, split type movement with min. 135° amplitude (for jumps and leaps, stag shape is allowed). The elements will be evaluated if performed in accordance with the TV criteria. Balances and jumps/leaps not showing required amplitude or any side (e.g. jumps where shape is symmetric for both sides) will not be evaluated as front line flexibility movements.

> *Note: For age category Children 12-14 years, it is required to perform flexibility movements in front line only during balances and jumps/leaps!*

The whole team must show the flexibility movement at the same time or within less than 5 sec. and with max two (2) different shapes. In case of two different shapes of balances, all elements should be performed in the same flexibility direction of the raised leg.

Flexibility Movements examples:

Front line:

- front split on the floor (left and right, required amplitude min. 180°),
- left side: split leap with left leg in front, penché balance with left leg support and right leg up, illusion with left leg support, or front balance with left leg up etc. (required amplitude min. 135°),
- right side: stag jump with right leg in front and left in back, entrelace starting with right leg up and opening right leg in front and left in back, or penché pivot with right leg support etc. (required amplitude min. 135°).

Side line:

- side split on the floor (required amplitude min. 180°),
- side split jump/leap (required amplitude min. 135°),
- side split balance (required amplitude min. 135°).

Back line:

Movements with the body bending backwards at a minimum 80°. In the body bending, the shoulders must stay on the same level/line and the bending must be shown evenly throughout the whole back.

2.1.7. Combined Series (Series Combining Different Movement Groups)

The composition must contain series combining two (2) different movement groups (Body Movement Series, Balances and Jumps/Leaps). A maximum of two (2) different shapes of jumps, leaps and balances can be used in each series.

In a series, one step between the movement groups is allowed. If a jump is used as the second element in the series, an assemblé on two feet is permitted between the elements (not allowed to have a step and an assemblé). Connection between movement groups must be logical and be performed fluently.

Possible Combinations for Combined Series:

BMS	+	Balance	or	Balance	+	BMS
BMS	+	Jump/Leap	or	Jump/Leap	+	BMS
Balance	+	Jump/Leap	or	Jump/Leap	+	Balance

The combinations of Combined series must be different. The same combination will be evaluated only once.

If half of the team perform for example Jump + BMS and other half perform simultaneously BMS + Jump, it is not evaluated as any Combined Series.

Values of the Combined Series
The value of a Combined Series is determined **by the value of BMS component**.

Determination of value must follow mathematical addition rules.

Balance or Jump/Leap + BMS (and vice versa)

Element		Element		Value		Value		Total value
Balance or Jump/Leap	+	A-BM series (2 BM)	=	0.2	+	0.3	=	0.5
		B-BM series (3 BM)				0.4	=	0.6
		C-BM series (4 BM)				0.5	=	0.7

Balance + Jump/Leap (and vice versa)

Element		Element		Value		Value		Total value
Balance	+	Jump/Leap	=	0.2	+	0.2	=	0.4

2.2. TECHNICAL ELEMENTS AND EVALUATION OF TECHNICAL VALUE (TV)

2.2.1. Technical Elements

Gymnasts in a team must perform the Technical Elements with good quality, or the elements will not be considered as difficulties for Technical Value. 2/3 of the group must perform the required element acceptably in order to have it counted in the Technical Value.

Required elements will be evaluated in the Technical Value if execution of the elements shows the elements clearly with the correct Body Movements technique.

Technical Elements must be performed at the same time, in canon or within a short period of time.

Technical Elements repeated identically several times in a program will be counted only one time.

Required total body waves and total body swings may be included in Body Movement Series or Combined Series.

Required flexibility movements may be included in balances, jumps or leaps.

2.2.2. Required Technical Elements for category Children 8-10 & 10-12 years

TOTAL SCORE OF TECHNICAL VALUE: MAX. 6.0 POINTS

Category Children 8-10 & 10-12 years
Max. 6.0 points

Body movements & Body movement series	
1 total body wave	0.3
1 total body swing	0.3
1 lean/lunge	0.2
1 twisting	0.2
1 relaxation	0.2
1 A-BMS	0.3
1 B-BMS	0.4
1 C-BMS	0.5
	Max. 2.4
Balances & Balance series	
1 balance	0.2
1 balance series	0.3
	Max. 0.5
Jumps/Leaps & Jump/Leap series	
1 jump/leap	0.2
1 jump/leap series	0.3
	Max. 0.5
Series of Steps, Skips and Hops	
1 series of steps, skips and hops including changing of direction and turning	0.3
1 series of steps, skips and hops including change in the rhythm **or** combined with another movement group	0.3
	Max. 0.6
Acrobatic elements	
2 different acrobatic elements	0.2 / each
	Max. 0.4
Flexibility movements	
1 back flexibility movement	0.1
1 side flexibility movement	0.1
2 front flexibility movements (left & right)	0.1 / each
	Max. 0.4
Combined Series	
1 balance + BMS or BMS + balance:	
○ A-BMS	0.5
○ B-BMS	0.6
1 jump/leap + BMS or BMS + jump/leap:	
○ A-BMS	0.5
○ B-BMS	0.6
	Max. 1.2

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2.2.3. Required Technical Elements for category Children 12-14 years

TOTAL SCORE OF TECHNICAL VALUE: MAX. 7.0 POINTS

Category Children 12-14 years
Max. 7.0 points

Body movements & Body movement series	
1 total body wave	0.3
1 total body swing	0.3
1 twisting	0.2
1 relaxation	0.2
1 contraction	0.2
2 A-BMS	0.3 / each
1 B-BMS including changing of levels	0.4
1 C-BMS including travelling	0.5
	Max. 2.7
Balances & Balance series	
1 balance	0.2
1 dynamic balance (tourlent, illusion, pivot)	0.2
1 balance series	0.3
	Max. 0.7
Jumps/Leaps & Jump/Leap series	
1 jump/leap	0.2
1 rotating jump/leap	0.2
1 jump/leap series	0.3
	Max. 0.7
Series of Steps, Skips and Hops	
1 series of steps, skips and hops including travelling & changing of direction and turning	0.3
	Max. 0.3
Acrobatic elements	
2 different acrobatic elements	0.2 / each
	Max. 0.4
Flexibility movements	
1 left side balance	0.1
1 right side balance	0.1
1 left side jump/leap	0.1
1 right side jump/leap	0.1
Note: Flexibility movements must be performed during balances, jumps and/or leaps (min. amplitude 135°).	
	Max 0.4
Combined Series	
1 balance + BMS or BMS + balance:	
○ A-BMS	0.5
○ B-BMS	0.6
○ C-BMS	0.7
1 jump/leap + BMS or BMS + jump/leap:	
○ A-BMS	0.5
○ B-BMS	0.6
○ C-BMS	0.7
1 balance + jump/leap or jump/leap + balance	0.4
	Max 1.8

2.2.4. Evaluation of the Technical Value

The Panel TV evaluates the Technical Elements of the composition and counts their value.

All judges in the competition must give their score independently and must proceed in the following manner:

1. mark all the technical elements from the whole program before starting to count difficulties,
2. count the number of required elements performed by a team,
3. calculate the final score.

3. ARTISTIC VALUE

Artistic Value (AV) consists of:

ARTISTIC VALUE (AV) Max. 6.0			
AGG Quality Max. 1.5	**Structure of the composition** Max. 2.2	**Expression, music and originality** Max. 1.5	**Collaboration elements** Max. 0.8
Penalties			

3.1. REQUIRED COMPONENTS OF THE PROGRAM

3.1.1. AGG Quality

AGG Quality	Max. 1.5
AGG technique	0–0.5
Fluency in linking movements and movement series	0–0.5
Continuity	0–0.5

3.1.1.1. AGG technique (0.5)

The philosophy of Aesthetic Group Gymnastics is founded on harmonious, rhythmic and dynamic movements performed with natural use of breathing and strength, showing continuity and fluency. Aesthetic Group Gymnastics is composed of stylized and natural total body movements where hips form the basic movement center.

The composition must be performed by using the **total body movement technique** that follows AGG philosophy. *AGG technique: see Appendix.*

Body movements and body movement series with the AGG technique must be predominant in the composition.

Deductions in *AGG technique*:

Composition does not show the total body movement technique:

- during some parts of the program (max. 10 sec during a program) - 0.1
- during half of the program - 0.3
- during the whole program - 0.5

3.1.1.2. Fluency in linking movements and movement series (0.5)

Movements and movement series must be linked fluently and naturally. The movements must be tied together in a way that the flow of the movements continues from one movement to another as if it was created by the previous movement, underlining continuity.

The composition must show elements and element series without these appearing as separate parts.

Deductions in *Fluency in linking movements and movement series*:

Movements and movement series are not fluently and naturally linked to the previous or following movements:

- during some parts of the program (max. 10 sec during a program) - 0.1
- during half of the program - 0.3
- during the whole program - 0.5

3.1.1.3. Continuity (0.5)

The composition must show continuity from the beginning of the program until the end of the program. Any part of the composition that disturbs or breaks the continuity of the program will result in a continuity deduction.

Continuity errors include e.g. poorly connected or performed lifts or pre-acrobatic elements, poor or illogical connecting of elements (e.g. ordinary running), fixed upside-down vertical position of head-shoulders-hips line during elements etc.

Deductions in *Continuity*:

- illogical connections in the program - 0.1 / each time
- gymnast is static during the program - 0.1 / each time

Note: Maximum deduction for "Continuity" is 0.5!

3.1.2. Structure of the composition

Structure of the composition	Max. 2.2
Unity	0–0.1
Variety of the composition: - variety in directions, planes and levels - variety in use of competition area and formations - variety in travelling - variety of body movements - variety of balances - variety of jumps/leaps	0–1.7
Tempo and dynamics	0–0.4

3.1.2.1. Unity (0.1)

The composition must form a total unity from the beginning of the program until the end of the program, even though the composition is varied. Different parts of the composition may not appear as separate parts. Breaks in the composition structure and style are not permitted. The storyline of the composition must not be broken.

Different kinds of solos or canons give nuances for the composition, but they must not be overused. Good synchronization and similar technique and performing as a team must be predominant.

Deductions in *Unity*:

- composition does not form a total unity - 0.1

3.1.2.2. Variety of the composition (1.7)

The structure of the whole composition must be versatile and varied. This includes variety of the composition, variety in directions, planes and levels, variety in use of space and formations, variety in travelling and variety of body movements, balances, jumps and leaps.

The overall composition must be varied. The use of different movement groups (body movements, balances, jumps and leaps) must be varied and must be in harmony and balance during the composition.

3.1.2.2.1. Variety in directions, planes and levels (0.3)
The composition must be performed using different directions (forward, backward, lateral, diagonal, oblique) and different planes and levels (low level: e.g. *on the floor*; high level: e.g. *in a standing position with body elevated, or in the air like jumps and leaps*; and medium level: *between low and high levels - e.g. on knees or bent legs with body leaned*).

The whole team must show movements and series on each level during the program. The whole team must show different directions at the same time as well as different planes and levels at the same time. The same direction, plane or level can last **max. 10 sec each time** and must then be changed immediately.

Deductions in *Variety in directions, planes and levels*:

- staying too long (more than 10 sec) in one direction, plane or level - 0.1 / each time
- not showing all the required criteria (direction, plane and level) - 0.1 / each time

Note: Maximum deduction for "Variety in directions, planes and levels" is 0.3!

3.1.2.2.2. Variety in use of competition area and formations (0.5)
The team must use all areas of the competition carpet. The formations must vary in size and location in the competition area. During the program the team must show a minimum of **6 formations** that are different in the shape. The formations that differ only in size or direction will not be considered as different formations.

The same formation and/or the same location of the formation on the competition area must not be overused (= used more than **three times**) during the program. The same location in the competition area and/or the same formation can last max. 10 sec at a time and then it must be immediately changed.

Deductions in *Variety in use of competition area and formations*:

- staying too long (more than 10 sec) in the same formation or location - 0.1 / each time
- same formation and/or location of the formation is overused (used more than three times) - 0.1 / each time
- some parts of the competition area are not used - 0.1
- less than 6 different formations - 0.1

Note: Maximum deduction for "Variety in use of competition area and formations" is 0.5!

3.1.2.2.3. Variety in travelling (0.3)
Changing location in the competition area must be fluent and have a logical reason. Travelling can be done e.g. by taking steps, rolling or leaping. Travelling must demonstrate good technique and use different styles or types of travelling.

If travelling is performed with steps, these connecting steps must not include ordinary running or steps with any inconsistent style and connecting steps should not be overused. The same way of travelling must not be overused (= used more than **three times**) during the program.

Deductions in *Variety in travelling*:

- travelling without a logical reason (illogical change of place) - 0.1 / each time
- same way of travelling is overused (used more than three times) - 0.1 / each time

Note: Maximum deduction for "Variety in travelling" is 0.3!

3.1.2.2.4. Variety of body movements (0.2)
The composition must contain different body movements, body movement series and different movement types. Similar body movements or movement types must not be overused.

Variety must be demonstrated by:
- performing all fundamental body movements, with varied forms of body movements,
- showing movements in different planes or levels or with different power or tempo,
- with and without steps.

Deductions in *Variety of body movements*:
- not fulfilling all required criteria - 0.1
- similar body movements are overused - 0.1

3.1.2.2.5. Variety of balances (0.2)
The composition must have a minimum of 3 different types of balances.

Variety must be demonstrated by:
- static vs. dynamic balances: at least one rotating balance (illusion or pivot),
- different directions of the free leg: front, side, and back (all must be shown),
- different shapes e.g. with and without support of hands, with or without body movement, with straight legs or a bent leg, in different planes etc.

Deductions in *Variety of balances*:
- not fulfilling all required criteria - 0.1
- missing a rotating balance - 0.1

3.1.2.2.6. Variety of jumps and leaps (0.2)
The composition must have a minimum of 3 different types of jumps and leaps.

Variety must be demonstrated by:
- different take-offs: both leap and jump technique must be shown,
- different directions: with rotating or moving straightforward,
- different shapes: with or without body movement, with straight legs or bent leg(s).

Note: Same body movement (e.g. back bend) during the jump or leap can be repeated max. three (3) times!
Clarification:
*If part of the team performs e.g. split leap and other part performs a split leap with a back bend, it **is** counted as one of the allowed body movements to repeat.*

Deductions in *Variety of jumps and leaps*:
- not fulfilling all required criteria - 0.1
- same body movement during jump or leap is overused (used more than 3 times) - 0.1

3.1.2.3. Tempo and dynamics (0.4)

Fast and slow parts of the composition
Variation in the tempo of the composition must be clear. The structure of the composition must have at least **one clearly fast part** and at least **one clearly slow part**, and the gymnasts must be able to perform in different tempos during the program.

Strong and soft parts of the composition
The composition must be dynamic. The structure of the composition must have at least **one clearly strong part** and at least **one clearly soft part**, and the gymnasts must be able to perform different dynamics during the program.

Deductions in *Tempo and dynamics*:

- missing at least one clearly fast part - 0.1
- missing at least one clearly slow part - 0.1
- missing at least one clearly strong part - 0.1
- missing at least one clearly soft part - 0.1

3.1.3. Expression, music and originality (1.5)

Expression, music and originality	Max. 1.5
Character and style of the composition	0–0.2
Expressive body language	0–0.2
Music	0–0.6
Originality: - originality in movements - originality in collaborations - unforgettable connections between music and composition - thematic story	0–0.5

3.1.3.1. Character and style of the composition (0.2)
The composition must have a clearly defined character and style. The character and style must be carried throughout the whole composition. The idea and atmosphere of the composition must form a consistent unity, showing the character and style of the composition.

Deductions in *Character and style of the composition*:

Character and style of the composition is not developed:

- during half of the program - 0.1
- during the whole program - 0.2

3.1.3.2. Expressive body language (0.2)
The composition must be expressive, and expressiveness must be shown in the movements during the whole program. The idea and the expressiveness of the composition must form a consistent unity throughout the whole composition. The expression must be developed through movements and movement series, not through separate and constrained expressions.

The composition must show aesthetic appeal; this can be seen in the movements and in the style of gymnastics expressions. Expressive body language must be appropriate for the gymnasts' age category, skill level of the team and the team's ability to express the style. Expression must suit the style and look natural. Over-dramatic facial expressions are not considered natural and appropriate for AGG.

Deductions in *Expressive body language*:

Body language is not expressive and/or appropriate for AGG:

- during half of the program - 0.1
- during the whole program - 0.2

The overall composition including movements, music and competition dress must be aesthetic and must not provoke, hurt, attack or insult people or express any religion, nationality or political opinions.

Movements, expressions and gestures with any provocative, vulgar or inappropriate meaning are not allowed and will result in a penalty deducted from AV.

- **Penalty** by Head Judge of **AV** (proposal from the majority of AV judges): - 0.3 for religion, nationality, political or any other type of insult

3.1.3.3. Music (0.6)

The music must correspond to the idea and expression of the composition. In the composition, the movements, style, and rhythm of the music must fit together. The movements of the gymnasts must form a unity with the music, and if the tempo or atmosphere of the music changes, this must be reflected in the composition and execution.

The composition must complement the structure of the music, e.g. by using the accents of the music and its melody. In addition, the use of rhythm and melody as well as different shades and effects of the music must be shown in the composition. Monotonous background music is not allowed.

The music of the composition must be varied in tempo and dynamics. The music must have at least **one fast part**, at least **one slow part**, at least **one strong part** and at least **one soft part**.

The theme, style, and level of difficulty of the music must be suitable for the gymnasts' age category. The team must show the ability to express the chosen music.

The music must form a unity. If the music is composed of different musical pieces, the different themes and modes must be linked together, and their coexistence must have the maximum unity possible. Gaps in the music or poor linking between two musical themes is not allowed. The editing of the music must be of good quality.

Music can contain additional sound effects, but they must not be irritating or disconnected. The music must not end by breaking off abruptly. The music must not end before or after the last movement of the gymnasts.

Deductions in *Music*:

- music does not support the composition (background music):
  - during half of the program - 0.1
  - during the whole program - 0.2
- music is not variable: - 0.1
- music is not appropriate for the team (skills, age, etc.): - 0.1
- music stops before or after last movement: - 0.1
- disconnected music (illogical combination of music, music is poorly linked, disconnected additional effects, music ended by breaking up abruptly, etc.): - 0.1 / each time

Note: Maximum deduction for "Music" is 0.6!

The overall composition including movements, music and competition dress must be aesthetic and must not provoke, hurt, attack or insult people or express any religion, nationality or political opinions.

Music with any provocative, vulgar or inappropriate lyrics is not allowed and will result in a penalty deducted from AV.

- **Penalty** by Head Judge of **AV** (proposal from the majority of AV judges): - 0.3 for religion, nationality, political or any other type of insult

3.1.3.4. Originality (0.5)

Originality elements are novel and rarely seen elements specific for each group and program. Originality elements give the program a special and additional artistic value and make the program unforgettable.

3.1.3.4.1. Originality in movements (0.1)

Composition must contain movements, movement series and combinations of different movement groups performed in a novel, original and unforgettable way (e.g. combined with supporting formation or artistic collaboration element etc.). One single new or original movement is not enough.

Originality in movements can be seen in any element; it does not need to be a required technical element. Originality in movements could also come from the original style of the whole composition.

Deductions in *Originality in movements*:

- composition does not contain originality in movements: - 0.1

3.1.3.4.2. Originality in collaborations (0.1)

Composition must contain various types of collaborations that are performed in new, innovative and unforgettable ways. The cooperation between the gymnasts must be original and varied throughout the whole composition.

Deductions in *Originality in collaborations*:

- composition does not contain originality in collaborations: - 0.1

3.1.3.4.3. Unforgettable connections between music and composition (0.1)

Each composition must be harmoniously built around the specific choice of music. The unforgettable connections between the music and the composition can be achieved e.g. by a well-thought-out placement of specific elements on specific music accents and phrases of the music etc.

The whole composition must be choreographed so that the connections between the music and the composition form an unforgettable experience for the viewers.

Deductions in *Unforgettable connections between music and composition*:

- composition does not contain unforgettable connection between music and composition: - 0.1

3.1.3.4.4. Thematic story (0.2)

Each composition must have a clear thematic “story” that is developed throughout the program and is performed with great artistic expression. The impression can come from a single impressive part of the composition or an unforgettable totality of the composition.

Deductions in *Thematic story*:

- composition does not contain thematic story: - 0.2

3.1.4. Collaboration elements (0.8)

Collaboration elements	Max. 0.8
Team collaboration without a lift	0.2
Pair and/or trio collaboration without a lift	0.2
Synchronized movement element of the team	0.2
Canon element of the team	0.2

The composition must show different collaboration elements such as team collaboration without a lift, pair and/or trio collaboration without a lift, synchronized movement element of the team and canon element of the team.

Collaboration elements must be clearly visible and identifiable.

Collaboration elements must be performed with:

- consideration of the gymnast's ability and skills (healthy aspects),
- good technique (muscle control, fluency),
- logical connection with the composition.

Collaboration elements may appear throughout the whole composition including beginning and end of the program, but gymnasts must engage actively during the execution of the collaboration element.

Each collaboration element will be evaluated maximum once, additional collaboration elements will not be evaluated. Composition can contain other kinds of collaborations or lifts, but they will not be evaluated as collaboration elements with an AV value.

The value of each successfully performed collaboration element is 0.2 points. The execution of each element must show good technique. Elements with major EXE mistakes (mistakes of -0.3 points and more) will not be evaluated.

3.1.4.1. Team collaboration without a lift (0.2)

Team collaboration is a cooperative work between all gymnasts. It can be shown either by physical contact with each other or by passing over, under or through a gymnast/gymnasts. The whole team must clearly participate in the element. It is not allowed to perform the team collaboration in subgroups.

Support of one or more gymnasts is allowed; however, it is not allowed to perform a lift during the team collaboration.

Deductions in *Team collaboration without a lift*:

- missing a team collaboration without a lift: - 0.2

3.1.4.2. Pair and/or trio collaboration without a lift (0.2)

The whole team must perform pair and/or trio collaborative movement(s) at the same time or within a short period of time. Movements of pairs/trios can be different. The collaboration in pairs/trios can be shown either by physical contact with each other or by passing over, under or through a gymnast/gymnasts.

Support of one or more gymnasts is allowed; however, it is not allowed to perform a lift during the pair and/or trio collaboration.

Deductions in *Pair and/or trio collaboration without a lift*:

- missing a pair and/or trio collaboration without a lift: - 0.2

3.1.4.3. Synchronized movement element of the team (0.2)

Synchronized movement element of the team is a movement or a series of movements performed by the whole team at the same time in total synchronicity. The whole team must perform identical movement(s) such as body movements and body movement series, dance steps performed with additional body movements etc. The duration of the element is min. 5 s/8 counts.

The team can travel or change the formation during the element; however, all gymnasts must use the same directions and levels throughout the whole element. It is not allowed to perform jumps, leaps, balances or other collaboration elements during the synchronized movement element of the team.

Deductions in *Synchronized movement element of the team*:

- missing a synchronized movement element of the team: - 0.2

3.1.4.4. Canon element of the team (0.2)

Canon element is a movement or a series of movements in which a movement or a series of movements is/are identically copied and repeated by all gymnasts at equally long time-intervals. At least three (3) intervals are required in a short period of time.

The whole team must participate in the canon element. The movement must be performed using the whole body.

Deductions in *Canon element of the team*:

- missing a canon element of the team: - 0.2

3.1.5. Penalties

3.1.5.1. Acrobatic elements

Acrobatic elements are movements in which the gymnast's body rotates on or over its vertical position (head-shoulders-hips line) upside down with support of hand(s).

Acrobatic elements must be performed with consideration to the gymnasts' agility and skills, correct techniques, and must be naturally integrated in the composition.

All acrobatic elements must be performed fluently, without clear stops in the vertical position during elements, with body rotation such as cartwheel (all types) or walkover (all types), and without fixed shape during chest stand, bridge etc.

Permitted Acrobatic elements

- cartwheel and walkover (all types) without clear stops at the vertical position,
- chest rolls (all types) without fixed shape during chest stand.
- Pre-acrobatic elements are permitted when they do not contain an upside-down vertical position of the head-shoulders-hips line.
- Note: Somersault (forward or backward) without airtime counts as a body movement and therefore is not considered an acrobatic element.

Forbidden Acrobatic elements

The following acrobatic elements are not allowed at any part in the composition:

- hand, head or elbow stands,
- any acrobatic elements with airtime (e.g. somersault in which a gymnast turns head over heels in the air and lands or finishes on their feet).

Penalties in *Acrobatic elements*:

by proposal of the majority of the AV judges

- forbidden acrobatic element: - 0.5 / each time / each element

3.1.5.2. Lifts and collaborations

The composition **must not** contain lifting a gymnast/s (having the body weight of a gymnast/s completely supported by the other gymnast/s, or losing contact with the floor).

Exception in category Children 12-14 years:
One (1) lift without losing contact with the lifting gymnasts is allowed during the program.

The lifted gymnast must be active (has to help with their own power to the lifting gymnasts) and is not allowed to lose contact with the lifting gymnasts.

In any case, the lifted gymnast can't step on another gymnast/s or be carried out during a lift.

Due to the safety reasons, it is not allowed for a male gymnast to be lifted (to lose contact with the floor and have their body completely supported by the other gymnast/s) by an only one female and/or other gender gymnast.

Penalties in *Lifts and collaborations*:
by proposal of the majority of the AV judges

- forbidden lift or collaboration: - 0.5 / each time / each element

3.1.5.3. Religion, nationality, political and any other type of insult

The overall composition including movements, music and competition dress must be aesthetic and must not provoke, hurt, attack or insult people or express any religion, nationality or political opinions.

Movements, expressions and gestures with any provocative, vulgar or inappropriate meaning are not allowed and will result in a penalty deducted from AV.

Music with any provocative, vulgar or inappropriate lyrics is not allowed and will result in a penalty deducted from AV.

Penalties in *Religion, nationality, political and any other type of insult*:
by proposal of the majority of the AV judges

- religion, nationality, political or any other type of insult: - 0.3

3.1.5.4. Team entrance

See General: The length of the competition program.

Penalties in *Team entrance*:
by proposal of the majority of the AV judges

- team entrance is accompanied by music or extra movements or it takes too long time: - 0.3

3.1.5.5. Extra sounds made by gymnast/s

See General: Discipline of gymnasts and coaches.

Penalties in *Extra sounds made by gymnast/s*:
by proposal of the majority of the AV judges

- a gymnast makes a vocal signal or sound during a composition: - 0.1 / each time

3.1.5.6. Dress, hair, jewelry and make-up not conforming to the rules

See General: Dress, hair and make-up of the gymnasts.

Penalties in *Dress, hair, jewelry and make-up not conforming to the rules*:
by proposal of the majority of the AV judges

- dress / jewelry not conforming to the rules:
  - for one gymnast - 0.1
  - for two or more gymnasts - 0.2
- hair not conforming to the rules:
  - for one gymnast - 0.1
  - for two or more gymnasts - 0.2
- hairdo destroyed during a program:
  - each gymnast / each time - 0.1 / each destroyed hairdo
- make-up not conforming to the rules:
  - for one gymnast - 0.1
  - for two or more gymnasts - 0.2

Penalty taken by the AV Head Judge (after proposal from Line Judges)

- lost items (hair decoration, toe shoe, etc.): - 0.1 / each lost item

Penalty taken by Judge Responsible (after proposal from Line Judges)

- color spot on the competition area: - 0.2 / each color spot

3.1.5.7. Length of the competition program

See General: The length of the competition program.

Penalties in *Length of the competition program*:
penalty taken by the AV Head Judge (after proposal from both Time Judges)

- every additional or missing full second: - 0.1 / each second

3.1.6. Evaluation of the Artistic Value

- The Maximum score for Artistic value (AV) is 6.0 points.
- During a program, a judge marks the content of the program and each mistake deviating from AV requirements.
- When the program ends, a judge:
  - deducts the mistakes from the maximum value of each requirement, using the AV deduction table,
  - counts the points for each requirement, giving the total score for the team,
  - if needed, marks a proposal for the penalties.

3.1.7. Artistic Value deduction table

	MISTAKES AND DEDUCTIONS	Max. value
AGG QUALITY		**1.5**
AGG technique	Composition does not show the total body movement technique: -0.1 during some parts of the program (max. 10 sec during a program) -0.3 during half of the program -0.5 during the whole program	0.5
Fluency in linking movements and movement series	Movements and movement series are not fluently and naturally connected to the previous or next movements: -0.1 during some parts of the program (max. 10 sec during a program) -0.3 during half of the program -0.5 during the whole program	0.5
Continuity	Illogical connections in the program: -0.1/each time Gymnast is static during the program: -0.1/each time	0.5

STRUCTURE OF THE COMPOSITION		**2.2**
Unity	Composition does not form a total unity: -0.1	0.1
Variety of the composition	Variety in directions, planes and levels: Staying too long (more than 10 sec) in one direction, plane or level: -0.1 / each time Not showing all the required criteria (direction, plane and level): -0.1 / each time	0.3
	Variety in use of competition area and formations: Staying too long (more than 10 sec) in the same formation or location: -0.1 / each time Same formation and/or location of the formation is overused (used more than three times): -0.1 / each time Some parts of the competition area are not used: -0.1 Less than 6 different formations: -0.1	0.5
	Variety in travelling: Travelling without a logical reason (illogical change of place): -0.1 / each time Same way of travelling is overused (used more than three times): -0.1 / each time	0.3
	Variety of body movements: Not fulfilling all required criteria: -0.1 Similar body movements are overused: -0.1	0.2
	Variety of balances: Not fulfilling all required criteria: -0.1 Missing a rotating balance: -0.1	0.2

	Variety of jumps and leaps: Not fulfilling all required criteria: -0.1 Same body movement during jump or leap is overused (used more than three times): -0.1	0.2
Tempo and dynamics	Missing at least one clearly **fast** part: -0.1 Missing at least one clearly **slow** part: -0.1 Missing at least one clearly **strong** part: -0.1 Missing at least one clearly **soft** part: -0.1	0.4

EXPRESSION, MUSIC AND ORIGINALITY		**1.5**
Character and style of the composition	Character and style of the composition is not developed: -0.1 during half of the program -0.2 during the whole program	0.2
Expressive body language	Body language is not expressive and/or appropriate for AGG: -0.1 during half of the program -0.2 during the whole program	0.2
Music	Music does not support the composition (background music): -0.1 during half of the program -0.2 during the whole program Music is not variable: -0.1 Music is not appropriate for the team (skills, age, ect.): -0.1 Music stops before or after last movement: -0.1 Disconnected music (illogical combination of music, music is poorly linked, disconnected additional effects, music ended by breaking up abruptly, etc.): -0.1 / each time	0.6
Originality	Originality in movements: Composition does not contain originality in movements: -0.1	0.1
	Originality in collaborations: Composition does not contain originality in collaborations: -0.1	0.1
	Unforgettable connections between music and composition: Composition does not contain unforgettable connections between music and composition: -0.1	0.1
	Thematic story: Composition does not contain thematic story: -0.2	0.2

COLLABORATION ELEMENTS		**0.8**
Team collaboration without a lift	Missing a team collaboration without a lift: -0.2	0.2
Pair and/or trio collaboration without a lift	Missing a pair and/or trio collaboration without a lift: -0.2	0.2
Synchronized movement element of the team	Missing a synchronized movement element of the team: -0.2	0.2
Canon element of the team	Missing a canon element of the team: -0.2	
TOTAL		**6.0**

PENALTIES (by proposal of the majority of the AV judges)	**EACH TIME**	**max.**
Forbidden acrobatic element or lift	-0.5 / each element / lift	no max.
Religion, nationality, political and any other type of insult	-0.3	-0.3
Team entrance	-0.3	-0.3
Extra sounds made by gymnast/s	-0.1 / each time	no max.
Dress / jewelry not conforming to the rules	-0.1 for one gymnast -0.2 for two or more gymnasts	-0.2
Hair not conforming to the rules	-0.1 for one gymnast -0.2 for two or more gymnasts	-0.2
Hairdo destroyed during program	-0.1/ each destroyed hairdo	no max.
Make-up not conforming to the rules	-0.1 for one gymnast -0.2 for two or more gymnasts	-0.2
PENALTIES by the AV Head Judge (after proposal of Line Judges)	**EACH TIME**	max.
Lost items	- 0.1 / each lost item	no max.

PENALTIES by Judge Responsible (after proposal of Line Judges)	**EACH TIME**	max.
Color spot on the competition area	- 0.2 / each color spot	no max.
PENALTIES by the AV Head Judge (after proposal of both Time Judges)	**EACH TIME**	max.
Every additional or missing full second	-0.1 / each second	no max.

4. EXECUTION

AGG philosophy and technique – see Appendix.

4.1. EXECUTION REQUIREMENTS

1 The execution must be unified and synchronized.

2 All team members must perform the same elements with the same or equal degrees of difficulty, either simultaneously, successively or within a short period of time.

3 The technique of aesthetic group gymnastics must be predominant. All movements and movement combinations must be performed with total movement technique where changes from one body movement or formation to another must be fluent. In total movement technique, the leading movement is reflected in every part of the body when the movement flows from the center of the body, or backwards through the hips. The movements are tied together in such a way that the flow continues from one movement to the other.

4 The execution must show good technique, good extensions, accuracy of movements, variations in the use of muscular tension, relaxation and strength, and preciseness of formations and transitions.

5 The execution must show good posture, coordination, balance, stability and rhythm.

6 The execution must show the team's athletic skills such as coordination, flexibility, strength, speed, endurance and muscle control.

7 The execution must show expressiveness and aesthetic appeal.

8 Gymnasts must perform the program to the dynamics and rhythm of the music.

9 The starting and ending positions are part of the execution.

10 All elements must be performed with consideration to healthy aspects: shoulders and hips being in line, supporting leg, shape, position, posture and lifts.

4.2. Evaluation of Execution

Maximum points 10.00

The Panel EXE evaluates the execution of the composition by counting the mistakes in the execution using the execution deduction table.

All judges in the competition must give their score independently and **must proceed in the following manner:**
- count all mistakes of the execution and deduct them from execution maximum points (10.00),
- calculate the final score.

Penalty for missing or additional gymnast (by Head judge of EXE)

See Generalities: Number of gymnasts
- each missing or additional gymnast: - 0.5 / gymnast

4.3. Execution deduction table

Requirements and types of mistakes	Deduction per mistake (each time/each element, unless otherwise specified)		
	Minor: -0.1	**Medium: -0.2**	**Major: -0.3**
Posture and supporting line, healthy aspects	- incorrect supporting line (e.g. position of the supporting leg (in balances) or shoulders and hips not in line) - poor posture - heavy ending of the lift	- body control lost during or in ending of the lift	- landing from jump/leap while still in back bending - in a lift, clearly poor posture/supporting line by lifting gymnasts
Basic gymnastics technique	- insufficient extension - difference in execution between gymnasts - lack of fluency/continuity - lack of lightness	-	-
Loss of balance (in any movement)**:**	with unnecessary movement (each time/gymnast)	with unnecessary hop (each time/gymnast)	with one support on hand, foot or other part of the body (each time/gymnast)
Unity	- lack of synchronization - imprecise planes, levels or directions - inaccuracy between movement and rhythm of the music - inaccuracy in formations	-	-
Collision between gymnasts	- execution is not or is slightly disturbed	- execution is clearly disturbed for 1 gymnast	- execution is clearly disturbed for 2 or more gymnasts
Physical characteristics: - lack in some area (flexibility, coordination, strength, speed, muscle control or endurance) during the whole program	slight lack (team/each area)	clear lack (1-2 gymnasts/each area)	clear lack (team/each area)

Requirements and types of mistakes	Deduction per mistake (each time/each element, unless otherwise specified)		
	Minor: -0.1	**Medium: -0.2**	**Major: -0.3**
Body movements: - incorrect technique - characteristics not shown for basic body movements	Mistake in technique of an element done by 1 gymnast	Mistake in technique of an element done by 2 gymnasts	Mistake in technique of an element done by 3 or more gymnasts
Jumps and leaps: - incorrect technique - characteristics not shown (shape not fixed, low elevation, poor body control, heavy landing)			
Balances: - incorrect technique - characteristics not shown (shape not fixed, insufficient amplitude, poor body control, insufficient rotation)			
Acrobatic elements: - incorrect technique - characteristics not shown (shape not fixed, poor body control, insufficient rotation)			

Total fall (two or more supports) **in any movement**	-0.4 each gymnast/ each time
Lift fails	- lift fails: -0.5 each time - gymnast(s) fall onto the floor from lift: -0.5 each time
AGG technique: - lack of total AGG technique	-0.3 whole program

5. JUDGING

5.1. GENERAL

All the judges must have a valid IFAGG license.

The IFAGG Office maintains a Judges License register of authorized international judges.

The choreographer or coach of a participating team cannot be a judge in the Competition Category in which the team competes.

5.2. EVALUATION JUDGES

5.2.1. Evaluation Panels

The minimum number of judges for panels is 9, the maximum number of judges is 12.

Groups are evaluated by three panels of judges:
- Composition, Technical Value **(TV)**, consists of 3–4 judges,
- Composition, Artistic Value **(AV)**, consists of 3–4 judges,
- Execution **(EXE)**, consists of 3–4 judges.

Duties and responsibilities of Evaluation Judges
- The judges must give their scores independently.
- During the competition, the judges may not discuss the evaluation with each other, the coaches or the gymnasts.
- Each panel of judges works independently and gives their points regardless of the other panels' points.

One of the evaluating judges in each panel (No1) will be the **Head Judge**.

All judges send their scores to the Head Judge of the Panel.
After the first performing team in a competition category, the judges meet to negotiate within their own panel and check the differences in their scores together. Judges must give their scores before the negotiation.

5.2.2. Head Judges

Duties and responsibilities of the Head Judges of the Panels
- supervises that the rules are followed,
- calls the judges together after the first performing team in a competition category,
- checks that differences between the judges' scores conform to the rules,
- calls a meeting in situations where the difference between the scores is too high (the order between the judges' scores (highest/lowest) cannot be changed in the negotiation),
- calls the Superior Jury (if nominated) if the judges cannot come to an agreement,
- deducts penalties,
- checks and approves computer scores together with the Judge Responsible before they are published.

Penalties are given separately and will be deducted from the final score only if the majority (minimum 3/4 or 2/3) of the judges have made a proposal for the penalty.

Penalties deducted by Head Judges

Head Judge of the Artistic Value:

Penalties that require a proposal from the majority of the AV judges:

- Forbidden movement / lift: -0.5 each movement / lift
- Religion, nationality, political and any other type of insult: -0.3
- Team's entrance takes too long, is accompanied by music, or includes extra movements: -0.3
- Dress, hair, jewelry, make-up:
  - Dress, hair, jewelry or make-up do not conform to the rules:
    -0.1 for one gymnast and -0.2 for two or more gymnasts
  - destroyed hairdo:
    -0.1 each destroyed hairdo

Penalty deducted by the AV Head Judge (after proposal from Line Judges)

- Lost items (hair decoration, toe shoe, etc.) -0.1 / each lost item

Penalty deducted by Judge Responsible (after proposal from Line Judges):

- Color spot on the competition area -0.2 / each color spot
- In case the competition does not have Judge responsible, AV head judge will make the penalty

Penalty deducted by the AV Head Judge (after proposal from both Time Judges):

- Time: -0.1 for each additional or missing full second

Head Judge of the Execution:

Penalties deducted by the Head EXE Judge:

- The borderline: for each gymnast each time for crossing the borderline: -0.1 points
- Missing or additional gymnast: -0.5 for each missing or additional gymnast

5.2.3. Judge Responsible

The Judge Responsible must be a good role model in terms of behavior and actions for all evaluation judges. The Judge Responsible will discuss final details of the competition (e.g. competition schedule and judges list) with the Council of IFAGG and supervise the competition to ensure that the actions of the judges are in accordance with IFAGG rules and regulations.

Duties and responsibilities:

- must be present for the team draws,
- responsible for all instructional judges' meetings before the competitions,
- assigns evaluating panels according to their level (judges draw),
- checks and approves computer scores together with the Head Judges of the panels before scores are published,
- can allow for the repetition of a program in "force majeure" situations,
- may interrupt the performance due to a technical problem or dangerous situation.

5.2.4. Superior Jury

The Superior Jury consists of 3–4 first level judges. They are part of the evaluating panels, but their scores are not included in the official scores.

Duties and responsibilities:

- supervises that the actions of the panel of judges are according to IFAGG rules and regulations,
- observes the judging work and listens to the negotiations,
- in extreme cases has the right to interfere in the judge panel's work. These cases must always be reported.

5.2.5. Line Judges

There must be a minimum of two (2) line judges who are observing the borderlines in the corners of the competition carpet.

Duties and responsibilities:

- Must signal each passing of the borderline of the competition area with a flag and record each of them on the designated slip of paper. At the end of the exercise, the line judges send the slip of paper to the Head Judge of the Execution Panel who approves the penalty. Penalty is deducted from the average score of Execution.
- Collect each lost item from the carpet and record each of them on the designated slip of paper. At the end of the exercise, the line judges send the slip of paper to the Head Judge of the AV panel who approves the penalty. Penalties are deducted from the average score of the AV Panel.
- Fix color spots on the carpet (in case of detection) and record each of them on the designated slip of paper that will be provided. At the end of the exercise, the line judges send the slip of paper to the Judge Responsible who approves the penalty. Penalties are deducted from the average score of the AV Panel.

5.2.6. Time Judges

There must be at least 2 timing judges. The judges must fix the time independently and make a record of time for each team separately on a slip of paper that will be provided.

If the length of the program does not conform to the rules (according to at least one of the Time Judges), both Time Judges must come to Head Judge of the Artistic Value Panel and show their stopwatches with fixed timing. Head Judge will check and approve the penalty.

Timing will start from the beginning of the first movement after the group has taken the starting position on the competition carpet. Timing will stop as soon as all gymnasts are completely motionless.

6. SCORING THE POINTS

6.1. GENERAL

The final score for a group will be calculated by adding the 3 partial scores: Technical Value, Artistic Value and Execution.

6.1.1. Category Children 8-10 & 10-12 years

The maximum score for a group in preliminaries and/or finals can be 22.00 points.

- Maximum score for the Technical Value: 6.0 points
- Maximum score for the Artistic Value: 6.0 points
- Maximum score for the Execution: 10.0 points

The score from preliminaries will be counted together with the score from finals in order to get the final results (ranking). The maximum score for the final results (ranking) will be 44.00 points.

Panel TV (Composition/Technical Value) evaluates the technical elements of the composition and calculates the score (0.0 - 6.0).

Panel AV (Composition/Artistic Value) evaluates the artistic quality of composition, calculates the score (0.0 - 6.0) and makes the proposal for any possible penalties [-].

Panel EXE (Execution) evaluates the execution of the program, calculates the score (0.0 - 10.0) and makes the proposal for any possible penalties [-].

6.1.2. Category Children 12-14 years

The maximum score for a group in preliminaries and/or finals can be 23.00 points.

- Maximum score for the Technical Value: 7.0 points
- Maximum score for the Artistic Value: 6.0 points
- Maximum score for the Execution: 10.0 points

The score from preliminaries will be counted together with the score from finals in order to get the final results (ranking). The maximum score for the final results (ranking) will be 46.00 points.

Panel TV (Composition/Technical Value) evaluates the technical elements of the composition and calculates the score (0.0 - 7.0).

Panel AV (Composition/Artistic Value) evaluates the artistic quality of composition, calculates the score (0.0 - 6.0) and makes the proposal for any possible penalties [-].

Panel EXE (Execution) evaluates the execution of the program, calculates the score (0.0 - 10.0) and makes the proposal for any possible penalties [-].

6.2. CALCULATION OF THE PARTIAL SCORES

The three partial scores are the average scores of each panel (Technical Value, Artistic Value and Execution).

Depending on the number of judges in the panel, the scores will be counted as follows:

Panel of 4 judges:
- the highest and the lowest scores will be eliminated and the average of the two middle scores is the partial score,
- the difference between the middle scores taken into account must not be greater than 0.4 in AV,
- the difference between the middle scores taken into account must not be greater than 0.5 in TV & EXE.

Panel of 3 judges:
- average of all scores will be calculated and the result is the partial score,
- difference of all scores must not be greater than 0.4 in AV,
- difference of all scores must not be greater than 0.5 in TV & EXE.

7. CHANGING THE RULES

The Technical Committee of IFAGG is responsible for changing the rules.

8. APPENDIX

1. AGG Philosophy
2. Basic Gymnastics Technique
   2.1. Characteristics of Balances
   2.2. Characteristics of Jumps and Leaps
3. Basic Technique and Characteristics of Body Movements
   3.1. Variation of Body Movements
   3.2. Body Movement Series
4. Characteristics of Other Movement Groups

1. AGG Philosophy

Aesthetic group gymnastics is composed of stylized and natural total body movements where the hips form the basic movement center. A movement performed with one part of the body is reflected in the entire body.

The philosophy of the sport is founded on harmonious, rhythmic and dynamic movements performed with the natural use of strength and supporting the movement fluency with natural breathing. Harmonious movements flow naturally from one movement to the next as if they were created by the previous movement. All movements must be performed fluently. The movements must be clearly visible and show variety in dynamics and variety in speed.

All movements and movement combinations must be performed by total movement technique where changes from one body movement or formation to another must be fluent. In total movement technique, the leading movement is reflected in every part of the body when the movement flows outwards from the center of the body, or back towards the center of the body (hips). The movements are tied together in a way that the flow continues from one movement to the other.

2. Basic Gymnastics Technique

As part of AGG technique, the basic gymnastics technique must visible. Good basic gymnastics technique consists of and shows:

- good, natural posture and clean shoulders and hips line,
- sufficient turnout of the legs,
- good extensions (legs, knees, ankles and arms, hands),
- good feet technique, especially in any steps, skips and hops, including take-off for jumps/leaps,
- accuracy of movements,
- variations in the use of muscular tension, relaxation and strength,
- good coordination, balance, stability and rhythm.

Good technique is enabled by athletic skills such as coordination, flexibility, strength, speed and endurance. Having athletic skills, bilateral muscle control and good technique in balance enables the gymnasts to perform all movements in a healthy and safe way.

2.1. Characteristics of Balances

All balances must be performed clearly. The duration of the use of the support surface in balance movements must be clearly visible. The shape must be fixed and well-defined during the balance.

All balances must have the following characteristics:

- shape is fixed and well-defined during the balance ("**photo**"),
- sufficient height of the raised leg, according to the element criteria,
- good body control during and after the balance,
- performed with **high** relevé or flat foot.

Balances can be static or dynamic.

Characteristics of **static balances**:

- static balances can be performed on one leg, on one knee or in a "cossack" position,
- during a balance, the free leg must be raised minimum at 90°,
- only one leg can be bent in a balance.

Dynamic balances (tourlents, illusions, pivots) are performed on one foot and must have the following characteristics:

- Tourlents (slow turn, promenade)
  - A rotation of 360° must be completed in a fixed shape.
  - When performing a tourlent with a rotation of 360°, maximum 4 heel supports are allowed.
  - Tourlents must start after the initial position of the balance is fixed.
  - All criteria concerning level of the free leg, hand support and shape of body movements are the same as for static balances.

- Illusions
  - A rotation of 360° from shoulder and hip line must be completed.

- Pivots
  - A rotation of a minimum of 360º must be completed in a fixed shape.
  - If the required rotation in a dynamic balance is not shown by every gymnast, the element is not evaluated as a balance.
  - Both legs can be bent during pivots.

Any static balance with a minimum rotation of 360° in a fixed shape (pivot) will be evaluated as a dynamic balance.

If the required rotation in dynamic balance is not shown, the element is not evaluated as a balance.

Examples of balances: See p. 12–14.

2.2. Characteristics of Jumps and Leaps

Jumps and leaps must have the following characteristics:

- shape fixed and well-defined during the flight.
- good elevation during the jump or leap
- good control of the body during and after the jump or leap.
- landing must be light and soft.

Examples of jumps and leaps: See p. 16–19.

Exceptions and specific techniques for jumps and leaps

- Criteria of **rotation**: **180° in shape / 360° from take-off to landing**. Depending on the technique of the jump/leap, the requirements of rotation can be different.
- **Cabriole** shape: both legs must reach a **45° angle** on the moment of the 'clapping' technique.
- **Cossack** shape: when performed with the legs in **front**, both knees must be **together.** In case the knees are not together, a mistake in Execution will apply.
- **Split** shape: minimum 135° amplitude split leap, **the front leg must be at 90°**. It is allowed a slight lower position when the split is done with jump technique (take off from both feet).

- **Stag** shape: minimum of 135° amplitude is required. In case executed correctly with minimum amplitude, the jump/leap will be evaluated also as a flexibility movement. In all the levels of stag jump/leap, **the front leg must be at 90°, independently of the amplitude** of the shape. When the jump/leap includes a bending backwards, rotation or en tournant, the front leg can be slightly lower than the required 90° of the basic shapes.
- **Cat** shape: minimum of 135° amplitude is required.
- Leaps with **switch of the bent/straight legs**:
  - the movement of the switching leg must start **in front of the line of the hips**, independently of the final shape of the leap (stag, split, +BM).

3. Basic Technique and Characteristics of Fundamental Body Movements

- **Total body waves**

Forward body wave (basic form)
The wave starts with a little relaxation in the body and the hips tilting a little bit backward gathering speed. Through a downward semicircular movement, the hips tilt forward and upward and affect the spine to move in the form of a wave. The wave starts from the hips and can be seen as a wave-like movement through the whole body. The wave ends with an extension.

Characteristics:
- relaxation and gathering speed for the movement (with breathing out),
- the bottom of the hips tilts forward and upward,
- wave rolls through the whole body (with breathing in) and ends with an extension.

Backward body wave (basic form)
The wave begins by tilting the bottom of the hips backward and extending the body upwards while moving the chest forward and allowing the neck to bend backwards. Rising up starts by pushing the hips forward and continues through the spine, which rises in a rounded wave-like form. The head follows last. The wave is reflected throughout the entire body and ends with an extension.

Characteristics
- extension and gathering speed for the movement (breathing in),
- tilting the bottom of the hips backward,
- wave rolls through the whole body (with breathing out) and ends with an extension.

Side body wave (basic form)
The wave starts with a little relaxation in the body with the weight on one leg. The wave continues by pushing the hips to one side resulting in the other side of the hips moving up. This transfers the weight from one leg to the other. At the same time the upper body and the head balance the movement by relaxing to the opposite side. The wave continues upwards through the spine and the upper body rises in a wave-like form. The head follows last. The wave is reflected throughout the entire body and ends with an extension.

Characteristics
- relaxation and gathering speed for the movement (breathing out),
- pushing the hips to one side,
- wave rolls through the whole body (with breathing in) and ends with an extension.

- **Total body swing (basic form)**

A swing consists of three parts, which are:
- gathering of speed by stretching (with breathing in),
- a swing motion when the upper part of the body is relaxed (with breathing out),
- ending in a well-controlled position with the extension (with breathing in).

The importance in this motion is the alternation between the extension and relaxation, as well as between power and softness. A body swing can be done e.g. forwards, from side to side and in a horizontal plane.

- **Bending**

  A bending can be done to different directions e.g. forwards, side and back.

  Characteristics of basic bending:
  - clear and well controlled shape,
  - the shoulders must stay in the same line and the bending must be shown evenly throughout the entire upper body,
  - the rounded shape of spine is shown.

- **Twisting**

  A twisting must have the following characteristics:
  - difference in the direction between shoulders and hips must be clearly visible (minimum 75° angle between shoulders and hips line),
  - clear and well controlled shape and direction.

- **Contraction**

  In a contraction, part of the upper body muscles contracts actively and the rest of the body responds naturally to the contraction.

  Contraction of the abdominals (basic form): the abdominals contract, hips are tilted forward, the chest is pulled in, the shoulders are rolled forward and the back rounds up.

  Contraction of the side (basic form): the side body muscles contract, and the same side's shoulder and hip are pulled towards each other.

  Characteristics:
  - active muscle work (abdominals, side or back muscles) is clearly towards the center of the body,
  - the rest of the body responds naturally to the contraction.

- **Lean or Lunge**

  In a lunge, the leaning of the whole body must be shown but in a lean, only the upper body (from the hips upwards) must form an angle (minimum 45°) between the body and the legs. Leans and lunges can be supported by the hand(s), and muscle control and a straight spine line must be clearly visible.

  A lean and lunge must have the following characteristics:
  - clear and well controlled shape and line showing a straight and stretched spine,
  - good muscle control and posture in the body.

- **Relaxation**

  Relaxation starts from a well-controlled position (small extension with breathing in). In the relaxation (with breathing out), the bottom of the hips is tilted forward, the back rounds, the neck naturally reflects the movement and the shoulders are relaxed. Relaxation continues to an extension or fluently to the next movement.

  Characteristics:
  - relaxation of the body,
  - tilting of the hips.

3.1. Variation of Body Movements

Body movements can be varied by combining them with different kinds of arm movements, leg movements, skips, steps or hops and by performing them in different planes or levels.

Body movements can also be varied by combining them with each other, for example: lean with twisting. Combinations of two body movements at the same time are evaluated only as one body movement.

3.2. Body Movement Series

In a body movement series, two or more different body movements are performed consecutively, linking them fluently together. Fluency is supported with natural breathing and by using the total body movement technique logically: the movements outwards from the center of the body and towards the center of the body follow each other in a logical order. In a series, all kinds of body movements can be used (including variations of basic body movements and pre acrobatic elements like rolls).

A-BMS = series including any two (2) different body movements
B-BMS = series including any three (3) different body movements
C-BMS = series including any four (4) different body movements

In addition, the body movement series may consist of other body movements that develop coordination, body control and agility of the gymnasts.

For example:

- somersaults (forward, side or backward without airtime),
- supported leans,
- shoulder stands.

All body movements series must be performed fluently and must underline continuity from one movement to the next as if they were created by the previous movement. Body movement series can be performed with arm movements (swings, pushes, waves, figure eights, etc.) or different kinds of steps (rhythmic steps, walking, running, etc.).

4. Characteristics of Other Movement Groups

Arm movements

The execution of the arm movements must clearly show different planes and directions and a variety of relaxation and strength. Arm movements must be performed using the whole length of the arm.

Series of steps, skips or hops

The series of steps, skips and hops must develop the gymnasts' agility. The execution of steps, skips and hops must show good technique and coordination and they must be performed rhythmically.

Acrobatic elements

In acrobatic elements, the gymnasts must show good muscle control, coordination and agility.

Flexibility movements

Flexibility movements must be performed with good muscle control and show a clear line and shape of the movement. The movements must be performed with good technique and respect the healthy aspects. Good balance of flexibility and strength must be shown.