



# FIT KID

## Rules and regulations 2020

INTERNATIONAL FIT KID DIVISION



## Table of contents:

Introduction

Chapter I. - Information on the structure of competition

Chapter II. - General information

- Rights to participate
- The purpose of the rules and regulations
- The purpose of competition
- Participants
- Application
- Draw
- Registration
- Prizes
- Competition area
- Judges
- Procedure of scoring
- Announcement of results
- Tie
- Musical back up
- Duration of the fitness routine
- Clothing
- Interruption of the routine
- Step out from the competition area
- Complaints
- Disciplinary procedures

Chapter III. - Fitness routine

- General information
- Content of routine-technical execution
- Artistic effect

Chapter IV. - Evaluation of the competition

- Judges panel
- Scoring procedure
- Score table
- Judging criteria

Chapter V. - Group format

Chapter VI. - Table of elements

## Introduction

At the fitness competitions, winners are selected by a points marking system. Yet even the most elaborate rules and regulations cannot fully eliminate the role of subjective views.

This rulebook is meant to help make judging as objective as possible, align rules with those of the world tournaments and help coaches and competitors in their preparatory work.

## Chapter I.

### THE STRUCTURE OF THE COMPETITION SYSTEM

#### INDIVIDUAL COMPETITORS:

Age Group: I. 7-9 year old  
II. 10 year old  
III. 11 year old  
IV. 12 year old  
V. 13 year old  
VI. 14 year old  
VII. 15 year old  
VIII. 16 year old  
IX. 17-18 year old  
SENIOR: 19 - ...

#### GROUP FORMAT:

For the group format the competition consists of one round, the Free Round.  
Groups are divided into four categories; Duo, Small group, Big group and Big Free Group.  
Duo, Small group and Big group have three age groups.

Age Group: I. 7-11 year old  
II. 12-15 year old  
III. 16 - ...

In the Big Free Group does not have age groups, there is only one category with free age.

Small group can consist 3-4 members, Big group 5-6 members and Big Free Group 7-15 members in which the ratio of the genders can be mixed as desired.

Competitors may compete in the next age group higher, but the number of these participants cannot exceed 50% of the group members (in small group: one competitor of three, in big group: two competitors of five members).  
One of the duo's member is allowed to be one age group higher, thus the duo will be competing in that age group category.

Competitors who are competing in dance show category allowed to compete in II. class group format as well, but they cannot compete in II. class category individual nor in I. class competition.

Competitors who are competing in II. class individual category allowed to compete in II. class group format, and I. class group format as well, but they cannot compete in I. class individual, dance individual or dance show competition.

Competitors who are competing in I. class individual category allowed to compete in I. class group format as well, but they cannot compete in II. class individual, II. class group format, dance individual or dance show competition.

The Fit Kid competitions are organized through a qualifier system, broken down to regions, as desired according to the number of applicants.

## Chapter II.

### GENERAL INFORMATION

The official language of IFD competitions is English.

IFD competitions offer excellent opportunities for children to show their sportive talents and athletic build. The audience can see healthy and happy children, who live an active life style involved in sports, while having fun.

The purpose of the Rules and Regulations:

The purpose of the Rules and Regulations is to insure objectivity in the evaluation system of the fitness competitions, to offer competitors and coaches a general guideline and judging criteria on which they can base their preparation for the competitions.

The purpose of competitions:

- to build the popularity of Fit Kid competitions
- to promote a healthy life style
- to aid young people in their physical development
- to discover, and display talents

Participants:

Fit Kid:

Girls from age 7-19 (and boys from age 7-19)

Fit Kid Senior:

Girls from age 20-

Men from age 20-

In the Group Format: from age 7-

Application:

To enter a Fit Kid competition, a parent or assigned coach must fill out and submit the application form according to the information given in the competition notice circulated by the organizer of the event.

Draw:

Competitors and groups receive their start number by a computer-assisted draw.

Registration:

Registration takes place at the scene of the competition, before the event starts. Competitors must verify themselves with a valid student card or passport, and need to show a valid medical certificate. Groups have to submit a name list that is approved by a sports physician.

Prizes of the Competition:

Prizes are determined by the organizers.

### Competition area:

The size of the competition area is at least 8 x 8 m up to 10 x 10 m.

Competition area needs to be marked visibly with a painted line or adhesive tape, but by no means with any objects that might cause accidents. The floor of the competition area has to be covered by professional carpet.

The judge's panel is seated in front of the competition area facing the stage, separated from the audience and from each other.

### Judges:

Prerequisites to become a member of the judge's panel:

Judges must be in contact with the fitness movement.

- have excellent knowledge of the IFD rules and regulations

- have participated in the judges training

- have successfully completed the judge's course and received the official judge's certificate

- have a successful and unbiased judging record

Both, the International Fit Kid Division and the Panel of Judges are striving for honesty and righteousness in the line of their work, committed to fairness in their conduct towards all members, participants of IFD competitions. If there is ever a problem, competitors should turn with confidence to the chief coordinator of the IFD.

### Procedure of scoring:

Each judge records the number of executed A-H elements on her/his score sheet, thus competitors' routine quality can be easily compared and assessed impartially.

Judges mark the required elements in the assigned column and make deductions, if there is any missing.

The last column of the score sheet contains the deductions, for instance; interruption in the execution of a routine, etc.

Judges give a score from: 0-4.0 / 0-5.0 / 0-8.0 points for content of routine (it depends on the age group), 0-10 points for technical execution, 0-10 points for the Artistic effect, to the individual competitors (age groups I-IX., Senior, Boy and Men categories)

Judges give points with a precision of one decimal.

### Announcement of results:

Upon the closing of the competition, all nations shall receive a total score sheet.

At the end of the competition, we will hand out the printed result list to the head of the delegation, which contains both competition day's results.

In a week after the competition, we will send the same result list, what they have got at the end of the venue, by email.

### Tie:

In case of a tie in the individual competition, the winner is whose Technical execution score is higher in the exercise. If the Technical execution scores are the same, the Technical execution score of all judges will be added. The winner is who gets more points from the judges. If the results of these scores are the same as well, the winner is who gets the higher Artistic effect score. (In case of a tie in Artistic effect score too, the calculating system for the higher score is the same, then detailed above at the Technical execution score calculation.)

If there are 9 judges in the judges' panel:

The winner is who gets the higher Technical execution score. If the Technical execution scores are the same, the 3 Technical execution scores of the 3 judges will be added. The winner is who gets more points from the judges.

If the results of these scores are the same as well, the winner is who gets the higher Artistic effect score. (In case of a tie in Artistic effect score too, the calculating system is the same as detailed above.) In that case, if these results are still the same, the Technical execution and Artistic effect judges' final ranking order is the standard to decide the winner.

In case of a tie occurs in the Group Format, the team with the highest score of Technical execution, is the winner. If the Technical execution scores are the same, the Technical execution scores of all judges will be added. The winner is who gets more points from the judges. If the results of these scores are the same as well, the winner is who gets the higher Artistic effect score. (In case of a tie in Artistic effect scores too, the calculating system for the higher score is the same, as detailed above.)

If there are 9 judges in the judges' panel, and a tie occurs in the Group Format, the calculating system is the same, as in case of the individual competition.

#### Musical back up:

Requirements of the musical back up of the fitness routine:

- it has to be sent via e-mail to the organizer,
- competitors need to bring one copy of their music on a USB flash drive,
- the following information must be legible on the USB flash drive: the competitor's name, age group and the country,
- the following information must be appearing and legible in the file's title, when the music is sent for the competition: the name of the competitor / the group format (category of group format), age group and the country,
- the lyrics of the songs should not be indecent (the deduction is -0,5 points per judges), you can use greater mix of musical extract, if the overall effect is not disturbing,
- sound effects may be applied,
- recording must be in high quality

#### Duration of the Routine:

Permissible time span: 90 sec. – 105 sec. (individual exercise), or 120 sec. - 135 sec. (group format) or 170-sec. -190 sec. (Big Free Group)

The routine should last from the first musical beat till the last one.

If the musical back up is either shorter or longer (+, - 1 sec.) than this time span, -1.0 point will be deducted (head judge) by the advice of the time keeping judge.

#### Clothing:

The clothing worn during the competition should be neat, aesthetically pleasing, covering all critical body parts.

Girls cannot wear dresses made of transparent fabrics, and it should not have a low cut in the front or the back of the dress. The clothes of boys and men have to be tasty and have to cover all critical part of the body.

Shorts should reach mid- thigh and the upper body have to be covered.

The fitness routine must be performed bare foot.

The wear of improper clothing will result in point deduction, -1.0 point by head judge.

#### Interruption of the routine:

If a competitor interrupts the routine for more than 2 x 8 beats, judges will have considered it as a failed round. (0 point)

A routine may still earn a score if it is interrupted, but the competitor would not leave the competition area, and the length of the interruption is cannot be longer than 2 x 8 beats.

In such a case, the deduction shall range between 0.1 - 0.5 points per judge, depending on the length of the interruption.

A competitor who does not heed the second warning (which is following the first warning in few minutes) will be disqualified from the competition. (0 point)

During the routine, no other person is allowed on stage. (0 point)

#### Step out from the competition area:

If the competitor steps out from the stage with 1 or 2 legs (and one part of her /his body touches the floor outside of the stage / carpet), and at least more than half of the judges sign it to the head judge, the deduction is 0.2 points by the head judge in every case.

This rule is not valid in the case of Big Free Group.

In case of props using, the props may leave the stage area if it is not in use.

#### Complaints:

The panel of judges consists of certified experts. Consequently, there is no room for filing a complaint about scoring or the final placing.

A competitor may discontinue the routine at own responsibility in any of the following cases:

- (a) - the wrong music has played (mistake of the staff who is handling the sound equipment)
- (b) - malfunctioning of the stage equipment (for instance, stage lightning or anything else which happens on the stage and it threatens the competitor)

#### Disciplinary procedure

Each competitor has to abide by the rules and regulations of the competitions, as set by the IFD.

A competitor will be warned if she/he:

- misbehaves in the competition area or outside of it,
- exhibits poor sportsmanship,
- shows disrespect towards to the judges or other officials

A competitor can also be disqualified if her/his coach, a relative or friend, exhibits poor sportsmanship in the competition or outside of it. Improper behavior may even result the suspension of the membership for one year.

The Head Judge is entitled to make an official warning.



## Chapter III.

### FITNESS ROUTINE

#### General information:

Participants of all age groups of the Fit-Kid competition perform the fitness routine.

It showcases the gymnastic and artistic talents of the competitors when they are performing a 90-105 seconds length routine to music. 8 optional required elements have to be executed during the performance of the routine, which can be selected from the element table found in Chapter VI.

Fitness routines generally feed from different branches of sports like gymnastics, rhythmic gymnastics, aerobics, acrobatics, and various types of dance.

The "borrowed" elements however may only be used to a limited extent, and that gives its uniqueness, the unmistakable character of this sport.

Wearing fitness outfits or costumes, the competitors appear on the stage one at a time to present their fitness routine.

Competitors may use props, as for instance, skipping rope, stick, hoop, etc., however the props shall not be used as an aid in the technical execution of the routines.

Prohibited to use a prop to aid the execution of an element. (-1.0 point deduction by content of routine/ technical execution judges)

Props which, due to their sizes, are easy to move by the hands can be used in maximum 20% of the length of the exercise. The competitor has to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.

Prohibited to throw costumes or props. They must be placed on the floor or can be dropped, but ONLY in that case, if it would not bounce forward. (In case of using the costume or / and props too long or inappropriate, there will be a deduction of -0.5 points from the artistic effect score.)

In case of props using, the props may leave the stage area if it is not in use.

There is prohibited to use scenery. In case of using of scenery the deduction is -1.0 point (head judge)

#### 1. Requirements concerning the Content of routine-technical execution

What the routine should contain in regards motor skills:

A fitness routine is expected to reflect strength, looseness of the joints, flexibility of muscles, suppleness of the body, stamina and an elaborate coordination of movement.

It is advisable to show the strength and flexibility of each muscle group with dynamic and static, strength or suppleness demonstrating elements.

For the average spectator, the demonstration of stamina is important proof of fitness.

No fitness routine may get a high score, if the competitor shows clear signs of exhaustion before the end of a routine.

To receive a high score, a routine has to be presented with top intensity from the beginning to the end of the routine.

Musical accompaniment should be fast-paced rather than medium, and the technical execution of the elements of the fitness routine should be consistent with the branch of sport or genre of dance from where it is borrowed.

The routine should be choreographed in such a way that the competitor's movement should cover as much of the available space as possible, including straight, diagonal and semicircular moves.

Competitors should move in three dimensions.

The choreography should enable the competitor to show the best of her/his physical capabilities and performing talent. It should conceal possible shortcomings and should be in harmony with the message of the routine, the competitor's attire and personality.

Most advantageous if the routine is composed of the valuable elements, and difficult element connections are applied, as long as they can technically be executed perfectly.

The value of elements: A-0,1; B-0,2; C-0,3; D-0,4; E-0,5; F-0,6; G-0,7; H-0,8 (points)

Competitors can performance these values of elements in the individual routine:

Age group:	I-II.:	A-D
	III-IV.:	A-E
	V-IX.:	A-H
	Senior:	A-H

Boy:	"A" (I-II.):	A-D
	"B" (III-IV.):	A-E
	"C" (V-VI-VII.):	A-H
	"D" (VIII-IX.):	A-H
	Men:	A-H

The deduction is -0.5 points, if the choreography contains higher value element than describe above.

The starting and finishing position of the elements are regulated by the rules. However, there is a possibility to the performer, to continue the movement after the element without stopping, if the choreography requires it, or it keeps on to the next movement.

This is only an opportunity (not obligatory), which purposes that to help the implementation of the choreography without break.

If the competitor presents two dynamic acrobatic elements, these have to be started in different directions. (forwards, backwards or sideways, or turns in the vertical axis / for example: turn in handstand/) Direction is defined on the basis of the starting direction of the shoulders.

In case of the dynamic acrobatic row, the second element has to follow the first one without break and without changing the plane.

If the acrobatic row starts in the forward direction, the first element cannot be started from standing position. This kind of acrobatic row has to start with a few (2-3...) running steps, or chasse.

In case of power elements competitors have to choose from two different groups.

The groups of power elements:

1. PUSH UPS
2. LEANING FROM SAGITTAL SCALE
3. WENSONS
4. FULL TURNS FROM PUSH UP
5. ELBOW LEVERS
6. STRADDLE SUPPORT, L- SUPPORT, STRADDLE V-SUPPORT, V-SUPPORT AND VARIATIONS OF THESE
7. HALF TURNS FROM STRADDLE V OR V- SUPPORTS
8. CAPOEIRA
9. LIFTING INTO HANDSTAND FROM DIFFERENT STARTING POSITIONS
10. INFERNAL
11. THOMAS CIRCLES
12. CUTS

Static poses should be held for two seconds.

In case of elements that demonstrate flexibility of the body, if both elements are performed with high leg lifts (no matter if static or dynamic) the leg lifts have to be performed in two different directions. Static poses should be held for two seconds. That kind of elements which are in connection with back flexibility on the floor form a separate group. Also, the body waves forms another separate group.

In case of aerobic or gymnastic jumps and leaps, one aerobic and one gymnastic jump and leap have to be presented.

(Aerobic jumps and leaps landing into push up; gymnastic jumps and leaps landing into standing.)

These rules, which are serving the purpose of variety and diversity, have reference to only the Fit kid individual performances. Not in the Senior category.

#### Content of routine:

Two elements from each group of elements have to be and can be presented in the individual exercise. (2 acrobatic elements, 2 power elements, 2 flexibilities, 2 high gymnastic or aerobic jump or leap)

There is the possibility to perform 1 dynamic acrobatic row, which contains 2 dynamic acrobatic elements.

(To perform the acrobatic row is not obligatory.)

Have to check the direction of elements in the choreography, because the judges have to see clearly the execution of elements. (This is the condition of acceptance of elements.)

The value of elements: A-0,1; B-0,2; C-0,3; D-0,4; E-0,5; F-0,6; G-0,7; H-0,8 (points)

## BOYS AND MEN:

In case of boys and men categories instead of elements of flexibility have to do 1 plus isolated acrobatic element and 1 plus isolated power element.

In relation with jumps and leaps, it is not obligatory to do gymnastic jump or leap. There is a possibility to do 2 aerobic jumps or leaps landing in push up.

### Technical execution:

Evaluation of the level of the moving coordination and perfection to the technique, used by the presentation of the elements and connecting movements.

## 2. Requirements concerning the Artistic effect:

Routines should include a wide variety of elements, which should be mixed with dance steps. When a competitor selects transition steps of a certain dance style, she should consider the character of her music. It is allowed to mix various styles.

In the performance, the physical and coordinating abilities should be in harmony, so that neither of them dominates. Transition from one element into another should be smooth and logical. Elements that are performed close to, or high above the floor, should be selected in a good proportion. Movements should be spaced well and in all directions (forward, backward, laterally, diagonally and in a circle), so that the competition area is taken advantage of.

It is possible to use elements which can be linked to acrobatics, but they are not in the table of elements. But it is not permitted in that case, if it is excessively used and effects the connection of dance elements. For excessive use of the acrobatics as a linked element will effect the artistic score and it will be deducted by -1.0 point.

## MAIN ASPECTS OF THE EVALUATION OF THE ARTISTIC EFFECT:

### Choreography

The competitor may perform in 2 types of choreography. The choreography can build on a music style; in that case, it should show the typical dance steps and movements. Also, it can demonstrate a story or a feeling; where the gymnastics connection movements are telling that story or feeling.

It refers to the harmonious connections and coordination of movements.

The development of the choreography: impression of the choreography is completed, prologue, middle and final part.

### Showmanship

It is an important criterion that the routine should be show-like. What does it mean? The competitor should win over the audience with her energy, zeal, skill, looks, facial expression and charisma.

Self-confidence in the competitor's movement, appearance and facial expression should exude confidence.

## Harmonizing with the music

The mood of the music has to be expressed in the performance of the routine, the attire matches with the exhibited style. Tempo changes should be followed.

Momentary pauses, speeding up and slowing down, the dynamics of the movements should reflect the style of the music well.

A sound effect should have a matching response, a suitable facial expression or movement. The first move should start on the first beat of the music, and the last one should coincide with the last beat. Provided a routine contains excerpts from two (or more) musical works, the competitor's movement should follow both styles and rhythms. The competitor's movement should be entirely harmonized with music.

## Creativity

Each routine should be individualized and contain a wide variety of elements and an ingenious choreography. The choreography should fit the competitor's personality.

Successful use of props, hand accessories (props are used in order and they are connecting logically to the performance and the style) Using props are not obligatory, but if the competitor uses props, it has to be in connection with the theme or with the style of choreography.

Using of competition area and moving in 3 dimensions (logically structure of the exploitation of the area and space)

## Chapter IV.

### EVALUATION OF THE COMPETITION

#### Judges panel:

The judge's panel of each I. class competition is made up of 6/8 certified judges, including the Head Judge who directs the work of the judge's panel.

One of the judges will act as a timekeeper. She / He warn the head judge, if a competitor goes over the time limit, or finishes too early (+- 1 second).

(-1.0 point will be deducted by head judge.)

#### SUMMARY OF THE POINTS:

#### Content of routine -Technical execution and Artistic effect

##### 1. CONTENT OF ROUTINE / VALUE OF ELEMENTS:

Age Group: I-II. / Boy "A":maximum 4 points

III-IV. / Boy "B":maximum 5 points

V-IX. / Senior / Men / Boy "C" and "D": maximum 8 points

2. TECHNICAL EXECUTION: maximum 10 points in all age group, Senior, Men and Boys category.

Age Group	1. Content of routine	2. Technical execution	TOTAL
I-II. / Boy "A" (8 D elements+ row 2D)	Maximum 4 points	Maximum 10 points	14 points
III-IV. / Boy "B" (8 E elements+ row 2E)	Maximum 5 points	Maximum 10 points	15 points
V-IX. / Senior / Men / Boy "C" and "D" (8 H elements+ row 2H)	Maximum 8 points	Maximum 10 points	18 points

3. ARTISTIC EFFECT: maximum 10 points in all age group Senior, Man and Boys category.

Age Group	Choreography	Music usage	Expression	3 D, area, props	TOTAL
I-IX. / Senior / Men / Boys	Maximum 4 points	Maximum 3 points	Maximum 2 points	Maximum 1 point	10 points

#### TOTAL SCORE:

AGE GROUP	Content of routine - Technical execution	Artistic effect	TOTAL
I-II. / Boy "A"	Maximum 14 points	Maximum 10 points	24 points
III-IV. / Boy "B"	Maximum 15 points	Maximum 10 points	25 points
V-IX. / Senior / Men / Boy "C" and "D"	Maximum 18 points	Maximum 10 points	28 points

## I. CLASS INDIVIDUAL:

In the event, if there are 9 judges in the judges' panel, 3 judges give Content of routine score, 3 judges give Technical execution score, and 3 judges give Artistic effect score.

In connection with Content of routine score:

The judges (3) give scores for each category (4) of the elements: acrobatic elements, power elements, flexibility, jumps and leaps (aerobics and gymnastics). In this case, in each category of the elements (acrobatic elements, power elements, flexibility, jumps and leaps), the highest and the lowest scores are dropped, and the remaining four scores are added up, and this result is the Content of routine score.

In connection with Technical execution score:

The judges (3) give scores for Technical execution, and the highest and the lowest scores are dropped for each competitor, and the remaining score is the Technical execution score.

In connection with Artistic effect score:

The judges (3) give scores for the Artistic effect, and the highest and the lowest scores are dropped for each competitor, and the remaining score is the Artistic effect score.

Final score:

The Content of routine score, the Technical execution score and Artistic effect score are added up, and this result is the final score. The competitor who gets the highest score, she/he is the winner.

In the event, if there are 8 judges in the judges' panel, 4 judges give Content of routine/ Technical execution score and 4 judges give Artistic effect score.

In this case, from the 4 scores, the highest and the lowest scores are dropped for each competitor, and the remaining two scores are added up and divided into 2. Then the results of Content of routine/Technical execution score and Artistic effect score are added up, and this result is the final score. The competitor who gets the highest score, she/he is the winner.

In the event, if there are 6 judges in the judges' panel, 6 judges give Content of routine/ Technical execution score and Artistic effect score, too.

In this case, the highest and the lowest scores are dropped (separately counting the Content of routine/Technical execution and Artistic effect score) for each competitor, and the remaining four scores are added up and divided into 4. Then the results of Content of routine/Technical execution score and Artistic effect score are added up, and this result is the final score. The competitor who gets the highest score, she/he is the winner.

## SCORING KEY:

### TECHNICAL EXECUTION AND ARTISTIC EFFECT

0,0 – 1,9	unsatisfactory
2,0 – 3,9	poor
4,0 – 5,9	satisfactory
6,0 – 7,9	good
8,0 – 9,9	excellent
10	perfect

Judges evaluate competitors' performance based on the following scoring guide:



## Judging Criteria

### 1. Evaluation of the Content of routine:

Competitors are required to select two acrobatic elements, two power elements, two high gymnastic / aerobic jumps, and two elements that demonstrate the suppleness of their body. (boys: three isolated acrobatic elements and 3 isolated power elements. Two isolated aerobic/ gymnastic jumps or leaps from the detailed table of elements.

In that case, when the number of the required elements are less or more, -0.5 points shall be deducted for each element.

If the competitor performs higher value of element what is not allowed in the age category, the deduction is -0.5 points.

In relation with this, if the competitor is not keeping the rules regarding to the chosen of element, the second element would not be accepted either. (Apart from this, there will not be other penalty).

Repetition of element is prohibited (the deduction is -0.3 points per element)

The competitor should choose a higher difficulty level of element, only in that case, when an element type is already perfectly executed.

A competitor should consider her/his technical abilities when they are selecting the elements for the routine.

As for the degree of deductions for mistakes in execution and the selection of elements, see the details at the minor, medium and major mistakes.

### Point deductions from technical execution score:

Unsatisfactory technical execution of an element also incurs deduction.

Minor mistakes (0.1 point for each mistake):

- minor deviation from the proper technique of leg, arm, trunk and head poise,
- minor mistake in the execution of elements,

Medium mistakes (0.2 points for each mistake):

- medium deviation from the required position of leg, arm, trunk and head,
- medium deviation from the proper technical execution of elements,

Major mistakes (0.3 points for each mistake):

- major deviation from the required position of leg, arm, trunk and head,
- major deviation from the proper technical execution of elements
- the competitor stumbles in the course of her/his routine or loses her/his balance,

Fall (0.5 points for each such mistake)

Deduction may be a maximum of:

- lack of cardiovascular endurance 1 point
- lack of power, stamina 1 point
- narrow, curtailed movements throughout the routine 1 point
- lack of speed desired for the dimension of movement 1 point

## THE GUIDANCE TABLE OF THE TECHNICAL DEDUCTIONS

	SMALL MISTAKES 0.1	MEDIUM MISTAKES 0.2	BIG MISTAKES 0.3 / 0.5
	<ul style="list-style-type: none"> <li>- slightly bent arm</li> <li>- slight shoulder angle</li> <li>- small extra step at landing</li> <li>- slightly bent knee</li> <li>- step to heel (heel touches the floor first instead of the toe)</li> <li>- pulled up shoulders</li> <li>- head is not continuation of the trunk</li> <li>-lack of full palm support</li> <li>- legs are separated / not together</li> </ul>	<ul style="list-style-type: none"> <li>- medium arm bending</li> <li>- medium shoulder angle</li> <li>- big extra step at landing</li> <li>- the legs are not going through the vertical axis</li> <li>- wider hand support than shoulder width</li> <li>- breaking the continuity of the element/movement</li> <li>- non tensioned posture</li> <li>- curved back</li> <li>- legs are not parallel to the floor</li> </ul> <p style="text-align: center;"><u>Landing in push up</u></p> <ul style="list-style-type: none"> <li>- arms and toes are not arriving at the same time to the floor</li> </ul>	<ul style="list-style-type: none"> <li>- large arm bending</li> <li>- large extension of shoulder angle</li> <li>- more than one step at landing</li> <li>- weak push from the shoulders</li> <li>- lack of flight phase</li> <li>- inappropriate body position in the air</li> <li>- unsatisfactory height of flight phase</li> <li>- stop during lift</li> </ul> <p style="text-align: center;"><u>Landing in push up</u></p> <ul style="list-style-type: none"> <li>- any other part of the body arrives to the floor in addition to the hands and feet</li> </ul>

	<ul style="list-style-type: none"> <li>- the foot of the support leg extremely turns inward or outward</li> <li>- unsatisfactory bending in the ankle and the knee joints</li> <li>- incoordinate arm moving and arm holding</li> </ul>	<ul style="list-style-type: none"> <li>- inappropriate number of the hand grips/steps in turning</li> <li>- insufficient arm bending (e.g. push up, Wenson etc.)</li> <li>- inaccuracy in the vertical or horizontal axis</li> <li>- the lift is not continuous/fluid</li> <li>- hip angle</li> <li>- excessive arm bending (e.g. push up, Wenson etc.)</li> <li>- unfinished or less turns</li> <li>-the lifted leg turns out at the hip</li> <li>-the lifted leg is not in the correct plane</li> </ul>	<ul style="list-style-type: none"> <li>- the body turns out from the vertical axis</li> <li>- small jump in balancing position</li> <li>- loss of balance</li> <li>- lose the balance with hand support on the floor -0.5</li> <li>- fall -0.5</li> </ul>
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## EVALUATION OF ARTISTIC EFFECT:

### 1. CHOREOGRAPHY (4 points)

- the development of the choreography (prologue, main part, final part)
- originality, new idea / known things in new approach
- the choreography is in harmony with the age and individuality of the competitor and with the level of the competitor's knowledge
- connection between the choreography, costume and music
- the difficulty level of dance steps, movements and elements (It refers to the harmonious coordination of movements.)
- continuity, which is provided by smooth and logical connection of elements

### 2. MUSIC USAGE (3 points)

- the music must be built up (prologue, main part, final part)
- the choice of music should be appropriate
- dynamical and rhythm changes in the music (to avoid of monotony)
- moving on the music
- using the emphatic parts of the music in the choreography

### 3. EXPRESSION (SHOWMANSHIP) (2 points)

- the inner radiation; to show the personality and individuality
- to win the audience
- harmony between the music and the presentation
- elegance/ gracefulness

### 4. 3 D, USING OF AREA, USING OF PROPS (1 point)

- using of props (logical connection to the choreography)
- using of competition area (logically structured directional changes)
- moving in 3 dimensions (elements and movements on standing, on the floor and with flying phase)

## CHAPTER V.

### GROUP FORMAT

#### Required element:

The criterion for constructing a routine is the same as in the individual competition, but the appearance of a group demands certain new requirements.

As in the individual routines in the Group format as well, 8 required elements have to be performed: two elements from each group of elements have to be and can be presented in the group format. (2 acrobatic elements, 2 power elements, 2 flexibilities, 2 high gymnastic or aerobic jumps or leaps)

There is the possibility to perform 1 dynamic acrobatic row which contains 2 dynamic acrobatic elements. (according by the execution of dynamic acrobatic row)  
(To perform the acrobatic row is not obligatory.)

The rules, which are serving the purpose of variety and diversity of the chosen elements of - IX. age groups performances, HAVE NO reference to the group format.

#### BIG FREE GROUP:

- Have to present one isolated element from each (4) group of elements (it is obligatory)
- Every group member has to do the same elements from the group of the elements and at least 2 elements have to be presented in the same time.
- Value of elements up to E
- Possibility: to present maximum 2 acrobatic rows (one of the acrobatic rows can contain 3 acrobatic elements.) (Not every member' of the group have to do the acrobatic row)
- There is a possibility to repeat all acrobatic elements, but only one more time.

Competitors can performance these values of elements in the group format:

Age group:	I.:	A-C
	II.:	A-E
	III.:	A-H

Big Free Group: A-E

The deduction is -0.5 points, if the choreography contains higher value element than described above.

The following aspects are scored:

Each member of the group format is required to perform the same elements, but it can be executed in the following ways:

- a) in the same time (at least 4 times)
- b) following each other in unison
- c) in different directions

2 elements from each group of elements have to be and can be presented, and about these, each member of the group format has to present the same elements at least 4 times at the same time!

-0.5 points will be deducted, if the routine does not contain 4 elements at the same time.  
(Artistic effect judges)

The starting and finishing position of the elements are regulated by the rules. However, there is a possibility to the performer, to continue the movement after the element without stopping, if the choreography requires it, or it keeps on to the next movement.

This is only an opportunity (not obligatory!!), which purposes that to help the implementation of the choreography without break.

An element is only acceptable if every member of the team performs the element at the same level (where the technical execution is a professional standard). If any required elements are omitted, -0.5 points will be deducted, as in the individual competition.

Apart from the required elements, it is also possible to add extra elements, as long as this element is not in the table of elements.

In that case, if one competitor makes one isolated element from the table of elements, according to the rules, this is plus element, and the deduction is -0.5 points.

It is possible to use elements which can be linked to acrobatics, but they are not in the table of elements. But it is not permitted in that case, if it is excessively used and effects the connection of dance elements. For excessive use of the acrobatics as a linked element will effect the artistic score, and it will be deducted by -1.0 point.

It is essential to check the direction of elements in the choreography, because the judges have to see the execution of elements clearly. (This is the condition of correct acceptance of elements.)

Props which, due to their sizes, are easy to move by the hands can be used in a maximum 20% of the length of the exercise. The competitors (every member of the team who uses props) have to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.

Prohibited to use a prop to aid the execution of an element. (-1.0 point deduction by content of routine/ technical execution judges)

Prohibited to throw costumes or props. They must be placed on the floor or can be dropped, but ONLY in that case, if it would not bounce forward. In case of using the costume or /and props too long or inappropriate, there will be a deduction of -0.5 points from the artistic score.

There is prohibited to use scenery. In case of using of scenery, the deduction is -1.0 point by the head judge.

### Transformations:

By transformation, we mean the position of the group members in space changes, relative to one another. The exercise must include at least 5 transformations. (The Big free group exercise must include at least 8 transformations) Transformations may be executed with e.g. dance steps, turns, and acrobatic elements. Each time for the omitted transformation, -0.3 points will be deducted. -0.1 point will be deducted for each inaccurately executed transformation. (Artistic effect judges)

### Lifts:

The lift is when both legs and arms leave the ground with a partner's assistance. The lift is regular, if the supporting partner, apart from the legs, is in contact with the ground through another part of the body (kneeling, sitting, lying etc.) or if standing, the lift should not be above shoulder height (this applies to the point where the competitors are in body contact with each other). The lift may last for 4-8 bars (dynamic lift). If lifts are static and last for longer than this, -0.2 points will be deducted. During the exercise routine, a maximum of 3 lifts may be executed. Further lifts will result in -0.3 points being deducted. Lifts are not compulsory in the exercise routine. (Technical judges)

The maximum number of the lifts in the Big free group are 5. There is a possibility to lift above head.

In a team routine, great emphasis is given to uniform quality execution and to synchronized team movement. An important factor is that, the contribution of every team member should be clearly visible in each part of the routine.

### Interruption of the routine:

If any team member interrupts the routine, then continues 2x8 bars later, each judge (artistic effect judges) shall deduct between 0.1-0.3 points each time when it happens.

If the interruption is longer than 2x8 beats, artistic effect judges shall deduct between 0.5-1.0 points.

### Scoring procedure for Group Format:

In the event, if there are 9 judges in the judges' panel, 3 judges give Content of routine score, 3 judges give Technical execution score, and 3 judges give Artistic effect score.

In connection with Content of routine score:

The judges (3) give scores for each category (4) of the elements: acrobatic elements, power elements, flexibility, jumps and leaps (aerobics and gymnastics). In this case, in each category of the elements (acrobatic elements, power elements, flexibility, jumps and leaps), the highest and the lowest scores are dropped, and the remaining four scores are added up, and this result is the Content of routine score.

In connection with Technical execution score:

The judges (3) give points for Technical execution, and the highest and the lowest scores are dropped for each group, and the remaining score is the Technical execution score.

In connection with Artistic effect score:

The judges (3) give points for the Artistic effect, and the highest and the lowest scores are dropped for each group, and the remaining score is the Artistic effect score.

Final score:

The Content of routine score, the Technical execution score and Artistic effect score are added up, and this result is the final score. The group, who gets the highest score, is the winner group.

In the event, if there are 8 judges in the judges' panel, 4 judges give Content of routine/Technical execution score, and 4 judges give Artistic effects score.

In this case, from the 4 scores, the highest and the lowest scores are dropped for each group, and the remaining two scores are added up and divided into 2. Then the results of Content of routine/Technical execution score and Artistic effect score are added up, and this is the final score. The group who gets the highest score, is the winner group.

In the event, if there are 6 judges in the judge's panel, 3 judges give Content of routine/Technical execution score, and 3 judges give Artistic effect score.

In this case, from the 3 scores, the highest and the lowest scores are dropped for each group. Then the results of Content of routine/Technical execution score and Artistic effect score are added up, and this is the final score. The group, who gets the highest score, is the winner group.

#### Task of the judges of technique:

- evaluation of the level of difficulty and the execution of the elements in the routine,
- evaluation of the coordination of movement,
- evaluation of the lifts.

#### Task of the judges of artistic effect:

##### EVALUATION OF CHOREOGRAPHY (4 points / 6 points in the Big Free Group)

- development of the choreography
- connection between the age group, music, style, costume
- take advantage of the number of the team members
- cooperation between the team members
- 4 elements in the same time (2 in Big free group)
- using of area, 3d, props

##### USING OF THE MUSIC, SYNCHRONISATION (2 points)

- the music must be built up (prologue, main part, final part)
- moving together on the music
- following the dynamical and rhythm changes in the music
- the choice of music should be appropriate to the team members

##### EVALUATION OF THE EXPRESSION (2 points)

- appropriate of the style of music, and the age of the team members
- commonality in the presentation
- expression



#### EVALUATION OF THE TRANSFORMATIONS (1 point)

- minimum 5 transformations (minimum 8 in the Big Free Group)
- logically transfer from one formation to the next formation
- variety and diversity in the different formations
- exact formations

#### EVALUATION OF THE COORDINATION OF MOVEMENT (1 point)

- technically unified, uniform technical execution of the choreography

#### Scoring key:

Judges evaluate competitors' performance based on the following scoring guide:

0,0 – 1,9	unsatisfactory
2,0 – 3,9	poor
4,0 – 5,9	satisfactory
6,0 – 7,9	good
8,0 – 9,9	excellent
10	perfect

#### Scoring key:

Judges evaluate competitors' performance in the Big Free Group based on the following scoring guide:

Technical execution		Artistic effect
0,0 – 1,5	unsatisfactory	0,0 – 2,2
1,6 – 3,0	poor	2,3 – 4,5
3,1 – 4,5	satisfactory	4,6 – 6,8
4,6 – 6,0	good	6,9 – 9,1
6,1 – 7,5	excellent	9,2 – 11,4
7,6 – 8,0	perfect	11,5 – 12,0

Content of routine-Technical execution:

Age Group	Content of routine	Technical execution	TOTAL
I. (8 C elements+ row 2C)	Maximum 3 points	Maximum 10 points	13 points
II. (8 E elements+ row 2E)	Maximum 5 points	Maximum 10 points	15 points
III. (8 H elements+ row 2H)	Maximum 8 points	Maximum 10 points	18 points
BIG FREE GROUP (4E elements+row2E+row 3E)	Maximum 4,5 points	Maximum 3,5 points	8 points

Artistic effect:

Age group	Choreography	Music usage/ Synchronisation	Expression	Transformations	Coordination of movement	TOTAL
I.	Maximum 4 points	Maximum 2 points	Maximum 2 points	Maximum 1 point	Maximum 1 point	10 points
II.	Maximum 4 points	Maximum 2 points	Maximum 2 points	Maximum 1 point	Maximum 1 point	10 points
III.	Maximum 4 points	Maximum 2 points	Maximum 2 points	Maximum 1 point	Maximum 1 point	10 points
BIG FREE	Maximum 6 points	Maximum 2 points	Maximum 2 points	Maximum 1 point	Maximum 1 point	12 points

Total score:

AGE GROUP	Content of routine- Technical execution	Artistic effect	TOTAL
I.	Maximum 13 points	Maximum 10 points	23 points
II.	Maximum 15 points	Maximum 10 points	25 points
III.	Maximum 18 points	Maximum 10 points	28 points
BIG FREE GROUP	Maximum 8 points	Maximum 12 points	20 points

## Summary of penalty deduction:

### Deduction by the Head Judge:

- 1 point: problems with the clothing
- 1 point: back up music of the routine 1 second longer/shorter, than time span
- 1 point: for scenery
- 0.2 points: step out from the stage

### The competitor scores zero if:

- interrupts the routine longer than 2x8 beats,
- if another person is onstage while the competitor is performing the routine
- if the competitor is not appearing on the stage after the second call.

## Chapter VI. TABLE OF ELEMENTS

A Acrobatics	B	C	D	E	F	G	H
Forward or backward roll	Handstand		Jump into handstand		Jump into handstand with a half turn	Handstand on 1 hand, legs are in stag position	Jump into handstand through a turn
Front walkover with flying phase	Foder (handspring fw. from 1 leg to 2 legs)	Danish foder (handspring fw. from 2 legs to 2 legs)	One and half turns in handstand	Double turns in handstand			
Cartwheel (frontal plane)	Half turn in handstand	Full turn in handstand	Forverc (front aerial)	Forverc from a step Auerbach flic-flac	Forverc without stepping		Forverc from 360° illusion
Cartwheel (with a half turn)	Front or back walkover	Flic-flac with opened legs	Flic-flac (handspring bw.)	Araber without stepping	Forverc with a half turn to push up	Araber from 360° Illusion	
	Rundel (round-off)	Araber (aerial)	Araber from a step	Araber with leg changing (from a step)	Araber with leg changing (without stepping)		
			Araber with leg change	Salto backward (pike) into straddle push up	Salto backward stretched with opened legs (from standing)	Salto backward stretched with opened legs (from one leg)	
			Somersault backward into straddle push up	Salto sideward	Somersault backward (from standing)	Somersault backward (from one leg)	Somersault forward (from one leg)
				Salto backward stretched with opened legs (in row)	Somersault forward (in row)	Somersault forward (from standing)	Salto backward (pike) from one leg
				Somersault backward (in row)	Salto backward (pike) in row	Salto backward (pike) from standing	Salto backward stretched (in row)
				Rundel without hand		Mostepanova	

A Power	B	C	D	E	F	G	H
Push up  From sagittal scale into push up	From standing leaning forward into push up From sagittal scale into Wenson  Wenson / Double Wenson  Lifted Wenson push up (Static)  Full support straddle lever	Hinge push up  Full twist from standing into push up from standing leaning forward into Wenson  Wenson hinge push up  Full support lever  One arm full support straddle lever	One arm push up  Full twist from standing to Wenson  Push up, full twist to push up  Lifted Wenson hinge push up (back leg to side) Lifted Wenson push up  One arm full support lever  One arm full support straddle lever with 180° turn From straddle seat leg closing to full support lever	One arm hinge push up  Full twist from standing to Wenson, back le in the air Push up, full twist to Wenson  One arm full support straddle lever with 360° turn  Full support lever, legs are in stag leap position (stretched leg in vertical axis)	One arm one leg push up  Push up, full twist to lifted Wenson  One arm full support lever, leg ankle catch with opposite hand  One arm full support lever legs are in split position- with help  Wenson with leg changing to other side Wenson  Handstand, legs are in stag leap position, arm bending and stretching	One arm one leg hinge push up  Push up, full twist airborne to push up  Free support lifted Wenson hinge push up,  One arm full support lever, leg ankle catch with opposite hand  Wenson with leg changing to other side Wenson  Handstand, legs are in stag leap position, arm bending and stretching	Push up, full twist airborne to Wenson  Wenson with leg changing to other side Wenson and back



A Flexibility	B	C	D	E	F	G	H
Split		Leg lifting forward with help	Leg lifting forward with help, on toe	Leg lifting forward without help	Leg lifting forward without help, on toe	Body wave backward with leg lifting forward with help, on toe	
Side split	Leg lifting side-ward, with help	Leg lifting sideward with help, on toe	Leg lifting side-ward without help	Leg lifting sideward without help, on toe	Body wave backward with leg lifting forward with help, on sole		
Sagittal scale	Back split with support	Sagittal scale, on toe	Back split with support, on toe	Front scale with back split		Back split with help, on toe	
			Front scale split with help	Front scale split with help, on toe	Back split with help, on sole		
	Back ring with help	Back ring with help, on toe	Side split with help	Side split with help, on toe	Back ring (heel at head) with help, on toe	Front scale with back split, on toe	
			Chest support with leg lifting from prone position	Back ring (heel at the head) with help		Front split back band of the trunk on toe, from body wave forward	
			Chest lifting	Front split back band of the trunk on toe	Side split without help		
On the knees back bend of the trunk	Chest lifting with help	Chest support	Front split, back band of the trunk	Chest lifting with clasped hands	Front split back band of the trunk on sole, from body wave forward	Side split without help on toe	Back split with 360° slow turn
From squats full body wave into standing	Full body wave backward	Full body wave forward	Front split with 360° slow turn	Front split starting from the floor	Front scale with back split on sole	Back split, with trunk bending forwards 360° slow turn	Front scale with back split with 360° slow turn
		Side split with 360° slow turn	Back ring with help, 360° slow turn	Front scale with back split, trunk lifting until 45° on sole	Front split with 360° slow turn without help,	Back ring with help (heel at head), 360° slow turn	
		Illusion with palm support	360° pivot, leg lifting sideways	Side split with 360° slow turn without help,	Front split, back bend of the trunk starting from the floor, on sole	360° pivot, back ring	360° pivot, back split
			Illusion without palm support	Front split, back bend of the trunk starting from the floor, on sole	360° pivot, front scale split		
				Front scale split, 360° slow turn			
				360° pivot, back ring			
				360° pivot, leg lifting for wards			





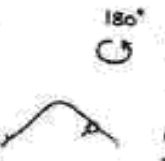
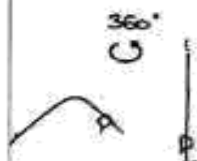







A	B	C	D	E	F	G	H
Jumps and leaps	Stag leap	Stag leap with leg switch	Stag leap with a turn	Stag leap with a turn with leg switch	Stag leap with leg switch, 180° turn	Stag leap with back bend of the trunk with a turn	Stag leap with back bend of the trunk with a turn with leg switch
				Stag leap with back bend of the trunk Stag leap with ring with leg switch Split leap with a turn	Stag leap with back bend of the trunk with leg switch  Split leap with a turn, with leg switch  180° turn split jump (from 2 legs)  Split leap with deep trunk bending  Split leap with ring, deep trunk bending	Stag leap with ring with a turn with leg switch,  Split leap with leg switch 180° turn    Split leap with deep trunk bending with leg switch Split leap with ring, deep trunk bending with leg switch	Stag leap with ring with leg switch, 180° turn   Split leap 180° turn split position, 180° turn  Split leap with deep trunk bending with a turn Split leap with ring, deep trunk bending with a turn
	Cossack jump/leap	Cossack jump/leap with 180° turn (from 1 or 2 legs)  180° turn and Cossack jump  Cossack leap, leg high up with help  Cossack leap with leg switch	180° turn Cossack jump and 180° turn  360° turn and Cossack jump  Cossack leap, leg high up with help with 180° turn Cossack leap, leg high up	Cossack leap, leg high up with help with 360° turn Cossack leap, leg high up with 180° turn			Side split leap with leg switch and 180° turn

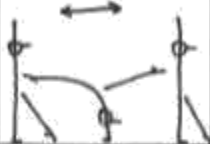



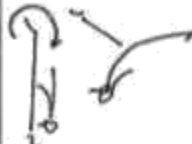



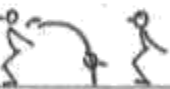




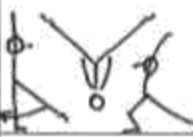









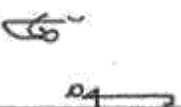
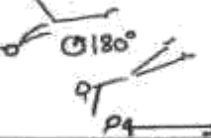
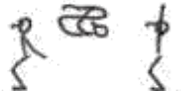
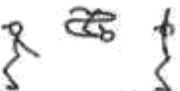



A	B	C	D	E	F	G	H
Tuck jump to push up	Tuck jump, then 180° turn to push up	Straddle pike jump to push up	Tuck jump, then 360° turn to push up	Straddle pike jump then 180° turn to push up	180° turn, then straddle pike jump, then 180° turn to push up	360° turn, then straddle pike jump to push up	180° turn, then straddle pike jump to Wenson
			180° turn, then straddle pike jump to push up				
			Split jump to push up	180° turn, then split jump to push up	Split Jump, then 180° turn to push up	180° turn, then split jump, then 180° turn to push up	180° turn, then straddle pike jump, then 180° turn to Wenson
			Pike jump to push up	180° turn Pike jump to push up	¼ turn split leap with leg switch to push up	Entrelace to push up	Split leap with a turn, with leg switch, to push up
	Jump from sagittal scale, to push up		Gainer 180° twist		180° turn Pike jump, then 180° turn to push up	Gainer 540° twist to push up	Tamaro to Wenson
					Tamaro		
		Cossack jump to push up	Cossack jump 180° turn to push up	180° turn Cossack jump 180° turn to push up			

## I. Acrobatic elements




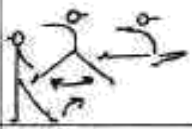
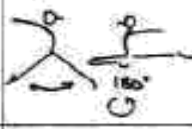








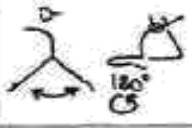

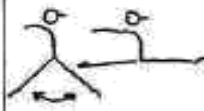


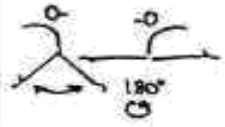
A	B	C	D	E	F	G	H
<p>Forward or backward roll</p> 						<p>Handstand on 1 hand, legs are in stag leap position</p> 	
	<p>Handstand</p> 		<p>Jump into handstand</p> 		<p>with a half turn</p> <p>180°</p> 		<p>through a turn</p> <p>360°</p> 
	<p>180° turn in handstand</p> <p>180°</p> 	<p>360° turn in handstand</p> <p>360°</p> 	<p>540° turn in handstand</p> <p>540°</p> 	<p>720° turn in handstand</p> <p>720°</p> 			
<p>Front walkover with flying phase</p> 	<p>Föder (handspring)</p> 	<p>Danish föder</p> 					


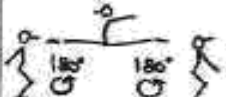





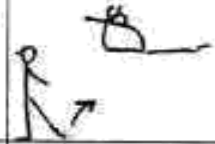
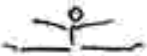

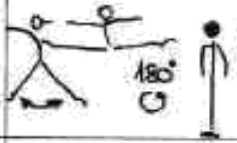
A	B	C	D	E	F	G	H
	Front or back walkover 		Forverc 	from a step 	without stepping 		Forverc from 360° Illusion 
	Rundel "B" 			without hand "E" 			
		Flic-flac with opened legs 	Flic-flac 	Auerbach Flic-flac 			
Cartwheel (with a half turn) "A" 		Araber 	from a step 	without stepping 		Araber from 360° Illusion 	

A	B	C	D	E	F	G	H
			Araber with leg changing 	from a step 	without a stepping 		
Cartwheel (in frontal plane) "A" 				Salto sideward 			
			Somersault backward into push up 	Salto backward (Pike) into push up 	Forever with 180° turn into push up 		
				Somersault backward (in row) 	from standing 	from one leg 	

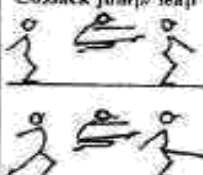



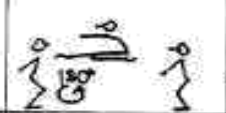
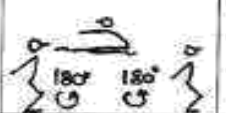

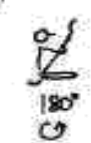

A	B	C	D	E	F	G	H
				Salto backward stretched with opened legs ( in row)	from standing	from one leg	
					Salto backward ( Pike) in row	from standing	from one leg
					Somersault forward ( in row)	from standing	from one leg
						Mostepanova	Salto backward stretched (in row)





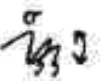



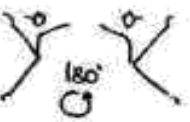
#### IV. High gymnastic and aerobic jumps/leaps




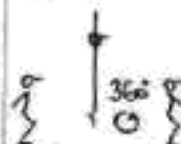
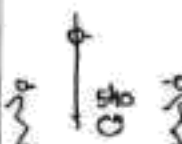
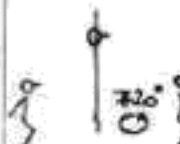

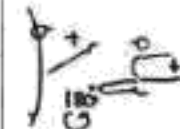
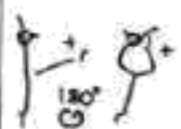

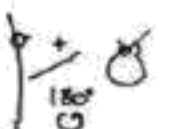

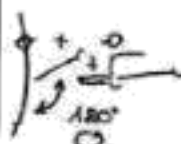
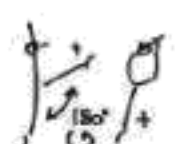
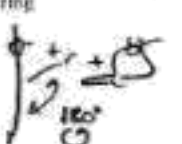
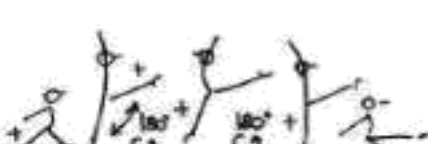
A	B	C	D	E	F	G	H
	Stag leap 	with leg switch 	with a turn 	with a turn with leg switch 	With leg switch with 180° turn 		
				Stag leap with back bend of the trunk 	with leg switch 	with a turn 	With a turn and leg switch 
			Stag leap with ring 	with leg switch 	with a turn 	With a turn and leg switch 	With leg switch, 180° turn 
		Split leap 	with leg switch 	with a turn 	with a turn, with leg switch 	with leg switch, 180° turn 	




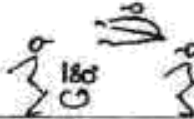

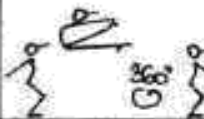
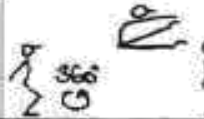
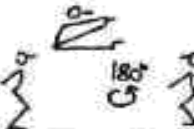

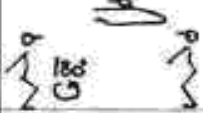
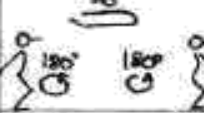
A	B	C	D	E	F	G	H
					180° turn, split jump 		180° turn, split position, 180° turn 
					Split leap with deep trunk bending 	with leg switch 	with a turn 
					Split leap with ring and deep trunk bending 	with leg switch 	with a turn 
			Side split leap 	with leg switch 			with leg switch and 180° turn 



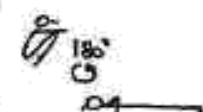

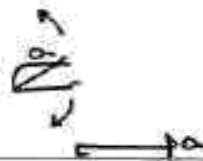
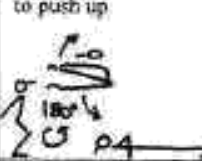
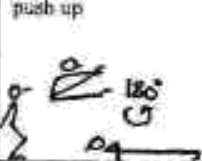
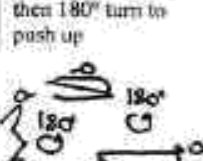
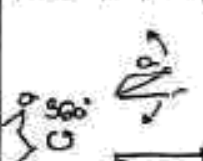


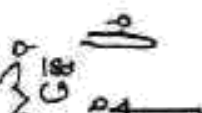
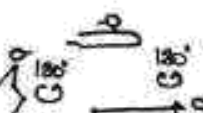



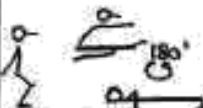
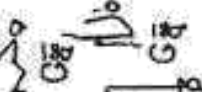

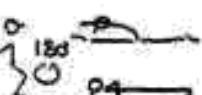
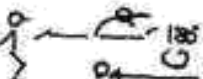


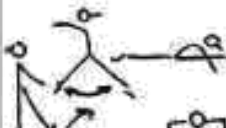

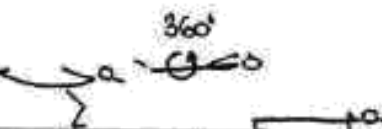
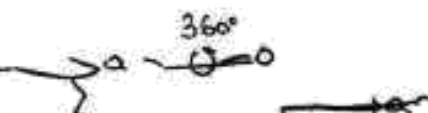
A	B	C	D	E	F	G	H
	<p>Cossack jump/ leap</p> 	<p>Cossack leap with leg changing</p> 					
		<p>Cossack jump and leap with 180° turn</p> 	<p>and 360° turn</p> 				
		<p>180° turn and Cossack jump</p> 	<p>180° turn and Cossack jump and 180° turn</p> 				
		<p>Cossack leap, leg high up with help</p> 	<p>with help, with 180° turn</p> 	<p>With help, with 360° turn</p> 			

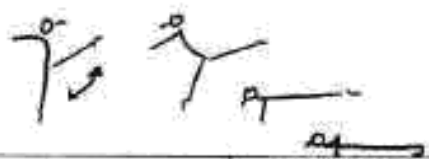
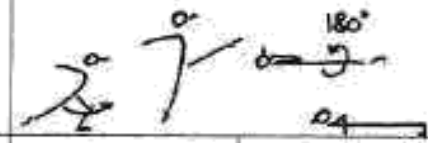
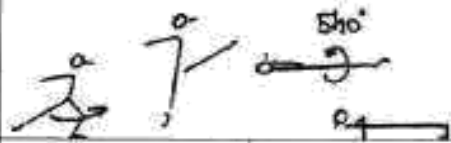
A	B	C	D	E	F	G	H
			Cossack leap, leg high up 	with 180° turn 			
Ring leap 			Ring jump 				
Cat leap 	with 360° turn 						
Scissors leap 	legs until head 			with 180° turn 			

A	B	C	D	E	F	G	H
<b>Tuck jump</b> 	<b>with 180° turn</b> 	<b>with 360° turn</b> 					
<b>Vertical jump with 360° turn</b> 	<b>with 540° turn</b> 	<b>with 720° turn</b> 					
	<b>Fouette</b> 	<b>with stag leap</b> 	<b>with ring</b> 	<b>with stag leap with ring</b> 	<b>both leg with ring</b> 		
		<b>Enfilade</b> 	<b>with stag leap</b> 	<b>with ring</b> 	<b>with stag leap with ring</b> 	<b>with 360° turn (G)</b> 	








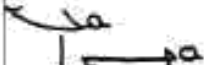
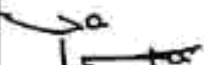


A	B	C	D	E	F	G	H
				Butterfly (E)		Full turn Butterfly leap "Thong Fei" (G)	
							
		Straddle pike jump 	180° turn, then straddle pike jump 	180° turn, then straddle pike jump then 180° turn 	Straddle pike jump then 360° turn 	360° turn, then straddle pike jump 	
			Straddle pike jump, then 180° turn 				
			Pike jump 	180° turn, then Pike jump 	180° turn, Pike jump, then 180° turn 		

A	B	C	D	E	F	G	H
				Pike jump, then 180° turn 			
Tuck jump to push up 	Tuck jump, then 180° turn to push up 		Tuck jump, then 360° turn to push up 				
		Straddle pike jump to push up 	180° turn, then straddle pike jump to push up 	Straddle pike jump then 180° turn to push up 	180° turn, then straddle pike jump, then 180° turn to push up 	360° turn, then straddle pike jump to push up 	180° turn, then straddle pike jump to Wenson 
			Pike jump to push up 	180° turn Pike jump to push up 	180° turn Pike jump, then 180° turn to push up 		

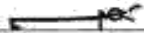









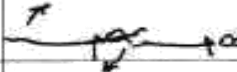
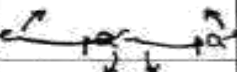
A	B	C	D	E	F	G	H
		<p>Cossack jump to push up</p> 	<p>Cossack jump 180° turn to push up</p> 	<p>180° turn Cossack jump 180° turn to push up</p> 			
			<p>Split jump to push up</p> 	<p>180° turn, then split jump to push up</p> 	<p>Split Jump, then 180° turn to push up</p> 	<p>180° turn, then split jump, then 180° turn to push up</p> 	
					<p>¼ turn split leap with leg switch to push up</p> 		<p>Split leap with a turn, with leg switch, to push up</p> 
	<p>Jump from sagittal scale, to push up (B)</p> 			<p>Tamara (F)</p> 		<p>Tamara to Wenson (H)</p> 	

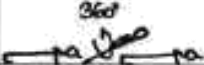


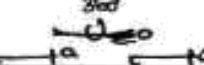











A	B	C	D	E	F	G	H
						<p>Entrelace to push up (G)</p> 	
			<p>Gainer 180° twist (D)</p> 			<p>Gainer 540° twist to push up (G)</p> 	

















## II. Power elements







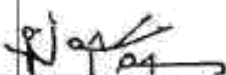


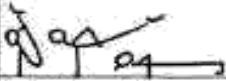

A	B	C	D	E	F	G	H
<p>Push up</p> 			<p>One arm push up</p> 		<p>One arm one leg push up</p> 	<p>Handstand, legs are in stag leap position, push up</p> 	
		<p>Hinge push up</p> 		<p>One arm hinge push up</p> 		<p>One arm one leg hinge push up</p> 	
<p>From sagittal scale leaning into push up</p> 	<p>From sagittal scale leaning into Wenson</p> 						
	<p>From standing leaning into push up</p> 	<p>Full twist from standing into push up</p> 					

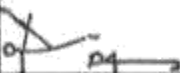





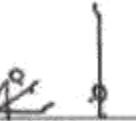
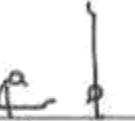





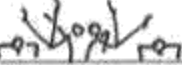
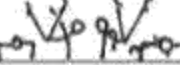


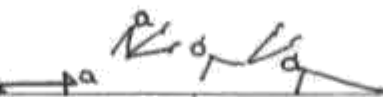
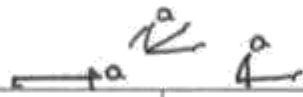
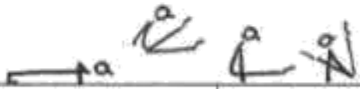
A	B	C	D	E	F	G	H
	Wenson 						
		From standing leaning forward to Wenson 	Full twist from standing to Wenson 	back leg in the air 			
	Lifted Wenson (static) 		Lifted Wenson push up 			Free support lifted Wenson hinge push up 	
	Double Wenson 	Wenson hinge push up 	Lifted Wenson hinge push up (back leg to side) 			Wenson with leg changing to the other side Wenson 	Wenson with leg changing to the other side Wenson and back 

A	B	C	D	E	F	G	H
			Push up, full twist to push up	to Wenson	to lifted Wenson	airborne to push up	airborne to Wenson
							
	Full support straddle lever	One arm full support straddle lever	One arm full support straddle lever with half turn	One arm full support straddle lever with full turn			
							
		Full support lever	One arm full support lever			One arm full support lever, legs are in split position	
							
			From straddle seat, leg closing to full support lever	Full support lever, legs are in stag leap position		One arm full support lever (ankle catch with opposite hand)	
							















A	B	C	D	E	F	G	H
Straddle support	with 180° turn	with 360° turn	with 540° turn				
							
	L- support	with 180° turn	with 360° turn	with 540° turn			
							
		Straddle V- support		with 180° turn	with 360° turn	High straddle V- support ( Manna )	
							
			V-support		with 180° turn	with 360° turn	High V-support ( Manna )
							





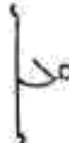

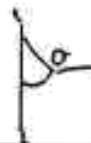






A	B	C	D	E	F	G	H
					Moldevan with 360° turn 		with 720° turn 
				Tic-Tac VL 	Tic-Tac II L 	Tic-Tac V= 	Tic-Tac II = 
					Straddle V- support , 1/2 turn to push up 	to Wenson 	to Wenson, back leg in the air 
						V-support with 1/2 turn to push up 	to Wenson 

A	B	C	D	E	F	G	H
		Capoeira to push up		to Wenson	to Wenson with lifted back leg		
							
	Lifting into handstand from straddle stand	from double Wenson	from closed stand	from straddle support	from L-support	From V-support	From high V-support
							
			from Wenson ( legs are on one arm) through straddle		from Wenson ( legs are on one arm) with closed legs		Straddle planche ( Infernal)
							
					Thomas -circle		to Wenson
							














A	B	C	D	E	F	G	H
				Straddle Cut			
							
					Straddle Cut to L-support		
							
						Straddle Cut to straddle V-support	
							




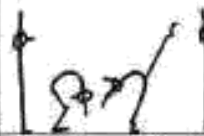
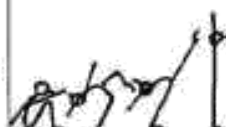

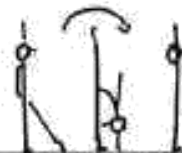

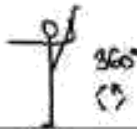
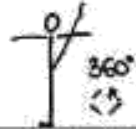
### III. Elements demonstrating flexibility

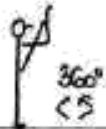




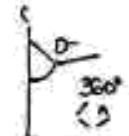


A	B	C	D	E	F	G	H
Split 		Leg lifting forward with help 	with help, on toe 	without help 	without help, on toe 		
					with body wave backward on sole 	with body wave backward on toe 	
Side split 	Leg lifting sideward with help 	with help, on toe 	without help 	without help, on toe 			
Sagittal scale 		on toe 					


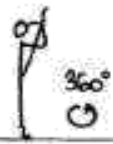


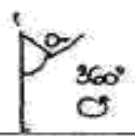
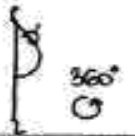
A	B	C	D	E	F	G	H
	Back split with support 		on toe 	Front scale with back split, trunk lifting in 45° on sole 	Front scale with back split, on sole 	on toe 	
			Front scale split with help 	with help, on toe 			
	Back ring with help 	with help on toe 		Back ring (heel at the head) with help 	with help, on toe 		
					Back split with help 	with help, on toe 	



A	B	C	D	E	F	G	H
			Side split with help 	with help, on toe 	without help 	without help, on toe 	
On knees back bend of the trunk 		Chest support 	with leg lifting from prone position 				
	Chest lifting with help 		Chest lifting 	with clasped hands 			
From squats full body wave into standing 	Full body wave backwards 	forwards 					

A	B	C	D	E	F	G	H
			Front split, back bend of the trunk	On high toe standing	From body wave forward, on sole	From body wave backward, on high toe standing	
							
				Front split starting from the floor	on toe		
							
		Illusion with palm support	without palm support				
							
		Side split with 360° slow turn		Side split without help, with 360° slow turn			
							

A	B	C	D	E	F	G	H
			Front split with 360° slow turn		Front split with out help. 360° slow turn		
							
						Back split, trunk bending forwards, 360° slow turn	Front scale with back split with 360° slow turn
							
			Back ring with help, 360° slow turn	Front scale split with 360° slow turn		Back ring with help (heel at head) 360° slow turn	Back split with 360° slow turn
							

A	B	C	D	E	F	G	H
			<p>360° pivot, leg lifting sideways</p> 				
				<p>360° pivot, leg lifting forwards</p> 			
				<p>360° pivot, back ring</p> 		<p>360° pivot, back ring (heel at head)</p> 	
					<p>360° pivot, front scale split</p> 		<p>360° pivot, back split</p> 



## **INFORMATION ABOUT THE FIT KID I. CLASS COMPETITION / evaluation of the competition in 2020-/**

### **AGE GROUP I-IX., SENIOR, BOY AND MAN- INDIVIDUAL ROUTINE:**

Duration of the routine: 90-105 sec.

If the musical back up is either shorter or longer (+, - 1 sec) than this time span, -1.0 point will be deducted (head judge) by the advice of the time keeping judge.

Two elements from each group of elements have to be and can be presented in the individual exercise, and in the group format as well. (2 acrobatic elements, 2 power elements, 2 flexibilities, 2 high gymnastic or aerobic jump or leap)

There is the possibility to perform 1 dynamic acrobatic row, which contains 2 dynamic acrobatic elements. (To perform the acrobatic row is not obligatory.)

If the routine contains less or more elements than described above, -0.5 points will be deducted from the content of routine score.

Repetition of element is prohibited (the deduction is -0.3 points per element)

In case of boys and men categories, instead of elements of flexibility, have to do 1 plus isolated acrobatic element and 1 plus isolated power element.

In relation with jumps and leaps, it is not obligatory to do gymnastic jump or leap. There is a possibility to do 2 aerobic jumps or leaps landing in push up.

The clothes of boys and men competitors must be tasty, and have to cover all critical part of the body.

Shorts should reach mid- thigh and the upper body has to be covered.

The value of elements: A-0,1; B-0,2; C-0,3; D-0,4; E-0,5; F-0,6; G-0,7; H-0,8 (points)

Have to check the direction of elements in the choreography, because the judges have to see clearly the execution of elements! (This is the condition of acceptance of elements.

### **Competitors can performance these values of elements in the individual routine:**

Age group I-II.: A-D

Age group III-IV.: A-E

Age group V-IX.: A-H

Senior: A-H

Boy "A" (I-II.) A-D

Boy "B" (III-IV.) A-E

Boy "C" (V-VI-VII.) A-H

Boy "D" (VIII-IX.) A-H

Men: A-H

The deduction is -0.5 points, if the choreography contains higher value element than describe above.

If the competitor presents two dynamic acrobatic elements, these have to be started in different directions. (forwards, backwards or sideways, or turns in the vertical axis / for example: turn in handstand/) Direction is defined on the basis of the starting direction of the shoulders.

In case of the dynamic acrobatic row, the second element has to follow the first one without break and without changing the plane.

If the acrobatic row starts in the forward direction, the first element cannot be started from standing position. This kind of acrobatic row has to start with a few (2-3...) running steps, or chasse.

Acrobatic rows started sideways or backwards can be started from standing position.

In case of power elements, competitors have to choose from two different groups.

The groups of power elements:

1. PUSH UPS
2. LEANING FROM SAGITTAL SCALE
3. WENSONS
4. FULL TURNS FROM PUSH UP
5. ELBOW LEVERS
6. STRADDLE SUPPORT, L- SUPPORT, STRADDLE V-SUPPORT, V-SUPPORT AND VARIATIONS OF THESE
7. HALF TURNS FROM STRADDLE V OR V- SUPPORTS
8. CAPOEIRA
9. LIFTING INTO HANDSTAND FROM DIFFERENT STARTING POSITIONS
10. INFERNAL
11. THOMAS CIRCLES
12. CUTS

Static poses should be held for two seconds

In case of elements that demonstrate flexibility of the body, if both elements are performed with high leg lifts (no matter if static or dynamic) the leg lifts have to be performed in two different directions. That kind of elements which are in connection with back flexibility on the floor form a separate group (For example there is no possibility to perform a chest support and a chest lifting in the I. class exercise). Also, the body waves form another separate group.

In case of aerobic or gymnastic jumps and leaps, one aerobic and one gymnastic jump and leap have to be presented.

(Aerobic jumps and leaps landing into push up; gymnastic jumps and leaps landing into standing.)

If the competitor is not keeping the rules regarding to the chosen of element, the second element would not be accepted. (Apart from, this there will not be other penalty.)

These rules, which are serving the purpose of variety and diversity, have reference to only the FIT KID individual I-IX. age group performances. THESE RULES ARE NOT REFERENCE FOR SENIOR AND MEN CATEGORIES.

The starting and finishing position of the elements are regulated by the rules. However, there is a possibility to the performer to continue the movement after the element without stopping, if the choreography requires it, or it keeps on to the next movement.

This is only an opportunity (not obligatory), which purposes that to help the implementation of the choreography without break.

It is possible to use elements which can be linked to acrobatics, but they are not in the table of elements. But it is not permitted in that case, if it is excessively used and effects the connection of dance elements. For excessive use of the acrobatics as a linked element will effect the artistic score, and it will be deducted by -1.0 point.

There is prohibited to use scenery. In case of using of scenery the deduction is -1.0 point (head judge)

Props which, due to their sizes, are easy to move by the hands can be used in maximum 20% of the length of the exercise. The competitor has to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.

Prohibited to use a prop to aid the execution of an element. (-1.0 point deduction by content of routine/ technical execution judges)

Prohibited to throw costumes or props. They must be placed on the floor or can be dropped, but **ONLY** in that case, if it would not bounce forward. (In case of using the costume or / and props too long or inappropriate, there will be a deduction of -0.5 points from the artistic effect score.)

Step out from the competition area:

If the competitor steps out from the stage with 1 or 2 legs (and one part of her /his body touches the floor outside of the stage / carpet), and at least more than half of the judges sign it to the head judge, the deduction is 0.2 points by the head judge in every case.

This rule is not valid in the case of Big Free Group.

In case of props using, the props may leave the stage area if it is not in use.

#### Technical execution:

Evaluation of the level of the moving coordination and perfection to the technique, used by the presentation of the elements and connecting movements.

#### MAIN ASPECTS OF THE CRITERIAS OF THE ARTISTIC EFFECT:

##### Choreography

The competitor may perform in 2 types of choreography. The choreography can build on a music style; in that case, it should show the typical dance steps and movements. Also, it can demonstrate a story or a feeling; where the gymnastics connection movements are telling that story or feeling.

It refers to the harmonious connections and coordination of movements.

The development of the choreography: impression of the choreography is completed, prologue, middle and final part.

#### Showmanship

It is an important criterion that the routine should be show-like. What does it mean? The competitor should win over the audience with her energy, zeal, skill, looks, facial expression and charisma.

Self-confidence in the competitor's movement, appearance and facial expression should exude confidence.

#### Harmonizing with the music

The mood of the music has to be expressed in the performance of the routine, the attire matches with the exhibited style. Tempo changes should be followed.

Momentary pauses, speeding up and slowing down, the dynamics of the movements should reflect the style of the music well.

A sound effect should have a matching response, a suitable facial expression or movement. The first move should start on the first beat of the music and the last one should coincide with the last beat. Provided a routine contains excerpts from two (or more) musical works, the competitor's movement should follow both styles and rhythms. The competitor's movement should be entirely harmonized with music.

#### Creativity

Each routine should be individualized and contain a wide variety of elements and an ingenious choreography. The choreography should fit the competitor's personality.

Successful use of props, hand accessories (props are used in order and they are connecting logically to the performance and the style) Using props are not obligatory, but if the competitor uses props, it has to be in connection with the theme or with the style of choreography.

Using of competition area and moving in 3 dimensions (logically structure of the exploitation of the area and space)

#### FINAL SCORES:

AGE GROUP I-IX. / SENIOR / MEN AND BOYS A, B, C, D:

#### Content of routine in different age groups:

I-II. / Boy "A": maximum 4.0 points

III-IV. / Boy "B": maximum 5.0 points

V-IX. / Senior/ Men / Boy "C" "D": maximum 8 .0 points

Technical execution: 0-10 points

Artistic effect: 0-10 points



## GROUP FORMAT / DUO, SMALL GROUP, BIG GROUP, BIG FREE GROUP/

### GENERAL INFORMATION:

DUO (2 PERSONS), SMALL GROUP (3-4 PERSONS), BIG GROUP (5-6 PERSONS)  
BIG FREE GROUP (7-15 PERSONS)

Duration of the group format: 120 sec.-135 sec.

Duration of the Big Free Group: 170 sec.-190 sec.

Members of the Group Format can wear costume. The clothing can be different in all categories.

There is prohibited to use scenery. In case of using of scenery, the deduction is -1.0 point by the head judge.

Props which, due to their sizes, are easy to move by the hands can be used in maximum 20% of the length of the exercise. The competitors (every member of the team who uses props) have to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.

Prohibited to use a prop to aid the execution of an element. (-1.0 point deduction by content of routine / technical execution judges)

Prohibited to throw costumes or props. They must be placed on the floor or can be dropped, but **ONLY** in that case, if it would not bounce forward. In case of using the costume or / and props too long or inappropriate, there will be a deduction of -0.5 points from the artistic effect score.

Competitors can perform these values of elements in the group format:

Age group I.: A-C

Age group II.: A-E

Age group III.: A-H

Big Free Group: A-E

The deduction is -0.5 points if the choreography contains higher value element than described above.

Two elements from each group of elements have to be and can be presented in the group format. (2 acrobatic elements, 2 power elements, 2 flexibilities, 2 high gymnastic or aerobic jumps or leaps)

There is the possibility to perform 1 dynamic acrobatic row which contains 2 dynamic acrobatic elements. (according by the execution of dynamic acrobatic row)

If the routine contains less or more elements than described above, -0.5 points will be deducted from the content of routine score.

Each member of the group format is required to perform the same elements, but it can be executed in the following ways:

- a) in the same time (at least 4 times)
- b) following each other in unison
- c) in different directions

2 elements from each group of elements have to be and can be presented, and about these, each member of the group format has to present the same elements at least 4 times at the same time

-0.5 points will be deducted, if the routine does not contain 4 elements at the same time.  
(Artistic effect judges)

An element is only acceptable if every member of the team performs the element at the same level (where the technical execution is a professional standard). The rules, which are serving the purpose of variety and diversity of the chosen elements of individual I-IX. age groups performances, have no reference to the group format.

### **BIG FREE GROUP:**

- Have to present one isolated element from each (4) group of elements (it is obligatory)
- Every group member has to do the same elements from the group of the elements and at least 2 elements have to be presented in the same time
- Value of elements up to E
- Possibility: to present maximum 2 acrobatic rows (one of the acrobatic row can contain 3 acrobatic elements. Not every member' of the group have to do the acrobatic row)
- There is a possibility to repeat all acrobatic elements, but only one more time.

It is possible to use elements which can be linked to acrobatics, but they are not in the table of elements. But it is not permitted in that case, if it is excessively used and effects the connection of dance elements. For excessive use of the acrobatics as a linked element will effect the artistic score and it will be deducted by -1.0 point.

The starting and finishing position of the elements are regulated by the rules. However, there is a possibility to the performer, to continue the movement after the element without stopping, if the choreography requires it, or it keeps on to the next movement.

This is only an opportunity (not obligatory), which purposes that to help the implementation of the choreography without break.

In case of the dynamic acrobatic row, the second element has to follow the first one without break and changing the plane.

If the acrobatic row starts in the forward direction, the first element cannot be started from standing position. This kind of acrobatic row has to start with a few (2-3...) running steps, or chasse.

Acrobatic rows started sideways or backwards can be started from standing position.

### Transformations:

By transformation, we mean the position of the group members in space changes, relative to one another. The exercise must include at least 5 transformations. (The Big free group exercise must include at least 8 transformations) Transformations may be executed with e.g. dance steps, turns, and acrobatic elements. Each time for the omitted transformation, -0.3 points will be deducted. -0.1 point will be deducted for each inaccurately executed transformation. (Artistic effect judges)

### Lifts:

The lift is when both legs and arms leave the ground with a partner's assistance.

The lift is regular, if the supporting partner, apart from the legs, is in contact with the ground through another part of the body (kneeling, sitting, lying etc.) or if standing, the lift should not be above shoulder height (this applies to the point where the competitors are in body contact with each other). The lift may last for 4-8 bars (dynamic lift). If lifts are static and last for longer than this -0.2 points will be deducted. During the exercise routine a maximum of 3 lifts may be executed. Further lifts will result in -0.3 points being deducted. Lifts are not compulsory in the exercise routine. (Technical judges)

The maximum number of the lifts in the Big Free Group are 5. There is a possibility to lift above head.

### INTERRUPTION OF THE ROUTINE:

If any team member interrupts the routine, then continues 2x8 bars later, each judge (artistic effect judges) shall deduct between 0.1-0.3 points each time when it happens.

If the interruption is longer than 2x8 beats, artistic effect judges shall deduct between 0.5-1.0 point.

### SCORE FOR CONTENT OF ROUTINE:

Age group I.: A-C maximum 3.0 points

Age group II.: A-E maximum 5.0 points

Age group III.: A-H maximum 8.0 points

Big Free Group: A-E maximum 4.5 points

### SCORE FOR TCHNIQUE: 0-10 points

### SCORE FOR TECHNIQUE IN BIG FREE GROUP: 0-3.5 points

### SCORE FOR ARTISTIC EFFECT: 0-10 points

### SCORE FOR ARTISTIC EFFECT IN BIG FREE GROUP: 0-12 points

TOTAL SCORE:


Age group I.:  $3+10+10=23$  points

Age group II.:  $5+10+10=25$  points

Age group III.:  $8+10+10= 28$  points

Big Free group:  $4.5+3.5+12= 20$  points

JUDGES GIVE POINTS WITH A PRECISION OF ONE DECIMAL.

 <u>DIVISION 2020-</u>	<u>FIT KID I. CLASS</u> <u>INDIVIDUAL</u>	<u>FIT KID I.CLASS</u> <u>GROUP FORMAT</u> Duo, Small group (3-4 persons) Big group (5-6 persons), Big Free Group (7-15 persons)
MUSIC	90-105 sec.	120-135 sec.                      Big Free Group: 170-190 sec.
<u>JUDGES. AND</u> <u>POINTS</u>	6, 8, 9 JUDGES Judges give points with a precision of one decimal AGE GROUP I-IX. / Senior/ Boys A, B, C, D / Men  <u>Content of routine in different age groups:</u> I-II. / Boy "A": maximum 4.0 points III-IV. / Boy "B": maximum 5.0 points V-IX. / Senior / Men / Boy "C" "D": maximum 8.0 points  <u>Technical execution:</u> 0-10 points <u>Artistic effect:</u> 0-10 points  <u>SCORING KEY:</u>  TECHNICAL EXECUTION / ARTISTIC EFFECT  0,0 - 1,9     unsatisfactory 1,0 - 3,9     poor 4,0 - 5,9     satisfactory 6,0 - 7,9     good 8,0 - 9,9     excellent 10             perfect  <u>TOTAL SCORE:</u> I-II. / Boy "A": maximum 24.0 points III-IV. / Boy "B": maximum 25.0 points V-IX. / Senior / Boy / Men "C" "D": maximum 28.0 points	6, 8, 9 JUDGES Judges give points with a precision of one decimal.  <u>Content of routine in different age groups:</u> I.: maximum 3.0 points II.: maximum 5.0 points III.: maximum 8.0 points  <u>Technical execution:</u> 0-10 points <u>Artistic effect:</u> 0-10 points  <u>Big Free Group:</u> Content of routine: maximum 4.5 points Technical execution: maximum 3.5 points Artistic effect: maximum 12.0 points  <u>SCORING KEY IN BIG FREE GROUP:</u>  Technical execution                      Artistic effect  0,0 - 1,5     unsatisfactory 0,0 - 2,2 1,6 - 3,0     poor                      2,3 - 4,5 3,1 - 4,5     satisfactory              4,6 - 6,8 4,6 - 6,0     good                        6,9 - 9,1 6,1 - 7,5     excellent                    9,2 - 11,4 7,6 - 8,0     perfect                        11,5 - 12

<p><u>ELEMENTS</u></p>	<p>Age group I-II.: A-D elements Age group III-IV.: A-E elements Age group V-IX.: A-H elements</p> <p>Senior: A-H elements Men: A-H elements</p> <p>Boy "A" (I-II.): A-D elements Boy "B" (III-IV.): A-E elements Boy "C" (V-VI-VII.): A-H elements Boy "D" (VIII-IX.): A-H elements</p> <p>The deduction is -0.5 points if the choreography contains higher value element than describe above.</p>	<p>Age group I.: A-C elements Age group II.: A-E elements Age group III.: A-H elements</p> <p>Big Free Group: value of elements up to "E"</p> <p>The deduction is -0.5 points if the choreography contains higher value element than describe above.</p>
<p><u>REQUIREMENTS</u></p>	<p>Two elements from each group of elements have to be and can be presented in the individual exercise. (2 acrobatic elements, 2 power elements, 2 flexibilities, 2 jumps or leaps (1high gymnastic jump or leap and 1aerobic jump or leap)</p> <p>There is the possibility to perform 1 dynamic acrobatic row, which contains 2 dynamic acrobatic elements. (To perform the acrobatic row is not obligatory.)</p> <p>In case of <u>boys and men categories</u>, instead of elements of flexibility, have to do plus 1 isolated acrobatic element and plus 1 isolated power element. In relation with jumps and leaps, it is not obligatory to do gymnastic jump or leap. There is a possibility to do 2 aerobic jumps or leaps landing in push up.</p> <p>The deduction is -0.5 points, if the choreography contains less/more or higher value element than describe above. Repetition of element: -0.3</p>	<p>Two elements from each group of elements have to be and can be presented in the group format. (2 acrobatic elements, 2 power elements, 2 flexibilities, 2 high gymnastic or aerobic jumps or leaps)</p> <p>There is the possibility to perform 1 dynamic acrobatic row, which contains 2 dynamic acrobatic elements. (To perform the acrobatic row is not obligatory.)</p> <p><u>Each member of the group format is required to perform the same elements (at least 4 times in the same time)</u></p> <p>The deduction is -0.5 points, if the choreography contains less/more or higher value element than describe above. Repetition of element: -0.3</p>

## ARTISTIC EFFECT

### 1. CHOREOGRAPHY: 4 POINTS

- the development of the choreography (prologue, main part, final part)
- originality, new idea / known things in new approach
- the choreography is in harmony with the age and individuality of the competitor, and with the level of the competitor's knowledge
- connection between the choreography, costume and music
- the difficulty level of dance steps, movements and elements
- continuity, which is provided by smooth and logical connection of elements

### 2. MUSIC USAGE: 3 POINTS

- the music must be built up (prologue, main part, final part)
- the choice of music should be appropriate
- dynamical and rhythm changes in the music (to avoid of monotony)
- moving on the music
- using the emphatic parts of the music in the choreography

### 3. EXPRESSION (showmanship): 2 POINTS

- the inner radiation; to show the personality and individuality
- to win the audience
- harmony between the music and the presentation
- elegance/ gracefulness

### 4. 3 D, USING OF AREA, USING OF PROPS: 1 POINT

- using of props (logical connection to the choreography)
- using of competition area (logically structured directions)
- moving in 3 dimensions (elements and movements on standing, on the floor and with flying phase)

If the interruption is no longer than 2x8 beats, the deduction is between 0.1-0.5 points per judge (artistic effect score)  
If the interruption is longer, the score of the routine: 0 point

## INTERRUPTION OF THE ROUTINE

### 1. EVALUATION OF THE CHOREOGRAPHY: 4 POINTS (6 points in Big Free Group)

- development of the choreography
- connection between the age group, music, style, costume
- take advantage of the number of the team members
- cooperation between the team members
- 4 elements in the same time (2 in Big Free Group)
- using of area, 3d, props

### 2. USING OF THE MUSIC, SYNCHRONISATION: 2 POINTS

- the music must be built up (prologue, main part, final part)
- moving together on the music
- following the dynamical and rhythm changes in the music
- the choice of music should be appropriate to the team members

### 3. EVALUATION OF THE EXPRESSION: 2 POINTS

- appropriate of the style of music, and the age of the team members
- commonality in the presentation
- expression

### 4. EVALUATION OF THE TRANSFORMATIONS: 1 POINT

- minimum 5 transformations (minimum 8 in the Big Free Group)
- logically transfer from one formation to the next formation
- variety and diversity in the different formations
- exact formations

### 5. EVALUATION OF THE COORDINATION OF MOVEMENT: 1 POINT

- technically unified, uniform technical execution of the choreography. If the interruption is no longer than 2x8 beats, the deduction is between 0.1-0.3 points per judge (artistic effect score) If the interruption is longer, the deduction is between 0.5-1.0 point by artistic effect judges

## CRITERIAS OF THE CHOSEN ELEMENTS

### ACROBATIC ELEMENTS:

If the competitor presents two dynamic acrobatic elements, these have to be started in different directions.

In case of the dynamic acrobatic row, the second element has to follow the first one without break and without changing the plane.

If the acrobatic row starts to forward direction, the first element cannot be started from standing position. This kind of acrobatic row has to start with a few (2-3...) running steps, or chasse.

Acrobatic rows started sideways or backwards can be started from standing position.

### POWER ELEMENTS:

In case of power elements, competitors have to choose from two different groups.

### FLEXIBILITIES:

In case of elements that demonstrate flexibility of the body, if both elements are performed with high leg lifts (no matter if static or dynamic) the leg lifts have to be performed in two different directions. That kind of elements which are in connection with back flexibility on the floor form a separate group. Also, the body waves form another separate group.

### JUMPS/LEAPS:

In case of aerobic or gymnastic jumps and leaps, one aerobic and one gymnastic jump and leap have to be presented.

(Aerobic jumps and leaps landing into push up; gymnastic jumps and leaps landing into standing.)

If the competitor is not keeping the rules regarding to the chosen elements, the second element would not be accepted. (Apart from this, there will not be other penalty.)

THE RULES, WHICH ARE SERVING THE PURPOSE OF VARIETY AND DIVERSITY OF THE CHOSEN ELEMENTS OF INDIVIDUAL I-IX. AGE GROUPS PERFORMANCES, HAVE NO REFERENCE TO THE GROUP FORMAT.

### EVALUATION OF THE TECHNICAL EXECUTION:

The technical execution (0-10 points) Big free group (8 points)

- evaluation of the execution of the elements in the exercise
- evaluation of the coordination of the movement
- evaluation of the lifts :(max 3; more -0.3); (4-8 beats; longer -0.2); (inaccurately -0.5)

In Big free group: max. 5 lifts, and there is a possibility to lift above head.

### BIG FREE GROUP:

- Have to present one isolated element from each (4) group of elements (it is obligatory)

- Every group member has to do the same elements from the group of the elements, and at least 2 elements have to be presented in the same time.

- Value of elements up to E

- Possibility: to present maximum 2 acrobatic rows (one of the acrobatic row can contain 3 acrobatic elements (Not every member' of the group have to do the acrobatic row)

- There is a possibility to repeat all acrobatic elements, but only one more time



	<p><u>These rules, which are serving the purpose of variety and diversity, have reference to only the FIT KID individual I-IX. AGE GROUPS performances. THESE RULES ARE NOT REFERENCE FOR SENIOR, BOY AND MEN CATEGORIES.</u></p> <p><u>The starting and finishing positions of the elements are regulated by the rules. However, there is a possibility to the performer, to continue the movement after the element without stopping, if the choreography requires it, or it keeps on to the next movement.</u></p> <p>This is only an opportunity, which purposes that to help the implementation of the choreography without break.</p>	<p><u>The starting and finishing positions of the elements are regulated by the rules. However, there is a possibility to the performer, to continue the movement after the element without stopping, if the choreography requires it, or it keeps on to the next movement.</u></p> <p>This is only an opportunity, which purposes that to help the implementation of the choreography without break.</p>
<b><u>PROPS</u></b>	<p>Props which, due to their sizes, are easy to move by the hands can be used in maximum 20% of the length of the exercise. The competitor has to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.</p> <p>Long or inappropriate use: -0.5 points (artistic effect)</p> <p>Prohibited to throw costumes or props. (otherwise: -0.5 points deduction from the artistic effect score)</p> <p>Prohibited to use a prop to aid the execution of an element. (-1.0 point by content of routine -technical execution judges)</p>	<p>Props which, due to their sizes, are easy to move by the hands can be used in maximum 20% of the length of the exercise. The competitors (every member of the team, who uses props) have to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.</p> <p>Long or inappropriate use: -0.5 points (artistic effect)</p> <p>Prohibited to throw costumes or props. (otherwise: -0.5 points deduction from the artistic effect score)</p> <p>Prohibited to use a prop to aid the execution of an element. (-1.0 point by content of routine -technical execution judges)</p>
<b><u>SCENERY</u></b>	<p>There is <u>prohibited to use scenery</u>. In case of using scenery, the deduction is -1.0 point by head judge.</p>	<p>There is <u>prohibited to use scenery</u>. In case of using scenery, the deduction is -1.0 point by head judge.</p>
<b><u>CLOTHING</u></b>	<p>According to the rules, (tasteful, the critical part of the body is covered)</p>	<p>Members of the Group Format can wear costume. The clothing can be different in all categories.</p>

<u>STEP OUT FROM THE COMPETITION AREA</u>	<p>If the competitor steps out from the stage with one or two legs (or one part of her/his body touches the floor outside of the stage / carpet) and at least more than half of the judges sign it to the head judge, the deduction is -0.2 points by the head judge in every case.</p> <p>In case of props using, the props may leave the stage area if it is not in use.</p>	<p>If the competitor steps out from the stage with one or two legs (or one part of her/his body touches the floor outside of the stage / carpet) and at least more than half of the judges sign it to the head judge, the deduction is -0.2 points by the head judge in every case.</p> <p>This rule is not valid in the case of Big Free Group!</p> <p>In case of props using, the props may leave the stage area or if it is not in use.</p>																								
<u>AGE GROUPS</u>	<table><tr><td>I.: 2013-2011</td><td>BOYS: A.: 2013-2010</td></tr><tr><td>II.: 2010</td><td>B.: 2009-2008</td></tr><tr><td>III.: 2009</td><td>C.: 2007-2005</td></tr><tr><td>IV. 2008</td><td>D.: 2004-2002</td></tr><tr><td>V.: 2007</td><td>MEN: 2001-</td></tr><tr><td>VI.: 2006</td><td></td></tr><tr><td>VII.: 2005</td><td></td></tr><tr><td>VIII.: 2004</td><td></td></tr><tr><td>IX.: 2003-2002</td><td></td></tr><tr><td>SENIOR: 2001-</td><td></td></tr></table>	I.: 2013-2011	BOYS: A.: 2013-2010	II.: 2010	B.: 2009-2008	III.: 2009	C.: 2007-2005	IV. 2008	D.: 2004-2002	V.: 2007	MEN: 2001-	VI.: 2006		VII.: 2005		VIII.: 2004		IX.: 2003-2002		SENIOR: 2001-		<table><tr><td>I. 2013-2009</td></tr><tr><td>II. 2008-2005</td></tr><tr><td>III. 2004-</td></tr><tr><td>Big Free Group: free age</td></tr></table>	I. 2013-2009	II. 2008-2005	III. 2004-	Big Free Group: free age
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## **INFORMATION ABOUT THE FIT KID II. CLASS COMPETITION / evaluation of the competition in 2020-/**

### **INDIVIDUAL ROUTINE II. CLASS "A " AND "B" CATEGORIES:**

Duration of the routine: 75-90 sec.

Two elements from each group of elements have to be and can be presented in the individual exercise. (2 acrobatic elements, 2 power elements, 2 flexibilities, 2 high gymnastic or aerobic jumps or leaps)

The acrobatic row is prohibited.

If the routine contains less or more elements than described above, -0.5 points will be deducted from the content of routine score.

Repetition of element is prohibited (the deduction is -0.3 points per element)

The value of elements: A-0,1; B-0,2; C-0,3; D-0,4 E-0.5 (points)

Have to check the direction of elements in the choreography, because the judges have to see clearly the execution of elements! (This is the condition of acceptance of elements.)

#### **"B" Category:**

In the age group I-II., the value of the chosen elements are A, B, and C, but from the C elements, only 2 can be presented. Which means that: maximum two C elements can be presented from the 4-element groups. ("D" elements are prohibited.)

In the age group III-IX., the value of the chosen elements are A, B, C, and D, but from the D elements, maximum 2 can be presented. (it is same as described above)

#### **"A" Category:**

In the age group I-II., the value of the chosen elements are A, B, C, and D, but from the C and D elements only 2-2 can be presented. Which means that: maximum two C and two D elements can be presented from the 4-element groups. ("E" elements are prohibited).

In the age group III-IX., the value of the chosen elements are A, B, C, D, and E elements, but from the D and E elements, maximum 2-2 can be presented. (it is same as described above)

The deduction is -0.5 points, if the choreography contains higher value element than described above.

**The starting and finishing position of the elements are regulated by the rules. However, there is a possibility to the performer, to continue the movement after the element without stopping, if the choreography requires it, or it keeps on to the next movement.**

This is only an opportunity (not obligatory), which purposes that to help the implementation of the choreography without break.

It is possible to use elements which can be linked to acrobatics, but they are not in the table of elements. But it is not permitted in that case, if it is excessively used and effects the

connection of dance elements. For excessive use of the acrobatics as a linked element will effect the artistic score, and it will be deducted by -1.0 point.

The technical execution of the elements of the fitness routine should be consistent with the branch of sport or genre of dance from where is barrowed.

Every other rule in connection with individual exercise follows the International Fit Kid rules.

There is prohibited to use scenery. In case of using of scenery the deduction is -1.0 point (head judge)

Props which, due to their sizes, are easy to move by the hands can be used in maximum 3x8 beats. The competitor has to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.

Step out from the competition area:

If the competitor steps out from the stage with 1 or 2 legs (and one part of her /his body touches the floor outside of the stage / carpet), and at least more than half of the judges sign it to the head judge, the deduction is 0.2 points by the head judge in every case.

In case of props using, the props may leave the stage area if it is not in use.

Prohibited to throw costumes or props. They must be placed on the floor or can be dropped, but **ONLY** in that case, if it would not bounce forward. (In case of using the costume or / and props too long or inappropriate, there will be a deduction of -0.5 points from the artistic effect score.)

#### POINTS OF TECHNICAL DEDUCTIONS:

- minor mistakes: -0.1 point for each mistake
- medium mistakes: -0.2 points for each mistakes
- major mistakes: -0.3 points for each mistakes
- fall: -0.5 points for each such a fall

## MAIN ASPECTS OF THE EVALUATION OF THE ARTISTIC EFFECT:

### Choreography

The competitor may perform in 2 types of choreography. The choreography can build on a music style; in that case, it should show the typical dance steps and movements. Also, it can demonstrate a story or a feeling; where the gymnastics connection movements are telling that story or feeling.

It refers to the harmonious connections and coordination of movements.

The development of the choreography: impression of the choreography is completed, prologue, middle and final part.

### Showmanship

It is an important criterion that the routine should be show-like. What does it mean? The competitor should win over the audience with her energy, zeal, skill, looks, facial expression and charisma.

Self-confidence in the competitor's movement, appearance and facial expression should exude confidence.

### Harmonizing with the music

The mood of the music has to be expressed in the performance of the routine, the attire matches with the exhibited style. Tempo changes should be followed.

Momentary pauses, speeding up and slowing down, the dynamics of the movements should reflect the style of the music well.

A sound effect should have a matching response, a suitable facial expression or movement. The first move should start on the first beat of the music and the last one should coincide with the last beat. Provided a routine contains excerpts from two (or more) musical works, the competitor's movement should follow both styles and rhythms. The competitor's movement should be entirely harmonized with music.

### Creativity

Each routine should be individualized and contain a wide variety of elements and an ingenious choreography. The choreography should fit the competitor's personality.

Successful use of props, hand accessories (props are used in order and they are connecting logically to the performance and the style) Using props are not obligatory, but if the competitor uses props, it has to be in connection with the theme or with the style of choreography.

Using of competition area and moving in 3 dimensions (logically structure of the exploitation of the area and space)

## TIME:

Duration of the routine: 75-90 sec. If the musical back up is either shorter or longer (+, - 1 sec) than this time span, -1.0 point will be deducted (head judge) by the advice of the time keeping judge.

## MUSIC:

The lyrics of the songs should not be indecent (the deduction is -0.5 points per judges).

You can use greater mix of musical extract, if the overall effect is not disturbing

## INTERRUPTION OF THE ROUTINE:

If the interruption is longer than 2x8 beats, the judges will have considered it as a failed round: 0 point

If it is no longer than 2x8 beats, the deduction shall range between 0.1-0.5 points per judge, depending on the length of the interruption (if the competitor would not leave the competition area)

The content of routine score:

“B” Category: Age Group: I.-II.: maximum 1.8 points (max. 6 B and 2 C elements)  
III-IX.: maximum 2.6 points (max. 6 C and 2 D elements)

“A” Category: Age Group: I.-II.: maximum 2.2 points (max. 4 B, 2 C and 2 D elements)  
III-IX.: maximum 3.0 points (max. 4 C, 2 D and 2 E elements)

Technical execution: 0-10 points

Artistic effect: 0-10 points

JUDGES GIVE POINTS WITH A PRECISION OF ONE DECIMAL.

GROUP FORMAT / DUO, SMALL GROUPS (3-4 persons) BIG GROUPS (5-6 persons)/

Duration of the routine: 75-90 sec.

One element from each group of elements has to be and can be presented in the group format. (1 acrobatic element, 1 power element, 1 flexibility, 1 high gymnastic or aerobic jump or leap)

The acrobatic row is prohibited.

-0.5 points will be deducted, if the routine contains less or more elements than described above.

Members of the Group Format can wear costume. The clothing can be different in all categories.

Competitors can perform these values of elements in the group format:

Age group I.: A, B

Age group II.: A, B, maximum 1 C

Age group III.: A, B, maximum 1 C and 1 D

The deduction is -0.5 point if the choreography contains higher value element than described above.

Each member of the group format is required to perform the same elements, but it can be executed in the following ways:

- a) in the same time (at least 2 times)
- b) following each other in unison
- c) in different directions

1 element from each group of elements has to be and can be presented, and about these each member of the group format has to present the same elements at least 2 times at the same time!

-0.5 points will be deducted, if the routine does not contain 2 elements at the same time. (Artistic effect score)

An element is only acceptable if every member of the team performs the element at the same level (where the technical execution is a professional standard)

Have to check the direction of elements in the choreography, because the judges have to see clearly the execution of elements! (This is the condition of acceptance of elements.)

The starting and finishing position of the elements are regulated by the rules. However, there is a possibility to the performer, to continue the movement after the element without stopping, if the choreography requires it, or it keeps on to the next movement.

This is only an opportunity (not obligatory), which purposes that to help the implementation of the choreography without break.

It is possible to use elements which can be linked to acrobatics, but they are not in the table of elements. But it is not permitted in that case, if it is excessively used and effects the connection of dance elements. For excessive use of the acrobatics as a linked element will effect the artistic score and it will be deducted by -1.0 point.

There is prohibited to use scenery. In case of using of scenery the deduction is -1.0 point (head judge)

Props which, due to their sizes, are easy to move by the hands can be used in maximum 3x8 beats. The competitors (every member of the team who uses props) have to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.

Prohibited to throw costumes or props. They must be placed on the floor or can be dropped, but ONLY in that case, if it would not bounce forward. (In case of using the costume or / and props too long or inappropriate, there will be a deduction of -0.5 points from the artistic effect score.)

Every other rule in connection with group format exercise follows the International Fit Kid rules.

#### Transformations:

By transformation we mean the position of the group members in space changes, relative to one another. The exercise must include at least 5 transformations. Transformations may be executed with e.g. dance steps, turns, and acrobatic elements. Each time for the omitted transformation, -0.3 points will be deducted. -0.1 point will be deducted for each inaccurately executed transformation. (Artistic effect judges)

#### Lifts:

The lift is when both legs and arms leave the ground with a partner's assistance.

The lift is regular, if the supporting partner, apart from the legs, is in contact with the ground through another part of the body (kneeling, sitting, lying etc.) or if standing, the lift should not be above shoulder height (this applies to the point where the competitors are in body contact with each other). The lift may last for 4-8 bars (dynamic lift). If lifts are static and last for longer than this, -0.2 points will be deducted. During the exercise routine a maximum of 3 lifts may be executed. Further lifts will result in -0.3 points being deducted. Lifts are not compulsory in the exercise routine. (Technical judges)

#### INTERRUPTION OF THE ROUTINE

If any team member interrupts the routine, then continues 2x8 bars later, each judge (artistic effect judges) shall deduct between 0.1-0.3 points each time when it happens.

If the interruption is longer than 2x8 beats, artistic effect judges shall deduct between 0.5-1.0 points.



### Scoring procedure:

#### The content of routine score

- Age group I.: 0.8 points
- Age group II.: 0.9 points
- Age group III.: 1.1 points

#### The technical execution score (0-10 points)

- evaluation of the execution of the elements in exercise
- evaluation of the coordination of movement
- evaluation of the lifts

#### The artistic effect score (0-10 points)

- evaluation of the choreography
- evaluation of the transformations (the exercise must include at least 5 transformations); -0.3 points will be deducted (each time) for the omitted transformation
- evaluation of the style of performance, showmanship
- evaluation of the appropriate music and synchronization
- evaluation of the coordination of movement

### SCORING KEY:

0,0 – 1,9	unsatisfactory
2,0 – 3,9	poor
4,0 – 5,9	satisfactory
6,0 – 7,9	good
8,0 – 9,9	excellent
10	perfect

JUDGES GIVE POINTS WITH A PRECISION OF ONE DECIMAL.



FIT KID II. CLASS  
INDIVIDUAL

FIT KID II. CLASS  
GROUP FORMAT

2020-

Fit Kid II. class / A cat.

Fit Kid II. class / B cat.

Duo, Small group (3-4 persons)  
Big group (5-6 persons)

MUSIC

75 - 90 sec.

75-90 sec.

75 - 90 sec.

JUDGES. AND  
POINTS

4-6 JUDGES

Judges give points with a precision of one decimal.

Content of routine:

I-II.: maximum 2.2 points

III-IX.: maximum 3.0 points

Technical execution: 0-10 points

Artistic effect: 0-10 points

SCORING KEY:

0,0 - 1,9      unsatisfactory

2,0 - 3,9      poor

4,0 - 5,9      satisfactory

6,0 - 7,9      good

8,0 - 9,9      excellent

10      perfect

4-6 JUDGES

Judges give points with a precision of one decimal.

Content of routine:

I-II.: maximum 1.8 points

III-IX.: maximum 2.6 points

Technical execution: 0-10 points

Artistic effect: 0-10 points

SCORING KEY:

0,0 - 1,9      unsatisfactory

2,0 - 3,9      poor

4,0 - 5,9      satisfactory

6,0 - 7,9      good

8,0 - 9,9      excellent

10      perfect

4-6 JUDGES

Judges give points with a precision of one decimal.

Content of routine:

I.: maximum 0,8 points

II.: maximum 0.9 points

III.: maximum 1.1 points

Technical execution: 0-10 points

Artistic effect: 0-10 points

SCORING KEY:

0,0 - 1,9      unsatisfactory

2,0 - 3,9      poor

4,0 - 5,9      satisfactory

6,0 - 7,9      good

8,0 - 9,9      excellent

10      perfect

<p><u>REQUIREMENTS</u></p>	<p>Two elements from each group of elements have to be and can be presented. (8 elements)</p> <p>The acrobatic row is prohibited.</p>	<p>Two elements from each group of elements have to be and can be presented. (8 elements)</p> <p>The acrobatic row is prohibited.</p>	<p>One element from each group of elements has to be and can be presented. (4 elements)</p> <p>The acrobatic row is prohibited.</p> <p><u>Each member of the group format is required to perform the same elements.</u></p> <p>Two elements have to be presented in the same time.</p>
<p><u>ELEMENTS</u></p>	<p>Age group I-II.: A, B, max. 2 C and 2D (max. 4 B, 2 C and 2 D elements)</p> <p>Age group III-IX.: A, B, C, max. 2D and 2E (max.4 C, 2 D and 2 E elements)</p>	<p>Age group I-II.: A, B, max. 2C (max. 6 B and 2 C elements)</p> <p>Age group III-IX.: A, B, C, max. 2D (max.6 C and 2 D elements)</p>	<p>Age group I: A, B (max.4 B elements)</p> <p>Age group II: A, B, max. 1C (max. 3 B and 1C elements)</p> <p>Age group III: A, B, max. 1C and 1 D (max. 2B, 1C and 1D elements)</p> <p><u>EVALUATION OF THE TECHNICAL EXECUTION: (0-10 points)</u></p>
<p><u>ARTISTIC EFFECT AND TECHNICAL EXECUTION</u></p>	<p><u>EVALUATION OF ARTISTIC EFFECT (A and B categories) (0-10 POINTS)</u></p> <ol style="list-style-type: none"> <li>1. <u>Choreography</u>: 4 points</li> <li>2. <u>Music usage</u>: 3 points</li> <li>3. <u>Expression / (showmanship)</u>: 2 points</li> <li>4. <u>3 D, using of area, using of props</u>: 1 point</li> </ol>	<p><u>TECHNICAL DEDUCTIONS (A and B categories):</u></p> <p><u>minor mistakes</u>: -0.1 point for each mistake</p> <p><u>medium mistakes</u>: -0.2 points for each mistakes</p> <p><u>major mistakes</u>: -0.3 points for each mistakes</p> <p><u>fall</u>: -0.5 points for each such a fall</p>	<p>-evaluation of the execution of the elements in the exercise</p> <p>-evaluation of the coordination of the movement</p> <p>-evaluation of the lifts :(max 3; more - 0.3); (4-8 bars- longer -0.2); (inaccurately -0.5)</p> <p><u>EVALUATION OF ARTISTIC EFFECT (0-10 points) .</u></p> <ol style="list-style-type: none"> <li>1. <u>Evaluation of the choreography</u>: 4 points</li> <li>2. <u>Using of the music, synchronisation</u>: 2 points</li> <li>3. <u>Evaluation of the expression</u>: 2 points</li> <li>4. <u>Evaluation of the transformations</u>: 1 point</li> <li>5. <u>Evaluation of the coordination of movement</u>: 1 point</li> </ol>

<u>DEDUCTIONS</u>	<p>The deduction is -0.5 points, if the choreography contains less/more or higher value element than describe above.</p> <p>Repetition of element: -0.3</p> <p><u>Interruption of the routine</u></p> <p>If the interruption is no longer than 2x8 beats, the deduction is between 0.1-0.5 points per judge (artistic effect judges)</p> <p>If the interruption is longer, the score of the routine: 0 point</p>	<p>The deduction is -0.5 points, if the choreography contains less/more or higher value element than describe above.</p> <p>Repetition of element: -0.3</p> <p><u>Interruption of the routine:</u></p> <p>If the interruption is no longer than 2x8 beats, the deduction is between 0.1-0.5 points per judge (artistic effect judges)</p> <p>If the interruption is longer, the score of the routine: 0 point</p>	<p>The deduction is -0.5 points, if the choreography contains less/more or higher value element than describe above.</p> <p>Repetition of element: -0.3</p> <p><u>Interruption of the routine:</u></p> <p>If any team member interrupts the routine, then continues 2x8 bars later, each judge (artistic effect judges) shall deduct between 0.1-0.3 points each time when it happens.</p> <p>If the interruption is longer than 2x8 beats, artistic effect judges shall deduct between 0.5-1,0 point</p>
<u>PROPS</u>	<p>Props which, due to their sizes, are easy to move by the hands can be used in maximum 3x8 beats.</p> <p>The competitor has to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.</p> <p>(otherwise: -0.5 points deduction from the artistic effect score)</p> <p>Prohibited to throw costumes or props.</p>	<p>Props which, due to their sizes, are easy to move by the hands can be used in maximum 3x8 beats.</p> <p>The competitor has to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.</p> <p>(otherwise: -0.5 points deduction from the artistic effect score)</p> <p>Prohibited to throw costumes or props</p>	<p>Props which, due to their sizes, are easy to move by the hands can be used in maximum 3x8 beats.</p> <p>The competitors (every member of the team who uses props) have to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.</p> <p>(otherwise: -0.5 points deduction from the artistic effect score)</p> <p>Prohibited to throw costumes or props.</p>

<u>SCENERY</u>	There is prohibited to use scenery. In case of using scenery, the deduction is - 1.0 point by head judge.	There is prohibited to use scenery. In case of using scenery, the deduction is - 1.0 point by head judge.	There is prohibited to use scenery. In case of using scenery, the deduction is -1.0 point by head judge.
<u>CLOTHING</u>	According the rules, (tasteful, the critical part of the body is covered)	According the rules, (tasteful, the critical part of the body is covered)	FREE CHOICE (tasteful, the critical part of the body is covered)
<u>STEP OUT FROM THE COMPETITION AREA</u>	<p>If the competitor steps out from the stage with one or two legs (or one part of her/his body touches the floor outside of the stage / carpet) and at least more than half of the judges sign it to the head judge, the deduction is -0.2 points by the head judge in every case.</p> <p>In case of props using, the props may leave the stage area if it is not in use.</p>	<p>If the competitor steps out from the stage with one or two legs (or one part of her/his body touches the floor outside of the stage / carpet) and at least more than half of the judges sign it to the head judge, the deduction is -0.2 points by the head judge in every case.</p> <p>In case of props using, the props may leave the stage area if it is not in use.</p>	<p>If the competitor steps out from the stage with one or two legs (or one part of her/his body touches the floor outside of the stage / carpet) and at least more than half of the judges sign it to the head judge, the deduction is -0.2 points by the head judge in every case.</p> <p>In case of props using, the props may leave the stage area if it is not in use.</p>
<u>AGE GROUPS</u>	<p>I.: 2014-2012 BOYS: A.: 2013-2010</p> <p>II.: 2011-2010      B.: 2009-2008</p> <p>III.: 2009              C.: 2007-2005</p> <p>IV. 2008              D.: 2004-2002</p> <p>V.: 2007              MEN: 2001-</p> <p>VI.: 2006</p> <p>VII.: 2005</p> <p>VIII.: 2004</p> <p>IX.: 2003-2002</p> <p>SENIOR: 2001-</p>	<p>I.: 2014-2012 BOYS: A.: 2013-2010</p> <p>II.: 2011-2010      B.: 2009-2008</p> <p>III.: 2009              C.: 2007-2005</p> <p>IV. 2008              D.: 2004-2002</p> <p>V.: 2007              MEN: 2001-</p> <p>VI.: 2006</p> <p>VII.: 2005</p> <p>VIII.: 2004</p> <p>IX.: 2003-2002</p> <p>SENIOR: 2001-</p>	<p>I.      2014-2009</p> <p>II.     2008-2005</p> <p>III.    2004-</p>



**INFORMATION ABOUT THE FIT KID III.**  
**CLASS (DANCE) COMPETITION**  
**/ evaluation of the competition in 2020-/**

**INDIVIDUAL ROUTINE III. CLASS "A " and "B" CATEGORIES:**

**“B” Category:**

One element from each group of elements has to be and can be presented in the individual exercise. (1 acrobatic element, 1 power element, 1 flexibility, 1 high gymnastic or aerobic jump or leap)

Number of the elements: 4

The acrobatic row is prohibited.

Have to check the direction of elements in the choreography, because the judges have to see clearly the execution of elements! (This is the condition of acceptance of elements.)

The value of elements: A-B

**“A” Category:**

One element from each group of elements has to be and can be presented in the individual exercise. (1 acrobatic element, 1 power element, 1 flexibility, 1 high gymnastic or aerobic jump or leap), and 2 free choices from 2 different group of elements.

Number of the elements: 6

The acrobatic row is prohibited.

Have to check the direction of elements in the choreography, because the judges have to see clearly the execution of elements! (This is the condition of acceptance of elements.)

The value of elements: A-B-C-D

In the age group I-II., the value of the chosen elements are A, B, and C, but from the C elements, maximum 1 can be presented. (max: 5B and 1C elements)

In the age group III-IX., the value of the chosen elements are A, B, C, and D, but from the C elements maximum 2, and from the D elements maximum 1, can be presented. (max.: 3B, 2C and 1 D elements)

-0.5 points will be deducted, if the choreography contains higher value element than described above.

-0.5 points will be deducted, if the routine contains less or more elements than described above.

Repetition of element is prohibited (the deduction is -0.3 points per element)

The starting and finishing position of the elements are regulated by the rules. However, there is a possibility to the performer, to continue the movement after the element without stopping, if the choreography requires it, or it keeps on to the next movement.

This is only an opportunity (not obligatory), which purposes that to help the implementation of the choreography without break.

It is possible to use elements which can be linked to acrobatics, but they are not in the table of elements. But it is not permitted in that case, if it is excessively used and effects the connection of dance elements. For excessive use of the acrobatics as a linked element will effect the artistic score, and it will be deducted by -1.0 point.

The technical execution of the elements of the fitness routine should be consistent with the branch of sport or genre of dance from where is barrowed.

Every other rule in connection with individual exercise follows the International Fit Kid rules.

#### TIME:

Duration of the routine:

“B” Category: 60 sec. (+ / - 2 sec.)

“A” Category: 65-75 sec.

If the musical back up is either shorter or longer (+, - 1 sec) than this time span, -1.0 point will be deducted (head judge) by the advice of the time keeping judge.

There is prohibited to use scenery. In case of using of scenery the deduction is -1.0 point (head judge)

Props which, due to their sizes, are easy to move by the hands can be used in maximum 3x8 beats. The competitor has to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.

Prohibited to throw costumes or props. They must be placed on the floor or can be dropped, but ONLY in that case, if it would not bounce forward. (In case of using the costume or / and props too long or inappropriate, there will be a deduction of -0.5 points from the artistic effect score.)

Step out from the competition area:

If the competitor steps out from the stage with 1 or 2 legs (and one part of her /his body touches the floor outside of the stage / carpet), and at least more than half of the judges sign it to the head judge, the deduction is 0.2 points by the head judge in every case.

This rule is not valid in the case of Big Free Group.

In case of props using, the props may leave the stage area if it is not in use.

#### POINTS OF TECHNICAL DEDUCTIONS:

- minor mistakes: -0.1 point for each mistake
- medium mistakes: -0.2 points for each mistakes
- major mistakes: -0.3 points for each mistakes
- fall: -0.5 points for each such a fall

## MAIN ASPECTS OF THE EVALUATION OF ARTISTIC EFFECT:

### Choreography

The competitor may perform in 2 types of choreography. The choreography can build on a music style; in that case, it should show the typical dance steps and movements. Also, it can demonstrate a story or a feeling; where the gymnastics connection movements are telling that story or feeling.

It refers to the harmonious connections and coordination of movements.

The development of the choreography: impression of the choreography is completed, prologue, middle and final part.

### Showmanship

It is an important criterion that the routine should be show-like. What does it mean? The competitor should win over the audience with her energy, zeal, skill, looks, facial expression and charisma.

Self-confidence in the competitor's movement, appearance and facial expression should exude confidence.

### Harmonizing with the music

The mood of the music has to be expressed in the performance of the routine, the attire matches with the exhibited style. Tempo changes should be followed.

Momentary pauses, speeding up and slowing down, the dynamics of the movements should reflect the style of the music well.

A sound effect should have a matching response, a suitable facial expression or movement. The first move should start on the first beat of the music and the last one should coincide with the last beat. Provided a routine contains excerpts from two (or more) musical works, the competitor's movement should follow both styles and rhythms. The competitor's movement should be entirely harmonized with music.

### Creativity

Each routine should be individualized and contain a wide variety of elements and an ingenious choreography. The choreography should fit the competitor's personality.

Successful use of props, hand accessories (props are used in order and they are connecting logically to the performance and the style) Using props are not obligatory, but if the competitor uses props, it has to be in connection with the theme or with the style of choreography.

Using of competition area and moving in 3 dimensions (logically structure of the exploitation of the area and space)

## MUSIC:

The lyrics of the songs should not be indecent (the deduction is -0,5 points per judges).

You can use greater mix of musical extract, if the overall effect is not disturbing

## INTERRUPTION OF THE ROUTINE:

If the interruption is longer than 2x8 beats, the judges will have considered it as a failed round: 0 point

If it is no longer than 2x8 beats, the deduction shall range between 0.1-0.5 points per judge, depending on the length of the interruption (if the competitor would not leave the competition area)



Scoring procedure:

The content of routine:

“A” Category:

I-II.: max. 1.3 points

III-IX.: max. 1.6 points

“B” Category:

I-IX.: max. 0.8 points

The technical execution score:

“A” and “B” Categories: 10 points

The artistic effect score:

“A” and “B” Categories: 10 points

JUDGES GIVE POINTS WITH A PRECISION OF ONE DECIMAL.

SCORING KEY:

0,0 – 1,9	unsatisfactory
2,0 – 3,9	poor
4,0 – 5,9	satisfactory
6,0 – 7,9	good
8,0 – 9,9	excellent
10,0	perfect

### SCORING PROCEDURE III. CLASS:

#### INDIVIDUAL:

In the event, if there are 4 judges in the judge's panel 4 judges give Content of routine-technical effect score and Artistic effect score, too.

Here too the lowest and highest scores are taken out (separately counting the Content of routine/ Technical execution and Artistic effect score for each competitor and the remaining four scores are added up and divided into 2. The competitor who gets the highest score is the winner.

In the event, if there are 5 judges in the judges' panel, 5 judges give Content of routine-Technical execution score and Artistic effect score, too.

In this case the 2 lowest and the 2 highest scores are dropped, (separately counting in the Content of routine/ Technical execution, and in Artistic effect score) for each competitor, and the remaining score is the final score.

When the Content of routine-technical execution score and Artistic effect score are added up, who gets the highest score, she/he is the winner.

In the event, if there are 6 judges in the judge's panel 3 judges give Content of routine-technical execution score and 3 judges give Artistic effect score.

In this case from the 3 score the highest and the lowest scores are taken out for each competitor and the remaining score will be the final score. When the content of routine-technical execution score and Artistic effect score are added up who gets the highest score is the winner

#### GROUP FORMAT

In the event, if there are 4 judges in the judges' panel 4 judges give score (maximum 10 points).


The lowest and the highest scores are dropped, for each group, and the remaining score is the final score. Who gets the highest score, is the winner group.

In the event, if there are 5 judges in the judges' panel, 5 judges give score (maximum 10 points).

In this case the 2 lowest and the 2 highest scores are dropped, for each group, and the remaining score is the final score. Who gets the highest score, is the winner group.

In the event, if there are 6 judges in the judges' panel, 6 judges give score (maximum 10 points).

In this case the 2 lowest and the 2 highest scores are dropped, for each group, and the remaining two scores are added up and divided into 2 and the remaining score is the final score. Who gets the highest score is the winner group.

	FIT KID <u>III. CLASS (DANCE)</u> <u>INDIVIDUAL</u>		FIT KID DANCE SHOW (4-{ members})
2020-	Fit Kid III. class / A cat.	Fit Kid III. class / B cat.	
MUSIC	65-75 sec.	60 sec. (+ - 2 sec)	60-75 sec.
<u>JUDGES. AND POINTS</u>	4-6 JUDGES  Judges give points with a precision of one decimal.  <u>Content of routine:</u>  I-II.: max. 1.3 points III-IX.: max. 1.6 points  <u>Technical execution:</u> 0-10 points <u>Artistic effect:</u> 0-10 points	4-6 JUDGES  Judges give points with a precision of one decimal.  <u>Content of routine:</u>  I-IX.: max. 0.8 points  <u>Technical execution:</u> 0-10 points <u>Artistic effect:</u> 0-10 points	4-6 JUDGES (0-10p.)  Judges give points with a precision of one decimal.
<u>SCORING KEY</u>	<u>SCORING KEY:</u>  0,0 - 1,9      unsatisfactory 2,0 - 3,9      poor 4,0 - 5,9      satisfactory 6,0 - 7,9      good 8,0 - 9,9      excellent 10              perfect	<u>SCORING KEY:</u>  0,0 - 1,9      unsatisfactory 2,0 - 3,9      poor 4,0 - 5,9      satisfactory 6,0 - 7,9      good 8,0 - 9,9      excellent 10              perfect	<u>SCORING KEY:</u>  0,0 - 1,9      unsatisfactory 2,0 - 3,9      poor 4,0 - 5,9      satisfactory 6,0 - 7,9      good 8,0 - 9,9      excellent 10              perfect

<u>REQUIREMENTS</u>	<p>One element from each group of elements has to be and can be presented in the individual exercise. (1 acrobatic element, 1 power element, 1 flexibility, 1 high gymnastic or aerobic jump or leap), and 2 free choices from 2 different group of elements.</p> <p>The acrobatic row is prohibited.</p>	<p>One element from each group of elements has to be and can be presented in the individual exercise. (1 acrobatic element, 1 power element, 1 flexibility, 1 high gymnastic or aerobic jump or leap)</p> <p>The acrobatic row is prohibited.</p>	<p>It is allowed to present 2 elements (A or B) from 2 different groups of elements, but it is NOT OBLIGATORY.</p> <p>The acrobatic row is prohibited.</p>
<u>ELEMENTS</u>	<p>Age group I.-II.: A, B, 1C (max. 5B and 1C elements)</p> <p>Age group III.-IX.: A, B, max. 2C and 1D (max. 3B, 2C and 1D elements)</p> <p>Number of the elements: 6</p>	<p>Age group I.-IX.: 4 A or B elements (max. 4B elements)</p> <p>Number of the elements: 4</p>	<p>Maximum 2 A or B elements (not obligatory !!!!)</p>
<u>DEDUCTIONS</u>	<p>The deduction is -0.5 points, if the choreography contains less/more or higher value element than describe above.</p> <p>Repetition of element: -0.3</p> <p><u>Interruption of the routine</u></p> <p>If the interruption is no longer than 2x8 beats, the deduction is between 0.1-0.5 points per judge (artistic effect score)</p> <p>If the interruption is longer, the score of the routine: 0 point</p>	<p>The deduction is -0.5 points, if the choreography contains less/more or higher value element than describe above.</p> <p>Repetition of element: -0.3</p> <p><u>Interruption of the routine</u></p> <p>If the interruption is no longer than 2x8 beats, the deduction is between 0.1-0.5 points per judge (artistic effect score)</p> <p>If the interruption is longer, the score of the routine: 0 point</p>	<p>The deduction is -0.5 points, if the choreography contains less/more or higher value element than describe above.</p> <p>Repetition of element: -0.3</p> <p><u>Interruption of the routine</u></p> <p>If the interruption is no longer than 2x8 beats, the deduction is between 0.1-0.3 points per judge</p> <p>If the interruption is longer, the deduction is between 0.5-1.0 point per judge</p>

<p><b>ARTISTIC EFFECT AND TECHNICAL EXECUTION</b></p>	<p><u>EVALUATION OF ARTISTIC EFFECT (A and B categories) (0-10 POINTS)</u></p> <ol style="list-style-type: none"> <li>1. <u>Choreography</u>: 4 points</li> <li>2. <u>Music usage</u>: 3 points</li> <li>3. <u>Expression / (showmanship)</u>: 2 points</li> <li>4. <u>3 D, using of area, using of props</u>: 1 point</li> </ol> <p>For excessive use of the acrobatics as a linked element will effect the artistic score, and it will be deducted by -1.0 point.</p>	<p><u>TECHNICAL DEDUCTIONS (A and B categories):</u></p> <p><u>minor mistakes</u>: -0.1 point for each mistake</p> <p><u>medium mistakes</u>: -0.2 points for each mistakes</p> <p><u>major mistakes</u>: -0.3 points for each mistakes</p> <p><u>fall</u>: -0.5 points for each such a fall</p> <p>For excessive use of the acrobatics as a linked element will effect the artistic score, and it will be deducted by -1.0 point.</p>	<p>For excessive use of the acrobatics as a linked element will effect the artistic score, and it will be deducted by -1.0 point.</p>
<p><b>PROPS</b></p>	<p>Props which, due to their sizes, are easy to move by the hands can be used in maximum 3x8 beats.</p> <p>The competitor has to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.</p> <p>(otherwise: -0.5 points deduction from the artistic effect score)</p> <p>Prohibited to throw costumes or props.</p>	<p>Props which, due to their sizes, are easy to move by the hands can be used in maximum 3x8 beats.</p> <p>The competitor has to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.</p> <p>(otherwise: -0.5 points deduction from the artistic effect score)</p> <p>Prohibited to throw costumes or props.</p>	<p>Props which, due to their sizes, are easy to move by the hands can be used in maximum 3x8 beats.</p> <p>The competitors (every member of the team who uses props) have to use the props continuously, at least once min. 1x8 beats above the floor. The number of props is not regulated.</p> <p>(otherwise: -0.5 points deduction from the artistic effect score)</p> <p>Prohibited to throw costumes or props.</p>

<u>STEP OUT FROM THE COMPETITION AREA</u>	<p>If the competitor steps out from the stage with one or two legs (or one part of her/his body touches the floor outside of the stage / carpet) and at least more than half of the judges sign it to the head judge, the deduction is -0.2 points by the head judge in every case.</p> <p>In case of props using, the props may leave the stage area if it is not in use.</p>	<p>If the competitor steps out from the stage with one or two legs (or one part of her/his body touches the floor outside of the stage / carpet) and at least more than half of the judges sign it to the head judge, the deduction is -0.2 points by the head judge in every case.</p> <p>In case of props using, the props may leave the stage area if it is not in use.</p>	<p>If the competitor steps out from the stage with one or two legs (or one part of her/his body touches the floor outside of the stage / carpet) and at least more than half of the judges sign it to the head judge, the deduction is -0.2 points by the head judge in every case.</p> <p>In case of props using, the props may leave the stage area if it is not in use.</p>
<u>SCENERY</u>	There is <del>prohibited to use scenery</del> . In case of using scenery, the deduction is -1.0 point by head judge.	There is <del>prohibited to use scenery</del> . In case of using scenery, the deduction is -1.0 point by head judge.	There is <del>prohibited to use scenery</del> . In case of using scenery, the deduction is -1.0 point by head judge.
<u>CLOTHING</u>	According the rules, (tasteful, the critical part of the body is covered)	According the rules, (tasteful, the critical part of the body is covered)	FREE CHOICE (tasteful, the critical part of the body is covered)
<u>AGE GROUPS</u>	I. 2014-2012 II. 2011-2010 III. 2009 IV. 2008 V. 2007 VI. 2006 VII. 2005 VIII. 2004 IX. 2003-2001	I. 2014-2012 II. 2011-2010 III. 2009 IV. 2008 V. 2007 VI. 2006 VII. 2005 VIII. 2004 IX. 2003-2001	DANCE SHOW I. 2014-2012 II. 2011-2009 III. 2008-2006 IV. 2005-2001 V. 2000-





## EXPERIENCES OF EC 2019 AND CHANGES IN 2020:

### Some comments:

The technical execution of the elements was much better, than before.

In connection with flick (back handspring) - with leg opening („C”)

The leg opening starts too late and executed in a small range (The element is not acceptable if the legs are still closed when they cross the vertical axis.)

In connection with split jumps with a half turn („F”) or with a full turn (“H”), the split position is insufficient (the leg opening is less than 180 degrees at the split position)

The choreographers still not bold enough to take advantage of this possibility:  
(However, the situation was better than last year.)

The starting and finishing position of the elements are regulated by the rules. However, there is a possibility to the performer to continue the movement after the element without stopping, if the choreography requires it, or it keeps on to the next movement.

Regarding to the choreographies, the following should be enhanced further: the use of arms and head, the complexity of movements, the number of complex step combinations far more and the continuity of element bonding.

In case of some individual competitors and group format, the competitors had a quite strange face expression during the routines, and the judges did not understand this face expression. It's hard to describe, but it's like a mask with lips clenched.

Should be avoided, if the history or the style of the choreography does not require it!!

In connection with team exercises, still have some noticeable, long static presence of team members on stage, especially in diagonal rows and in canon. This waiting time should be filled with movements!

We have also encountered misunderstandings regarding to the usage of props (Although the rule of the using of props unchanged since years). For group exercises, the description is the following:

Props which, due to their sizes, are easy to move by the hands can be used in maximum 20% of the length of the exercise. The competitors have to use the props continuously, at least once, min. 1x8 beats above the floor. The number of props is not regulated.

There was a team where this sentence was interpreted as not applying to every member of the team in this part of the rule. The description has been added to make it cleaner. The competitors (EVERY MEMBER OF THE TEAM WHO USES PROPS) have to use the props continuously, at least once, minimum 1x8 beats above the floor.



There were competitors who didn't have the right clothes. Their clothes were small. According to the rules, the clothing should cover the critical points of the body in a tasteful way. The deduction is 1 point, which can ruin your entire year's work. Pay more attention on this, especially for older competitors!

We have talked about some of the comments at the European Cup judge meeting. The professional committee made a small change in distribution of power elements and flexibilities. In this way the choice will be easier, and there will be more possibilities to choose.

#### THE NEW SUBDIVISION OF POWER ELEMENTS:

1. PUSH UPS
2. LEANING FROM SAGITTAL SCALE
3. WENSONS
4. FULL TURNS FROM PUSH UP
5. ELBOW LEVERS
6. STRADDLE SUPPORT, L- SUPPORT, STRADDLE V-SUPPORT, V-SUPPORT AND VARIATIONS OF THESE
7. HALF TURNS FROM STRADDLE V OR V- SUPPORTS
8. CAPOEIRA
9. LIFTING INTO HANDSTAND FROM DIFFERENT STARTING POSITIONS
10. INFERNAL
11. THOMAS CIRCLES
12. CUTS

#### FLEXIBILITY:

That kind of elements, which are in connection with back flexibility on the floor, form a separate group (For example there is no possibility to perform a chest support and a chest lifting in the I. class exercise). Also, the body waves form another separate group.

You receive a substance with coloured pictures, which helps you to choose elements in the I. class (you have to choose elements from different colours, means different type of elements), and a document with drawings, that highlight the most important parts of the correct execution of the elements.

The professional committee decided to update the table of elements of Fit Kid. (We would not like to subvert our table of elements, because it is absolutely useable, but might it could be better.)

We would like to give a possibility to all coach in our system, to suggest new elements. We are waiting for your ideas regarding to new elements.

We can judge the new element, if we have received a correct, professional description about the element with a video attached. The video has to show the element with an approximately perfect technical execution. Also, indicate the recommended value of the new element please. The most important viewpoint is the originality. We have to save our own face of Fit Kid, as we need to strengthen our own style. DEADLINE: May 31, 2020  
(e-mail: fitkidprofession@gmail.com)

Thank you for your participation in our work.

Gabriella Bodony

Head of the Fit Kid Division professional board, Head judge