NZCAF

2015/16 Sport Aerobics Rules
Individuals & Teams
for the
New Zealand Schools Aerobics Competition
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## PART 1 – CATEGORIES

### 1.1 NSAC Section, Division, Year Group, & Grade Overview

<table>
<thead>
<tr>
<th>Rules</th>
<th>Category</th>
<th>Division</th>
<th>Grade</th>
<th>Novice</th>
<th>Open Novice</th>
<th>Open</th>
</tr>
</thead>
<tbody>
<tr>
<td>NSAC</td>
<td>Aerobic</td>
<td>Individual (Female OR Male)</td>
<td>Primary - Yr 4, 5, 6</td>
<td>No</td>
<td>✗</td>
<td>✗</td>
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<tr>
<td></td>
<td></td>
<td>Intermediate - Yr 7, 8</td>
<td>No</td>
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<td>✗</td>
<td>✗</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Junior Secondary - Yr 9, 10</td>
<td>Yes</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Senior Secondary - Yr 11, 12, 13</td>
<td>Yes</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Adult Open (School leavers)</td>
<td>No</td>
<td>✗</td>
<td>✗</td>
<td>✗</td>
</tr>
</tbody>
</table>

For the Categories and Rules pertaining to “Fitness Teams” (formerly large groups), see the separate ‘NZCAF Fitness Teams Technical Regulations’ document.
1.1.1 Category and Grade Progression – Individual Athletes
Use this flow chart to find which Category and Grade you should compete in as an Individual.

1.1.2 Applying for a Grade Change – Individual Athletes
An application to change an athlete’s grade may be made by completing the “NZCAF Grade Change Application Form”, available from the NZCAF Website (http://www.nzcaf.org.nz).

Restrictions:
- Applications can only be made for athletes who have just qualified for, and are yet to compete in the Open grade.
- Only one application may be submitted per athlete per grade change. The decisions of the NZCAF Technical Committee are final.

1.2 FISAF Sport Aerobic Categories

FISAF categories are included at NSAC events at the organiser’s discretion.
Note: FISAF Divisions are based on the age the Competitor will become during the competition year.

There are exceptions to the ages when in a FISAF team. Please ensure you check the current FISAF Age Regulations, available on the NZCAF Website (http://www.nzcaf.org.nz) for detailed information about the current age requirements.

1.2.1 Competing across both NZCAF and FISAF categories within a competition

Individuals must choose to compete under NZCAF or FISAF rules.

For example, an individual Competitor can compete as either an NZCAF Individual Competitor or a FISAF Individual Competitor – you cannot compete as an Individual Competitor in both.

Individual Competitors may compete as a FISAF Individual Competitor, and as a team member in an NZCAF team (and vice versa)

It is recommended that only highly skilled Open Competitors enter into FISAF categories.

1.3 Entry Protocol and Criteria

1.3.1 Sport Aerobic Individuals

Regardless of previous competition experience, it is compulsory to stay within your year group.

All Categories / Grades

- You must stay in your year group or grade when competing as an individual.
- While there is no limit to the number of divisions you can enter, it is strongly recommended that you only enter twice, due to the scheduling of your performances.
- You may enter different divisions, but you cannot compete in different year groups or grades.
- The Regional or National Head Judge reserves the right to change the grade of any Competitor if deemed necessary.

As of the 2014 NSAC National Championships, your placing as part of a Sports Aerobics Team or Fitness Team, (previously the Group Division) does not affect your grade when entering as an Individual Competitor.

Please see the flow chart in section 1.1.1 to find your appropriate grade when entering as an Individual Competitor.

Adult Open

- Entry is open to any New Zealander who is no longer attending school, and there is no age cap on Competitors.
- NZCAF Secondary Open Rules apply.

1.3.2 Sport Aerobic Teams

- Secondary Rookie Teams
  - All athletes in the team are new to Sport Aerobics, having never competed in any division of NZCAF or FISAF.
  - All athletes in the team are aged between years 9-13.
- Junior Secondary Teams
  - One or more athletes in the team have competed in NZCAF or FISAF categories before.
  - All athletes in the team are aged between year 9 – 10.
- Senior Secondary Teams
  - One or more athletes in the team have competed in NZCAF or FISAF categories before.
  - One or more athletes in the team are aged between year 11-13.
- Adult Teams
  - One or more athletes have left school.
• Teams may be any combination of male / female members.
• Excluding Adult Open, all team members must be attending the same school. Single sex schools may have team members from their ‘brother’ or ‘sister’ schools.

• Teams must compete to the experience level of their most experienced athlete
  Example:
  A team of two year 10 students. One team member is a rookie, having never competed before. The other team member has competed before. The team must enter Junior Secondary Teams.

• Teams may be may contain members from younger divisions.
The team must enter into the division of their oldest member.
  Example:
  A team of two that has one year 10 team member who has competed before, and one year 11 team who has competed before must enter Senior Secondary Teams.
Part 2 – COMPETITION REQUIREMENTS

2.1 Performance Area

An area of 7 x 7 metres square will be used for Aerobic Individual Competitors and Teams.

If the venue is smaller, then the performance area may have to be altered. Athletes will be given this information as soon as possible.

2.2 Performance Times

Primary Aerobic Individuals Competitors and Teams 1 minute 30 seconds with 5 seconds either side
Intermediate Aerobic Individuals Competitors and Teams 2 minutes with 5 seconds either side
Secondary Aerobic Individuals Competitors and Teams 2 minutes with 5 seconds either side
Adult Open Aerobic Individuals Competitors and Teams 2 minutes with 5 seconds either side

Timing will begin with the first audible sound and will end with the last audible sound (this would include a cueing beep if used).
PART 3 – Sport Aerobic Technical Regulations

3.1 Compulsory Moves
The following compulsory moves form the basis of competitive aerobics which display, technique, strength and flexibility.

NB: Each Competitor MUST include in their routine four (4) CONSECUTIVE, STATIONARY and IDENTICAL repetitions of the following three exercises:

1. Jumping Jacks (Astride Jumps)
2. Alternating High Leg Kicks
3. Push Ups

NB: Teams MUST DO the compulsory moves altogether, in unison and facing the same direction.

1. JUMPING JACKS (ASTRIDE JUMPS)
   - 4 in a row with no other exercises in between
   - You cannot travel or turn
   - You can use different arms
   - You must face the front of the stage
   - The feet must be identical in spacing and placement for each of the four repetitions
   - Feet must start together and open to a minimum of shoulder width apart and feet must close together between each repetition.

2. ALTERNATING HIGH LEG KICKS
   - 4 in a row LRLR or RLRL with no other exercise in between
   - You cannot travel or turn
   - You must face the side of the stage
   - You can use different arms
   - The legs should be straight and must kick directly forward being the same height each time
   - The supporting heel must be grounded
   - You must start and finish each repetition with both feet on the ground with feet together.

3. PUSH UPS
   - All Primary and Intermediate Competitors must perform the compulsory push-ups on their knees. Both knees must remain on the floor throughout all compulsory repetitions
   - All Secondary Competitors, have the option of doing full push-ups, but the feet must remain on the floor at all times. One leg or one arm push ups are not allowed as compulsory push-ups
   - You must perform 4 in a row with no other exercises or rests in between. (i.e. you cannot stop at the top of the move for a break, it must be continuous, and cannot travel or turn)
   - You must start and finish with your arms straight
   - Minimum level of flexion (bend) 90 degrees at the elbow joint in either a pectoral/tricep position
   - You must face the side of the stage
   - Your hands must stay on the floor in the start position all the time and should not move
   - You must use the same speed (rhythm) for each repetition
   - Both shoulders should remain square to the floor with the back and neck in alignment throughout the entire movement
3.2 Compulsory 32 Count Combination

NB: This Compulsory 32 Count Combination must be performed by all Primary and Intermediate Competitors (years 4, 5, 6, 7, 8), all Secondary Novice Individuals and Secondary Rookie Teams. This combination MUST start within the first 33 counts of the music and be performed in the order stated for the total of 32 counts. All movements should be performed as high impact aerobic movements. Travel, direction and arm lines of your choice are encouraged. If you are competing in a pair or a team you MUST DO the compulsory combination altogether, in unison and facing the same direction. Changing formation is allowed.

- This combination should be HIGH IMPACT

<table>
<thead>
<tr>
<th>COUNTS</th>
<th>MOVEMENTS</th>
<th>LEG</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 – 4</td>
<td>Step Touch</td>
<td>Right, Left</td>
<td></td>
</tr>
<tr>
<td>5 – 8</td>
<td>Knee Lift</td>
<td>Right, Left</td>
<td></td>
</tr>
<tr>
<td>9 - 12</td>
<td>Side Touch</td>
<td>Right, Left</td>
<td></td>
</tr>
<tr>
<td>13 - 16</td>
<td>*Side Jack (Scissor)</td>
<td>Right, Right</td>
<td>Starting with two feet together, using the right leg, hop sideways to the right and extend the left leg to the side, low to the ground but off the ground. The left leg then comes together with the right leg using a hop/jump (side jack). 1 x side jack = 2 counts 2 x side jacks = 4 counts</td>
</tr>
<tr>
<td>17 - 20</td>
<td>Step Touch</td>
<td>Left, Right</td>
<td></td>
</tr>
<tr>
<td>21 – 24</td>
<td>Knee Lift</td>
<td>Left, Right</td>
<td></td>
</tr>
<tr>
<td>25 – 28</td>
<td>Side Touch</td>
<td>Left, Right</td>
<td></td>
</tr>
<tr>
<td>29 – 32</td>
<td>*Side Jack (Scissor)</td>
<td>Left, Left</td>
<td></td>
</tr>
</tbody>
</table>

NB: A *Side Jack is also known as a ‘Scissor’.
3.3 Skill Moves

All Competitors SHOULD choose at least one move from each of the four skill groups to aid in balancing the choreography of a routine. Variations of the skill moves are NOT acceptable unless stated.

NB: There is a limit on the number of skill moves allowable in each category and is dependent on your year group and grade. These skill moves are limited for safety reasons and are there to encourage a large amount of aerobic content. The Skills Moves Schedule on page 13, 14 details which year groups and grades can perform which moves.

3.3.1 Allowable Skill Moves

<table>
<thead>
<tr>
<th>GROUP 1 - STATIC STRENGTH SKILL</th>
<th>GROUP 2 - PUSH-UP SKILL</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 Arm Straddle Press</td>
<td>2 Arm Push-Up</td>
</tr>
<tr>
<td>2 Arm Pike Press</td>
<td>1 Arm Push-Up</td>
</tr>
<tr>
<td>2 Arm Tuck Press + Variations</td>
<td>2 Arm Tricep Push-Up</td>
</tr>
<tr>
<td>2 Arm Side Press</td>
<td>1 Arm Tricep Push-Up</td>
</tr>
<tr>
<td>2 Arm Turning Press 180</td>
<td>2 Arm Hinge Push-Up</td>
</tr>
<tr>
<td>Split Planche</td>
<td>2 Arm Circular Push-Up</td>
</tr>
<tr>
<td>2 Arm Supported Open Planche</td>
<td>Split Push-Up</td>
</tr>
<tr>
<td>V Press Open</td>
<td>1 Or 2 Arm Flying Push-Up</td>
</tr>
<tr>
<td>V Press Closed</td>
<td></td>
</tr>
<tr>
<td>1 Arm Supported Open Planche</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>GROUP 3 - AERIAL SKILL</th>
<th>GROUP 4 - FLEXIBILITY SKILL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Front Jete</td>
<td>Hitch Kick</td>
</tr>
<tr>
<td>Straddle Jete</td>
<td>Hitch And Hold</td>
</tr>
<tr>
<td>Front Switch Jete</td>
<td>Standing Fan Kick</td>
</tr>
<tr>
<td>½ Front Switch Jete</td>
<td>Floor Or Standing Splits</td>
</tr>
<tr>
<td>Pirouette Jump</td>
<td>Needlepoint</td>
</tr>
<tr>
<td>Tuck Jump</td>
<td>Illusion</td>
</tr>
<tr>
<td>Straddle Jump</td>
<td>Supine Front Splits (Lying On Back)</td>
</tr>
<tr>
<td>Split Jump/Leap</td>
<td>Supine Fan Kick (Lying On Back)</td>
</tr>
<tr>
<td>Stag Jump</td>
<td>Straddle Split</td>
</tr>
<tr>
<td>Wolf Jump (Cossack)</td>
<td>Supine Straddle Split (Lying On Back)</td>
</tr>
<tr>
<td>Wolf Switch</td>
<td>Sit Through</td>
</tr>
<tr>
<td>Air Jack</td>
<td>Side Lying, Side Split</td>
</tr>
<tr>
<td>Pike Jump</td>
<td>Scissor Kick</td>
</tr>
</tbody>
</table>

NB: Using the same skill move twice will count as two skill moves whether used during or as the start and finishing pose of the routine.
You may combine, (have more than one in a row), flexibility skill moves together and aerial skill moves together, but combinations of static strength skill moves or push-up skill moves are **NOT** acceptable. This includes combinations between the static strength and push-up groups.

### 3.3.2 Skill Moves Schedule – Sport Aerobic Individuals

<table>
<thead>
<tr>
<th>SKILL MOVES</th>
<th>PRIMARY</th>
<th>INT.</th>
<th>NOVICE</th>
<th>O/NOVICE</th>
<th>OPEN</th>
<th>ADULT</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>YRS 4, 5, 6</td>
<td>YRS 7, 8</td>
<td>YRS 9 - 13</td>
<td>YRS 9 -13</td>
<td>YRS 9 -13</td>
<td>YRS 9 -13</td>
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<tr>
<td><strong>COMPULSORY MOVES</strong></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Jacks/Kicks/Push-Ups</td>
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<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>32 Count Combination</td>
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<td>✔</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td><strong>STATIC STRENGTH GROUP</strong></td>
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<tr>
<td>Maximum Allowable</td>
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<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>2 Arm Straddle Press</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
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<td>✔</td>
</tr>
<tr>
<td>2 Arm Pike Press</td>
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<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>2 Arm Tuck Press / Variations</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
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<td>2 Arm Side Press</td>
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<td>2 Arm Turning Press (180)</td>
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<td>Split Planche</td>
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<tr>
<td>2 Arm Supported Planche</td>
<td>X</td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>1 Arm Supported Planche</td>
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<tr>
<td>V Press Open</td>
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<tr>
<td>V Press Closed</td>
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<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Combinations Of</td>
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<td><strong>PUSH UP GROUP (FULL)</strong></td>
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<tr>
<td>Maximum Allowable</td>
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<td>2</td>
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</tr>
<tr>
<td>2 Arm Push-Up</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
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<td>✔</td>
</tr>
<tr>
<td>1 Arm Push-Up</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>2 Arm Triceps Push-Up</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>1 Arm Triceps Push-Up</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>2 Arm Hinge Push-Up</td>
<td>X</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
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<tr>
<td>2 Arm Circular Push-Up</td>
<td>X</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>Split Push-Up</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>1 Or 2 Arm Flying Push-Up</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>Combinations Of</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
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<tr>
<td>SKILL MOVES</td>
<td>PRIMARY</td>
<td>INT.</td>
<td>NOVICE</td>
<td>O/NOVICE</td>
<td>OPEN</td>
<td>ADULT OPEN</td>
</tr>
<tr>
<td>-----------------------------</td>
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<tr>
<td>SPORT AEROBIC INDIVIDUALS</td>
<td>YRS 4, 5, 6</td>
<td>YRS 7, 8</td>
<td>YRS 9 - 13</td>
<td>YRS 9 - 13</td>
<td>YRS 9 - 13</td>
<td>YRS 9 - 13</td>
</tr>
<tr>
<td>AERIAL GROUP</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maximum Allowable</td>
<td>5</td>
<td>6</td>
<td>7</td>
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### 3.3.3 Skill Moves Schedule – Sport Aerobic Teams

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3.4 Lifts and Supports

3.4.1 Acceptable Lifts
Definition: One or more team members using their hand/s or arm/s to lift the body of another member off the floor so that both feet of the lifted person lose contact with the ground, thereby lifting the entire body weight

- Partner/team lifts are only acceptable as a start and finish pose.
- The team member/s who is doing the actual ‘lifting’ must not be in a standing position.
- The lifting member/s must be in a static position when the lifted team member has no contact with the floor. E.g. from a lying or kneeling position, that position must not change during the lift.

3.4.2 Acceptable Supports
Definition:

- In a support, the body weight of the supported athlete is not totally held with the hands or arms of the supporting partner(s) thereby the supporting person is not ‘lifting’ the athlete.
- A supporting athlete(s) is to act as the base for another athlete(s) to elevate themselves from the ground. For example a trio member uses another member to elevate themselves off the floor by rolling over the back of another member
- The supporting team member(s) must not be in a standing position.

The number of supports is unlimited during the routine.

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

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

3.5 Unacceptable Moves for NSAC Competition
The following list of moves is considered unsafe and unsuitable for an aerobic competition. Variations of these moves are also NOT acceptable.

- Round off
- Somersault
- Bridge
- Standing Pirouette of More Than 360
- Any Dive Roll
- Cartwheel
- Pommel Horse Moves
- Freefalls From Air Or Standing
- Drop / Falling Split From Any Position

- Kip
- Dive Roll
- Handstand (Hips Over 45)
- Flares
- Toe Hinge
- One Arm/One Leg Push-Up
- Floor Turns On Knees
- One Arm Presses
3.6  Contraindicated Moves

The following list of moves are considered unsafe and may cause injury and not be reflective of Sports Aerobics.

Variations of these moves are **NOT** acceptable

For a full description refer to *APPENDIX 2 - DESCRIPTION OF CONTRAINDED MOVES.*

- Straight Leg Sit-Ups
- Bicycle and Scissor Kicks on back, supported by the neck
- Plough
- Windmill
- Back Hyperextension
- Cole Snap
PART 4 – SCORING AND JUDGING

4.1 The Judging Panel
The judging panel will consist of Technical, Artistic and Aerobic NZCAF accredited judges and will include one Head Judge who does not score.

There are three panel configurations which can be used including:

1. A eight judge panel (3 x Aerobic Judges, 2 x Technical Judges, 2 x Artistic Judges, and 1 x Head Judge) OR
2. A six judge panel (2 x Aerobic Judges, 1 x Technical Judge, 1 x Artistic Judge, and 1 x Head Judge)
3. A five judge panel (x1 Ranking head judge (aerobic), x1 Aerobic Judge, 1 x Technical Judge, 1 x Artistic Judge)

HEAD JUDGE
A non-ranking Head Judge will oversee the judging panel and is the highest technical authority at a NZCAF Competition. The Head Judge does not submit a score, but is responsible for ensuring consistent and fair application of the Technical Regulations by the judging panel and overseeing the correct implementation of the judging systems and the tabulation of results.

Ranking Head Judge will still oversee the panel, but also puts down a score.

TECHNICAL JUDGE
The Technical Judge will apply a score for each team, after considering the technical criteria in comparison to all other routines. The ranking of a routine will be derived from a score out of 10.

ARTISTIC JUDGE
The Artistic Judge will apply a score for each routine, after considering the artistic criteria and in comparison to all other routines. The ranking of a team will be derived from a score out of 10.

AEROBIC JUDGE
The Aerobic Judge will apply a score for each routine after considering the aerobic criteria and in comparison to all other routines. The ranking of a team will be derived from a score out of 10. In the case of a tie, the lead aerobic judges’ ranking will decided the final rank.

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

For example using a 7 judge panel:
Competitor A: 4 judges have 1st place / 3 judges have 2nd place
Competitor B: 3 judges have 1st place / 4 judges have 2nd place
Competitor A is the winner

The tabulation system will find the Competitor/team with the most first places then the most second and third etc, to determine the final ranking.

4.2.1 Application of Scores and Ranks
Each scoring judge will consider their specific criteria to determine a score out of ten (10) points representing a
Competitors/team’s performance. From this score a rank for each judge is derived.

The total ranks applied by all judges for each Competitor/team, will determine the placing of the Competitors/teams for the competition. The Competitor/team with the best ranking will be determined the winner.

4.3 Technical Criteria

EXECUTION (Is the main focus)

This is how well you perform every move you have in your routine. Moves should be safe and precise showing good form, ease of movement, good posture and control. The compulsory exercises, and where applicable the compulsory 32 combination, will provide the baseline for scoring.

NB: Moves that are unacceptable, contraindicated, or cannot be executed properly will risk a reduction in ranking as will the exclusion of any of the compulsory elements (refer to APPENDIX 2 - DESCRIPTION OF CONTRAINDICATED MOVES).

STRENGTH

Your compulsory push ups will give a baseline score which you can increase performing extra push-ups and or Static Strength moves. Power, which is strength and speed together, can be shown in transitions and aerial moves. Try to show strength in the upper and lower body as well as right and left sides.

FLEXIBILITY

Your compulsory high leg kicks will give a baseline score which you can increase by doing other flexibility moves. Try to show a balance of flexibility in a large range of joints, especially the hip.

NB: Teams should be synchronised and will be assessed as a single unit, therefore each member should exhibit similar strength, flexibility and ability.

TIP: Only use high impact aerobic moves and optional skill moves that you can do really well! Never sacrifice good form for a difficult move.

4.4 Aerobic Criteria

AEROBIC SEQUENCES

Mini Sequence

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

Maxi Sequence

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

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

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

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

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

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

Each mini and maxi sequence should display the following;

a. **INTENSITY**

b. **QUALITY**

c. **COMPLEXITY**

**INTENSITY**

Judges will consider the athletes ability to maintain a high level of intensity by using a large range of Sport Aerobic movements, together with full coverage of the stage area, floor, standing and aerial space. A cardiovascular effect should be shown throughout the entire routine with the focus on high energy expenditure.

**QUALITY**

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

**COMPLEXITY**

Choreography should show complex patterns which challenge co-ordination in the upper and lower body at the same time. The more muscles you use at one time will not only add complexity but if executed well will also increase the intensity of a routine. Never sacrifice quality for complexity.

**NB:** An overall high standard of performance will enhance an aerobic score.

4.5 **Artistic Criteria**

4.5.1 **Overview**

The Artistic Criteria for Sports Aerobics is about making sure there is in fact an ‘artistic’ side to this sport and to keep the ‘art’ form of dance and music as a focus. In the scoring of the Artistic Criteria, judges will consider the ABILITY OF THE ATHLETE/S TO DANCE AND PERFORM AEROBIC CHOREOGRAPHY WHICH MATCHES THE NATURAL STRUCTURE OF THE MUSIC CHOSEN.

There are four sub-criteria within the Artistic Criteria;

1. **CHOREOGRAPHY OF SEQUENCES**
2. **PERFORMANCE OF THE ROUTINE**
3. **MUSIC SELECTION**
4. **MUSIC INTERPRETATION**
4.5.2 Choreography of Sequences
(Refer to the Aerobic criteria for definition of ‘sequence’)

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

VARIETY = the use of many different movements

- A good variety of High Impact movement within mini aerobic sequences
- A good variety of leg levels within the mini sequences
- A good variety of skill elements
- A good variety of transitions into and out of skill elements
- A good variety of arm lines in sequences, transitions and skill elements
- A good variety in the use of the body planes and orientations

CREATIVITY

- Being different to others and creating an impression, individual style
- The use of different High Impact movements and sequences
- Hiding skill elements within the choreography so that the elements are not the only focus of the routine
- Unpredictable choreography and travel patterns
- Using complex choreography patterns such as opposing planes with legs and arm lines
- Creative use and placement of skill elements, transitions and mini sequences
- Good use of a chosen theme with no repetition in arm lines or themed movements
- Creative partner or trio choreography that does not compromise the mini sequences/8 count
- Creative use of attire to enhance the choreography, music and performance of a routine without being theatrical

VISUAL IMAGE = the use of;

- Vertical levels within the routine structure and placement of skill elements, transitions and mini sequences (maxi sequences)
- Vertical levels within the mini aerobic sequences, without compromising the 8 count
- Space, travel and orientation
- Interaction if in a trio or pair
- Formations for trio or pair
- What you can create visually to the audience/judges

4.5.3 Performance of the Routine

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

PERFORMANCE = the ability too;

- Perform the ‘choreography criteria’ as written above
- ‘Dance’ the routine and ‘express’ the music with dance/movement
- Project confidence and ease of movement
- Incite emotion and excitement from an audience
- Be synchronised in ability, range of motion and performance when in a pair or a trio
- Have quality of movement
- Athletes should display a healthy physical appearance
If you constantly go out of the 7x7m area you may be penalised – this is for safety reasons.

4.5.4 Music Selection

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

**BEATS PER MINUTE**
- A clear strong discernible beat must be present throughout the entire piece of music
- A suitable BPM (beat per minute) to be used depending upon lever length and ability of the athlete/s
- A recommended suitable BPM is at least 148 as this sport is based upon High Impact Aerobics
- The same BPM must be used throughout the entire routine

**MUSIC STRUCTURE**
Using a piece of music that has a large variety of structure
- Verse
- Chorus
- Instrumental sections
- Rhythms
- Bridge
- Pre chorus
- Instruments
- Vocals
- Theme/character

**MUSIC EDITING**
The ‘art’ of this sport is being able to choreograph to a piece of music without the need to majorly edit it. If good music selection is made using a suitable BPM and a good variety of structure then the need to edit the music should be minimal.
- Sounds effects should be minimal and the music should dictate where sequence choreography, transitions and elements are placed rather than the sound effect.
- If a background instrumental or obvious addition of some sort is added to the music, it would tend to suggest the music selection is not a good one.
- Medleys and themes are acceptable.
- Music must be of a high quality and may affect athletes’ artistic score if quality and or editing is poor.

4.5.5 Music Interpretation

The ability to use the music.

The Artistic Judge will assess the routine for the following Music Interpretation criteria;
- The technical ability to use the entire structure of the music
- The placement of mini sequences to match the music structure
- The placement of the transitions and elements to match the music structure
- The ability to use the beat/counter beat and stay on the beat
- The ability to stay in time with each other when in a pair or trio
- Enhancing the music with the movement. Making the music noticeable by matching the movement to it
4.6 Attire and Appearance

The Competitor’s appearance and attire should be clean and tidy. A score will be reduced where attire does not meet the following criteria:

- Costumes may be one piece leotards, or a two piece bikini style. Bootleg pants or bike shorts, and bikini top or singlet are also acceptable.
- Costumes must not be too brief and must be appropriately concealing. G-string leotards are not acceptable.
- No body oils or paint. (Anything that can rub off onto the floor must not be used)
- Subtle glitter on face and hair is allowed
- Long hair should be off the face and neck and tied back tightly to the head i.e. in a bun. No theatrical hair accessories or hats are acceptable
- Jewellery is not allowed (this excludes small stud earrings and naval studs)
- You must wear adequate body support
- Props are not allowed, e.g. gloves, musical instruments, scarves etc.
- A good supporting shoe must be worn
- Shorts and T-Shirts may be worn provided they are not ‘form’ concealing (too baggy)
- For maximum points outfits should be styled so the judges can see ‘form’
- Wristbands and unobtrusive strapping is allowed
- The outfit should reflect the sporting nature of competitive aerobics rather than being too theatrical e.g. skirts, too many sequins, dresses, feathers, tassels etc.
- Bike pants or tights must be worn under all leotards or two piece costumes
- You may not discard any item of clothing or accessory during the performance.
APPENDIX 1 – DESCRIPTION OF SPORT AEROBIC SKILL MOVES

5.1   Group One – Static Strength Skill Moves

NB: In all static strength moves the body is supported and held for 2 counts of the music

5.1.1   Arm Straddle Press

A balance, starting from a seated position with the legs on the floor in an open ‘V’. Hands can be between the legs at the front or one in front and one behind – both hands must remain on the floor. The elbows extend to completely support the body off the floor. At the same time the legs are lifted horizontally and parallel with the floor (straddle position).

   Option: Turning held position turning through 180° (for senior secondary open only)

5.1.2   2 Arm Pike Press or L Support

A balance, starting from a seated position with legs on the floor extended straight out to the front. Feet are together. Elbows extend to support the body as legs lift horizontally and parallel off the floor.

   Option: A pike press with one leg bent turning held position through to 180° (for senior secondary open only)

5.1.3   2 Arm Tuck Press

A balance, starting in a seated position on the floor with the legs and hips flexed in a tucked position. Legs are lifted in front of the body and elbows are extended to support the body off the floor maintaining the tucked position.

   Option: Knees can be parallel to the floor, feet crossed, or both legs can be curled to the side in the same direction

5.1.4   2 Arm Side Press

A balance, starting with arms in a tricep push up position where the hands are under the torso, and elbows are flexed. Both feet lift off the floor with knees bent and the underneath leg is supported in a lateral position by one arm on the elbow. Both the knees and feet are in a horizontal, parallel position to the floor.

   Option: One leg flexed and one straight

   Both legs straight

   Both legs straight with one arm in-between legs

5.1.5   Supported Planche

A balance from a modified push up position where one or two elbows are inverted to the waist and the body’s weight is taken on flexed elbow(s) and the legs are lifted off the floor. The body and legs are extended in a horizontal position (i.e. shoulder and hips and feet should be square to the floor and not asymmetrical). This move can be done with feet apart or together.

5.1.6   Split Planche

This is the same as the 2 arm Supported Planche except one leg is extended forward and rests on the shoulder. The back foot is off the floor.
5.1.7  V Press
A balance hold, starting in a seated position both legs are extended in the front of the body. The hips are fully flexed and brought forward in front of the body. Legs and feet are in front of the face in a narrow ‘V’ position (i.e. held apart). Elbows extend as the body is supported off the floor.

Option: Can be done with legs together = V press closed

5.2  Group Two – Push Up Skill Moves

5.2.1  2 Arm Push Up
Starting position is with the body fully extended in the prone position off the floor. Hands and feet are on the floor with hands shoulder width apart. Elbows are extended and fingers point forwards. Elbows flex as chest is lowered to the floor forming a minimum of 90° at the elbow joints. Elbows are then extended to raise body to the starting position. Back/shoulder/hip alignment must remain horizontal throughout the movement.

Option: Can be performed with one hand placed forward of the shoulder while the other remains at the shoulder. As long as it is not a compulsory push up variations in position of the feet are permitted. e.g. 1 leg off the floor

5.2.2  2 Arm Tricep Push Up
As for a 2 Arm push up but the starting position is modified so that the hands are placed on the floor, at the side of the torso, under the shoulder which keeps the elbows close to the body throughout the entire movement.

5.2.3  Variations on Basic 2 Arm Push Ups

5.2.3.1  Circular/Rolling Push Up
A push up where the body perform a circular motion forward or backward or laterally during the push up movement i.e. forward, down, back up.

5.2.3.2  Split Push Up
A push up where one leg is brought forward to rest on one shoulder.

5.2.3.3  Flying Push Up
A push up where one or both hands remains on the floor, and the elbows are flexed in a standard push up position of 90°. As the elbows extend the feet are kicked or propelled to form a low ‘V’ with the legs in the air and land in the push up position. The body and legs stay parallel to the floor.

5.2.4  1 Arm Push Up
A push up where the weight is supported on one hand. Starting position is the same as the standard push up or a tricep push up. The legs and can be wide or close together. One hand is released, the supporting elbow is flexed to a minimum of 90° and the chest is lowered towards the floor. The supporting elbow is then extended and the body raised to the starting position. Alignment of shoulders/hip/back must be maintained throughout the movement.

Option: Can be performed with free arm close to body or in laid out position
5.2.5 Variations on 1 Arm Push Up

1 Arm Triceps Push Up

A one arm push-up in which the supporting arm is held perpendicular (i.e. at 90° to the floor), a push up movement is performed during which the elbow of the supporting arm is held close to the body.

2 Arm Hinge Push Up

A push up where the shoulders move laterally to one side at the bottom of the movement. If the body moves to the right then the right elbow will lower to just off the floor. The shoulders then move back to the centre before returning to the start position.

5.2.6 Variations on 2 Arm Hinge Push Up

2 Arm Tricep Hinge Push Up

The body moves backwards as the elbows lower to just off the floor, i.e. down, back, forwards and up. The body then moves back to the centre before extending elbows and returning to the start position (ankles and elbows act as hinges).

Option: Can be performed with feet together or apart

5.3 Group Three – Aerial Skill Moves

NB: The following moves are LEAPS - these are aerial moves which DO travel

5.3.1 Front Jete

Starting in a standing position, leap from one leg to the other where the legs move through a front split position in the air.

5.3.2 Straddle Jete JETE

Starting in a standing position, a sideways leap from one leg to the other where the legs move through a straddle (side) split before landing.

5.3.3 Front Switch Jete

Starting in a standing position, leap from one leg to the other where the legs move into a front split position then quickly switch to split the opposite leg leading before landing.

5.3.4 ½ Switch Jete

Starting in a standing position, leap from one leg to the other where the front leg bends as it switches to the opposite leg leading before landing.

NB: The following moves are JUMPS - these are aerial moves which DO NOT travel

5.3.5 Airjack

Starting in a standing position, jump vertically from two feet. Whilst in the air the legs abduct (lift out to the side) and return together again before landing with both feet together.

5.3.6 Tuck Jump

Starting in a standing position, jump vertically from two feet. The knees lift up to the chest and return before
landing with both feet together.

5.3.7 Stag Jump / Leap

Starting in a standing position, jump vertically from two feet. The front leg is bent in front and the other leg is lifted bent or straight behind before landing with the front foot then the back foot.

5.3.8 Split Jump

Starting in a standing position, jump vertically from two feet. The legs quickly lift to a front split position, parallel to the floor, before landing with both feet together.

5.3.9 Straddle Jump

Starting in a standing position, jump vertically from two feet. The legs lift to a straddle split position, the hands reach for the toes before landing with both feet together.

5.3.10 Single Pirouette Jump

Starting in a standing position, jump vertically from two feet. The body completes a 360° (single) turn in the air before landing with both feet together.

5.3.11 Wolf Switch

A leap from one leg in which the other leg kicks straight to a 90° hip flexion position then bends to a tuck position, while the ‘take-off’ leg kicks up to a pike (90° hip flexion) position. The torso flexes forward toward the straight leg and the landing is on two feet.

5.3.12 Wolf Jump (Cossack)

A pike jump with one leg extended horizontal to the ground, the other leg flexed at the hip (90°) with the knee bent. Landing and take-off are on two feet simultaneously. Arms and torso flex forward toward legs. One leg kicks to a horizontal position with knee extended and 90 degrees of hip flexion and the other leg is in a tuck position

5.3.13 Pike Jump

A jump from two feet, in which the legs quickly lift to a horizontal pike position before landing with feet together simultaneously. From a standing position, jump vertically from two feet, flex hips, and kick both legs up to a horizontal position with the knees extended and feet together. Arms and torso flex forward toward the legs in mid-air. Perfect execution requires 45° of torso flexion and 90° of hip flexion, legs in a horizontal position, with legs/feet together.

5.4 Group Four – Flexibility Skill Moves

NB: The following moves are DYNAMIC FLEXIBILITY MOVES – which are NOT held and are executed in an upright body position.

5.4.1 Hitchkick or Scissor Kick

A small leap from one foot to another where the supporting leg momentarily tucks up to the chest prior to the kick and the non-landing leg is kicked straight up to the front of the body. A variation is a scissor kick with the supporting leg is instead kicked straight, followed by the non-landing leg kicked straight up to the front of the body.

5.4.2 Hitch and Hold

A small leap from one foot to another where the supporting leg momentarily tucks up to the chest prior to the kick
and the non-landing leg is kicked straight up to the front of the body and held up by the hands.

5.4.3 **Standing Fan Kick**
A kick where one leg is swept in a fan movement crossing in front of the body and continuing to circle outward to the side. This can also be done with the fan movement circling inward.

5.4.4 **Supine Fan**
Same as for the standing fan kick, except you are lying on your back.

5.4.5 **Needle Point**
A split in a standing position on one leg with the other one lifted behind with the body dropped forwards onto the supporting leg. Support may be given by one or both hands. Minimum angle made by legs in split should be 160°.

5.4.6 **Illusion**
A split standing on one leg the other leg lifted up behind with the body dropped forward onto the supporting leg. The whole body rotates through a 180° (or 360°) turn during the movement. Minimum angle made by legs in split should be 160°.

**Options:**
- Both hands give support on the floor
- One hand gives support on the floor
- Unsupported – no hands

NB: The following are SPLIT MOVES – which are executed on the floor

5.4.7 **Front Split**
A split with one leg flexed straight forward from the hip and the other extended straight behind in an upright position.

5.4.8 **Variations of Front Split**

Prone Front Split
Front split with body lying on the front leg

Supine Front Split
Front split lying on the back holding the top leg

Side Lying Side Split
A split lying on the side where the top leg is lifted up to the side and overhead.

5.4.9 **Straddle Split**
A split, where both legs are in a very wide straddle position seated on the floor and the body is in an upright position.

5.4.10 **Variations of Straddle Split**

Pancake
A straddle split with the chest to the floor between the legs.

**Supine Straddle Split**

A straddle split lying on the back with the legs open and feet to the floor in line with the head

**Sit Through**

Starting in a straddle split on the floor, with the body upright. The chest is lowered to the floor and the legs are moved in a backward direction to come together. This can also be done in reverse.
APPENDIX 2 – DESCRIPTION OF CONTRAINDICATED MOVES

NB: The following moves are **NOT** allowed as they may cause injury:

5.5.1 **Straight Leg Sit-Ups**
From lying on your back, sitting all the way up then going back down again. This can cause a lot of strain on the spine.

5.5.2 **Double Leg Raises, Bicycle and Scissor Kicks**
From lying on your back raising and holding both legs off the floor or crisscrossing or cycling the legs in this position. This can cause a lot of strain on the spine.

5.5.3 **Full Squats, Deep Knee Bends or Grand Plies**
From a standing bending knees to an angle below 90 degrees then returning to standing. This can cause excessive strain on the knees.

5.5.4 **Plough**
From lying on the back position, and feet are raised back over behind the head to balance on the neck and shoulders. This can cause a lot of strain on the spine.

5.5.5 **Side Leg Lifts**
From a hands and knees position, raising and lowering a bent or straight leg to the side of the body. This can cause a lot of strain on the spine.

5.5.6 **Hurdlers Stretch**
From a seated position with one leg extended forward and the other leg turned out to the side of the body and flexed at 90 degrees or more can cause a lot of strain on the knee.

5.5.7 **Windmill**
From a standing position flexing forward at the hips to and rotating, as in touching alternate feet. This can cause a lot of strain on the spine.

5.5.8 **Back Hyperextension**
From any position, and where the back is over arched. This can cause a lot of strain on the spine.

5.5.9 **Colesnap**
From a squat standing position a jump backwards landing on the arms with extended elbows and hips fully flexed, forming an open ‘V’ in the air.