



**WORLD  
AQUATICS**

**ARTISTIC SWIMMING  
MANUAL FOR JUDGES,  
REFEREES & COACHES**

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# CHAPTER 1. - GENERAL INFORMATION FOR JUDGES, EVALUATORS, TECHNICAL CONTROLLERS AND COACHES

## **1. WORLD AQUATICS JUDGES**

### **1.1 INTRODUCTION**

Ten (10) Judges must officiate in all routine events: five (5) Element Judges and five (5) Artistic Impression Judges. In all Figure Events, four to six (4-6) Judges will officiate per Figure panel. Figure competitions may have two (2) or four (4) panels of Judges.

Selection of Judges for the Olympic Games, the Olympic Qualification Tournament, the World Aquatics Championships, and other World Aquatics competitions will include consideration of the following:

- World Aquatics Judges List category
- Completing all activity requirements
- Continental representation
- Evaluations
- The ability to demonstrate fair play on and off the field of play
- Positive attitude and adherence to World Aquatics ethics
- No bias for or against any athletes on any grounds in competitions
- Demonstrated ability to base their marks or decisions only on the current performance without influence by a reputation or past performances

The number of Judges appointed to the Olympic Games is determined by the International Olympic Committee (IOC) and/or World Aquatics.

Additional Judges from Member Federations not participating at the World Aquatics competition may be permitted to judge subject to the approval by the World Aquatics Office and the local Organising Committee.

Qualified World Aquatics Technical Artistic Swimming Committee (TASC) Members may be used as Judges at any World Aquatics competition.

The World Aquatics Judges List will be generated from the World Aquatics GMS and made available on the World Aquatics website at [www.worldaquatics.com](http://www.worldaquatics.com).

World Aquatics is the only body that can approve a World Aquatics Judge from the World Aquatics Judges List. Positions on the list are not transferable within a Member Federation.

### **1.2 WORLD AQUATICS CERTIFICATION OF JUDGES**

Please refer to the Technical Officials Pathway & Appointment rules document, which can be found on the World Aquatics website at [www.worldaquatics.com](http://www.worldaquatics.com).

## 2. WORLD AQUATICS EVALUATORS

The World Aquatics Artistic Swimming Evaluators list shall be composed of World Aquatics Judges appointed by the TASC for a two (2) year period. World Aquatics will approve a maximum of two (2) World Aquatics Evaluators from the same Member Federation. Member Federations submitting two (2) Evaluator names must select a first-choice pick and a second-choice pick if World Aquatics is unable to select two (2) Evaluators from the same Member Federation due to the number of applications received. It is not necessary to be on the current Judges list to apply, but the applicant must demonstrate recent judging activity with World Aquatics and strong evaluations.

World Aquatics will review the applications and will make the final decision about the World Aquatics Evaluators List.

Applications must be accompanied by a resume of the World Aquatics Judge's experience as a World Aquatics Evaluator and a record of their own judging statistics. World Aquatics Evaluators will not be selected to judge at World Aquatics competitions. Before their approval by World Aquatics, Evaluators must complete and pass a practical exercise.

The World Aquatics Evaluators List will be generated from the GMS and made available on the World Aquatics website at [www.worldaquatics.com](http://www.worldaquatics.com).

World Aquatics is the only body that can approve or remove a World Aquatics Evaluator from the World Aquatics Evaluators List. Positions on the list are not transferable within a Member Federation.

The nominated Evaluators must have a working knowledge of and ability to communicate in English. They must have strong facilitating skills and be able to use the software required for reporting to World Aquatics. World Aquatics Evaluators can remain on the World Aquatics Evaluators List even after their retirement as a Judge. The maximum age of an Evaluator is 70 (seventy).

Member Federations hosting an international competition may invite, at the Member Federation's expense, an Evaluator. Member Federations are **required to notify the World Aquatics Office** of the name and date of the competition and the name of the invited Evaluator. **All World Aquatics Evaluators must be approved in advance by the World Aquatics Office.** Before accepting an invitation to evaluate a competition, Evaluators are required to contact the World Aquatics Office to ensure that they have been approved. National Championship evaluations will not be considered by World Aquatics.

Member Federation Organising Committees where an Evaluator is present are expected to fully co-operate with the Evaluator. The host Member Federation is expected to use a World Aquatics approved computer evaluation software program to accompany the competition results.

### 2.1 EVALUATION REPORTS

The evaluation data is reviewed and compiled into individual Judge files by World Aquatics.

Each report is included in the Judge's file to become part of the basis for decisions regarding remaining on the World Aquatics Judges List and/or promotion/demotion.

The evaluation files are used to assist World Aquatics in selecting World Aquatics Judges for the World Aquatics Championships, the Olympic Games, and the Olympic Qualification Tournament.

Each World Aquatics Evaluator shall, to the best of their judgment, determine how accurately a Judge scores routines and Figures according to the criteria set forth in the World Aquatics Competition Regulations. Additional factors to be considered by the World Aquatics Evaluator include Judges':

- Use of the score range
- Independence of opinion
- Level of concentration
- Evidence of bias
- Promptness in arriving at meetings/events and delivery of scores
- Ability to make decisions and contribute to discussions at Judges' meetings
- Professional attitude/behaviour and compliance with the appropriate dress code
- Always demonstrating fair play
- Positive attitude
- Displaying ethical values
- Participation at pre-competition online training(s), if provided

The Evaluators are required to provide all their reports together with the individual Judge detailed evaluation reports and comments to the World Aquatics Office within 40 (forty) days of the end of the competition. Distribution of the individual Judges' detailed evaluation reports and all other documents pertaining to Judges' evaluations is the responsibility of the World Aquatics Office.

### **2.1.1 Review of Evaluations Policy**

It needs to be recognized that evaluations are not an exact science; that the World Aquatics Evaluators are human and subject to the same influences as the Judges whether positive or negative. Therefore, there is an appeal process available when a Judge feels that their evaluation is unfair or biased against them. Judges can appeal only if their overall rating is below 50% and/or a bias rating of 1. An evaluation can be overturned on appeal.

Appeals Process:

- A Judge reports their evaluation to their Member Federation requesting a review within 60 (sixty) days of the date World Aquatics sends their report.
- The Member Federation submits an appeal to the World Aquatics Office.
- World Aquatics will review the application.
- World Aquatics may appoint an Independent Evaluator from the current Evaluators List to review and assess the appealed evaluation. The review must include a thorough examination of the rating the Judge received and must provide a rationale for what, if any, adjustment to the Judge's evaluation is required. This review would include reviewing computer printouts, Judge's scores, the panel scores, the Evaluator's scores, and

supporting documentation provided by the original World Aquatics Evaluator on how the rating and/or bias rating were determined. World Aquatics will provide all reports necessary for the Independent Evaluator to complete the review.

- The independent review is to be completed within sixty (60) days of the appointment and receipt of supporting documentation by the Independent Evaluator conducting the review.

World Aquatics, the Member Federation, the Judge, and the World Aquatics Evaluator will receive a copy of the independent report conducted by the Independent Evaluator and its conclusions. Any evaluation report that is revised must be sent by the Independent Evaluator to the World Aquatics Office, who is responsible for sending the revised report to the Judge. The World Aquatics Database Manager, the Continental Database Manager, and the Member Federation of the Judge will only receive a copy of the revised summary.

The World Aquatics Appeal decision is final.

Judges wishing to discuss their evaluation for the purpose of clarification or additional feedback are encouraged to approach the Evaluator directly.

### 3. TECHNICAL CONTROLLERS

#### 3.1 INTRODUCTION

Two (2) groups of three (3) Technical Controllers must officiate in routines: one (1) group of Difficulty Technical Controllers to check the number, order of performance, and predeclared difficulty of Free Elements, and the performance and predeclared order of Technical Required Elements (technical routines), and one (1) group of Synchronization Technical Controllers to register the number and type of synchronization errors observed.

##### 3.1.1 Difficulty Technical Controllers

There will be three (3) **Difficulty Technical Controllers (DTC)**. The purpose of the role is to verify all Elements (Technical Required Elements (technical routines), Hybrids and Acrobatics) performed in real time as they occur in a routine. They are also responsible for the identification of any technical errors. Technical errors are differences from what is declared on the Coach Card to what is performed in the water or an error in a Technical Required Element (technical routines). DTCs also verify that other general requirements have been completed in the routine as per the Artistic Swimming (AS) Rules. The DTC will have communication to the Referee.

DTCs are to follow process and written requirements (general, technical, or skill) as per AS Rules, Appendix 2 (Technical Routines), Appendix 3 (Set No. of Elements), Appendix 4 (Acrobatic Routine), and Appendix 5 (Free Combination) of AS Rules, Hybrid Difficulty Catalogue (Appendix 6 to AS Rules), and the Team and Pair Acrobatics Catalogues (Appendix 7 to AS Rules). If a requirement (general, technical, or skill) is not in writing in an official AS document noted above, then the decision should go in favor of the athlete.

##### 3.1.2 Synchronization Technical Controllers

There will be three (3) **Synchronization Technical Controllers (STC)** who will record the number of synchronization errors (unequal actions) they observe during the performance of a routine. They will be seated on deck with a clear view of the pool. The STC panel is present only for Duet and Team routines.

###### 3.1.2.1 Synchronization

Synchronization is the precision of movements in unison - to have actions happen at the same time or correspond exactly in design.

Lack of synchronization can be understood as **unequal action** or **accuracy error** when comparing two (2) or more athletes swimming at the same time. Unequal actions can be due to the timing and/or design errors of the movements that make the "picture" imprecise, inaccurate, and/or not perfect to what the choreography is intended to demonstrate.

Further, unequal action is any movement performed by two (2) or more athletes with a difference in timing or positioning (design/shape). Movements that are choreographed as intentional unequal movements shall not be penalized.

Difference in timing includes:

- Movements that are not performed in complete unison; or
- Actions that do not happen at the exact same time

Difference in positioning includes differences in:

- Position of head, arms, legs, or other body parts used
- Water level of head, arms, legs, or other body parts used
- Spacing and pattern shape

If two (2) or more athletes show different positioning and it is unknown which athlete performed the intended/correct position and yet it is clear there was a difference, it is considered an unequal action.

Synchronization errors are defined in three (3) categories – small, obvious, or major:

<b>Small Errors</b>	<p>Slight differences cannot be considered as two (2) different movements but distort the image of perfect synchronization.</p> <p>Small synchronization errors include:</p> <ol style="list-style-type: none"> <li>1. Slight differences in timing</li> <li>2. All differences in positioning (design/shape) (also considered by Elements panel):             <ul style="list-style-type: none"> <li>- Non-accurate movements in pattern alignment and spacing</li> <li>- Differences in angles or height</li> <li>- Non-parallel walkouts</li> </ul> </li> </ol>
<b>Obvious Errors</b>	<p>Any unintentional difference in matching that produces the effect of two (2) movements being done one after the other.</p> <p>Obvious synchronization errors include clear differences in timing.</p>
<b>Major Errors</b>	<p>Any error that produces an alteration in routine content (missing one (1) or more movements by one (1) or more athletes).</p> <p>Major synchronization errors include missing movements, i.e., any alteration of the routine content by one (1) or more athletes (e.g., one (1) quick backstroke that is missed by an athlete).</p>

STCs are to follow process and written requirements for recording synchronization errors (unequal actions) as detailed in **Scoring Synchronization** (Appendix 8 to AS Rules).

Roles and responsibilities, requirements to become a technical controller and conflict of interest for TCs are included in the Technical Officials Pathway & Appointment Rules document, which can be found on the World Aquatics website.

#### 4. REFEREES

To be an effective Referee in Artistic Swimming, they must demonstrate the following:

- Know the rules and how to apply them.
- Have common sense and be able to apply it.
- Be able to analyse the conduct of the competition before, during and after the event.
- Be diplomatic in all interactions with Officials, Coaches, athletes, and organisers.
- Can work collaboratively in a team environment.
- Be proficient in English as the official language of World Aquatics.
- Be willing to share knowledge and help facilitate learning throughout the event.
- Ensure the safety of the competition.
- Have experience in demonstrating strong leadership skills on event management at the facility.
- Deliver a positive environment and maintain a calm and respectful demeanour during all aspects of the event.

Modifications of a technical nature may be implemented by World Aquatics on a trial basis in International Competitions.

The World Aquatics Competition Regulations, **Rule AS 8.3** defines the duties and responsibilities of the Referee at a competition.

At Olympic Games, World Championships, Artistic Swimming World Cup or other World Aquatics events, certain Referee responsibilities are done in collaboration with the TASC.

To be able to conduct a successful competition, the Referee must have the following at their disposal 48 hours before the start of the first competition:

- All rules pertaining to that competition: World Aquatics plus any Continental, Regional and/or National rule modifications specific to that competition. The Referee shall review and know the rules thoroughly.
- All personnel necessary to organise and conduct the competition. In particular, the Referee requires a suitable number of trained deck Officials - Judges, Technical Controllers, score keepers, timekeepers, music managers, announcers, VAR Operators, video recorders, etc. The competition organising committee should also designate an on-deck liaison to the Referee to deal with logistical organisation issues affecting the conduct of the event.
- All the necessary equipment and materials, including score cards, music equipment, video equipment, stopwatches, appropriate seating for the Judges, computer scoring whenever possible, draw kit, tables, chairs, pens, clip boards etc.
- All information regarding entries.

- Ensure the Organising Committee has the approved World Aquatics Power Point presentation for Team Leaders Meeting and Judges meeting. These meetings occur prior to the start of the competition.
- Receive all competition flow maps and ensure a rehearsal of all procedures has been completed.
- Ensure Wi-Fi is available, and that the password has been received.
- In the Judges meeting room, ensure that a screen and projector are available to show routines.

The meet organisers should provide an Officials' liaison to work with the Referee to ensure that all Officials have the necessary equipment (e.g., flash cards, clipboards, scoring paper, etc.) and refreshments, as needed.

The Referee in collaboration with the World Aquatics Delegate, TASC and Evaluators shall have control of the event. The Referee shall enforce the decisions of the group. The Referee will take attendance and provide the Judges with logistical information for the session (for example if there is a break or if there are any scratches). The Evaluators will lead all Judge panel discussions and Judge debriefs.

The Referee shall be responsible for:

- Overseeing the Draw or Order of Appearance of all sessions.
- Recording changes of athletes prior to each session.
- Checking the electronic score system.
- Checking computer results.
- Ensuring that an evaluation program is provided.
- Ensure Coach Cards have been uploaded for the Technical Controllers and that Judges have routine maps for each event.
- Ensure Judges have a routine map for each routine.
- Be in communication with the Announcer, Medical Personnel, Music Master, and Lifeguards.
- Receive Coach Card changes and ensure that they are distributed to Scorers, Technical Controllers, Announcer, Media, and Broadcast.
- Ensuring Judges know how to operate keypads for inputting scores. Advise all Judges to raise their hand immediately if they accidentally submit an incorrect score. Judges' scores cannot be adjusted once they have been displayed on the score board.
- Assisting in the overseeing and supervising of all Officials in any matter relating to the conduct of the actual competition.
- Ensure that headsets are available to use between opposite sides of the deck.
- When the event is complete, ensure that the correct results are signed by the Referee and available as quickly as possible to enable organisers to proceed with the award

ceremonies in a timely manner. Ensure that copies of results are given to the World Aquatics Technical Delegate, and Evaluators.

- Ensure that all required Officials are in their respective positions on time to conduct the session.
- In the case of a formal protest, the Referee will convene the protest procedure.
- Attending practices with the Judges and Technical Controllers.
- Ensuring that medical personnel are poolside for the entire event.
- Inform Judges, Technical Controllers, Announcers, Media, and Music Master if there are any scratches in the event.
- Signalling the start of the event.

During the competition, the Referee must function from a position which enables quick and efficient communication with all personnel as well as the World Aquatics Delegate.

## **5. ETHICS IN ARTISTIC SWIMMING**

Ethics: *"The philosophy of morals"*

*"The rules or standards governing the conduct of the members of a profession"*

*"To feel and act accordingly"*

Artistic Swimming depends on human beings to decide fairly on scores and placings.

The most significant factors in Artistic Swimming judging are Respect, Responsibility, and Integrity. This includes:

- Being fair, honest, and impartial in all dealings and decisions concerning the participants in Artistic Swimming, particularly the athletes.
- Being knowledgeable about World Aquatics Competition Regulations and Integrity Code and applying them fairly.
- Awareness of external pressures, from club, country, Member Federation, NOC, and being resistant to these influencing scores.
- Awareness of all bias factors (positive, negative, country, continental, and personal) and knowing how to deal with them ethically.
- Avoid discussion of athlete performances until the competition is completed.
- Willing to provide constructive feedback to coaches.
- Exchanging gifts only after the completion of the competition.
- Conforming to acceptable dress codes.
- Being aware and declaring your own conflicts of interest.

In addition to judging, there are other ethical considerations within Artistic Swimming:

- The basics of human lifestyle, and the building of respect and fairness.

- The review and evaluation of norms and values.
- What is right, what is questionable, and what is not allowed. What affects our decisions, and the freedom to make decisions.

## **5.1 CONFLICT OF INTEREST FOR OFFICIALS**

It is critical for our sport that Officials are transparent and declare their conflict of interest in line with World Aquatics requirements. In this regard, it is important that Officials are aware of Articles 10.3 and 10.4 (Part 1) of the Competition Regulations:

### **10.3 Conflicts of interest rules applicable to all Technical Officials:**

10.3.1 Except as set out at Articles 10.3.2 and 10.3.3 of this Part One, Technical Officials are ineligible to officiate at World Aquatics Events or the Olympic Games if any of the following conflicts of interest apply to them:

10.3.1.1 They are attending the competition as a representative of a Member Federation that is taking part in the competition. This includes roles such as board member, coach, doctor, media liaison, president, team leader and therapist.

10.3.1.2 They are acting as Athlete Support Personnel or providing any sort of performance monitoring or feedback to an Athlete or team participating in the competition.

10.3.1.3 They are Family members or Close Friends of an Athlete who is participating in the competition.

10.3.1.4 They are endorsed or sponsored by a person, company or organisation that has (or might reasonably be perceived as having) a vested interest in the competition's outcome.

10.3.2 In all cases arising under Article 10.3.1 of this Part One, the Technical Official may officiate at the World Aquatic Event or the Olympic Games in events in which the relevant Athlete, team, or Member Federation is not competing.

10.3.3 The AQIU may, in its sole discretion, approve exceptions to cases arising under Article 10.3.1 on a case-by-case basis if the circumstances do not compromise, or appear to compromise, the neutrality or integrity of officiating.

### **10.4 Additional conflicts of interest rules applicable to Critical Technical Officials:**

10.4.1 Except as set out at Articles 10.4.2 and 10.4.3 of this Part One, Critical Technical Officials are ineligible to officiate at World Aquatics Events or the Olympic Games if any of the following conflicts of interest apply to them:

10.4.1.1 They are Family members or Close Friends of an Athlete Support Personnel helping an Athlete who is participating in the competition.

10.4.1.2 They hold, or have held in the twelve (12) months prior to the start of the competition, any of the following positions with a Member Federation taking part in the competition:

10.4.1.2.1 president, board member, or any other position with substantial decision-making authority;

10.4.1.2.2 any position involved in team selection, athlete development, high performance, or coaching; and/or

10.4.1.2.3 any paid position.

10.4.1.3 They have, in the twelve (12) months prior to the start of the competition, participated as an Athlete at a World Aquatics Event in the same Aquatic sport for which they intend to officiate.

10.4.1.4 They have, in the twelve (12) months prior to the start of the competition, acted as Athlete Support Personnel, or provided any sort of performance monitoring or feedback to an Athlete or team participating in the competition.

10.4.1.5 They have a financial interest in an Athlete, or a Member Federation involved in the competition (for example, investments, sponsorship agreements, or business dealings).

10.4.2 In all cases arising under Article 10.4.1 of this Part One, the Critical Technical Official may officiate at the World Aquatics Event or the Olympic Games in events in which the relevant Athlete, team, or Member Federation is not Competing.

10.4.3 World Aquatics may, in its sole discretion, approve exceptions to cases arising under Article 10.4.1 on a case-by-case basis following express written confirmation by the AQIU that the circumstances do not compromise, or appear to compromise, the neutrality or integrity of officiating.

## **5.2 ETHICAL CONSIDERATIONS FOR JUDGES**

### **5.2.1 Cohort judging or cheating**

Cohort judging is when a group (cohort) of Judges deliberately agree – openly or tacitly – to give scores to certain athletes or Teams that are not based on objective judging criteria. Cohort judging or cheating of any type will not be tolerated in Artistic Swimming. Any Judge identified in this activity will be removed from further sessions of judging at that competition. A meeting will be held with the World Aquatics Evaluator and a World Aquatics Delegate to determine an action plan for the compromised Judge. When selecting Judges for World Aquatics Championships or Olympic Games, priority will be given to World Aquatics Judges who have demonstrated outstanding ethical practices, including evaluations for bias.

### 5.2.2 Discrimination

Judges shall not discriminate in any kind against anyone based on reasons such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status, or athletic ability.

### 5.2.3 Harassment and Abuse

Judges shall refrain from all forms of harassment and abuse, be it sexual, physical, or psychological, whether occurring in isolation or in combination or whether consisting of a one-off incident or a series of incidents, whether done in person or online, (including but not limited to social media) and in particular from any abuse of authority, i.e., the improper use of a position of influence, power, or authority over another person. Abuse can also take the form of neglect.

### 5.2.4 Bias

Bias is a tendency, inclination, or prejudice for or against something, someone, or a group, in a way that is unfair or not based on reason. Bias can influence decisions, perceptions, and behaviours, and may lead to distorted outcomes or judgments. In Artistic Swimming, it refers to prejudiced or unfair scoring that is not rooted in objective judging criteria. **Bias negatively affects not only athletes but also overall recognition of Artistic Swimming as a sport.** Given its subjective nature, minimizing bias is critical to maintaining the integrity of our sport. To prevent bias in Artistic Swimming, every Judge must ensure fairness in their scoring by promoting objective judging criteria. Types of bias in Artistic Swimming include:

- **positive bias** - occurs when Judges consciously favour certain Teams or athlete(s) based on factors like nationality, reputation, past performances, or other factors unrelated to current performance. It can also occur when a Judge disproportionately highlights or exaggerates positive aspects of an athlete, Team, or performance while minimizing or ignoring their weakness or errors. Positive bias results in higher mark(s) than the athlete(s) deserve(s) if judging criteria set out in the Manual and/or the Rules were applied in an objective and neutral manner.

- **negative bias** - occurs when Judges consciously disfavour certain Teams or athlete(s) based on factors like nationality, reputation, past performance, or other factors unrelated to current performance. It can also occur when a Judge disproportionately highlights or exaggerates negative aspects of an athlete, Team, or performance while minimizing or ignoring their strengths. Negative bias results in lower mark(s) than the athlete(s) deserve(s) if judging criteria set out in the Manual and/or the Rules were applied in an objective and neutral manner.

- **country bias** - occurs when Judges consciously favour, or disfavour certain Teams or athlete(s) purely based on their nationality. For instance, when a Team from a less prominent country receives lower scores despite comparable skill due to preconceived notions about their program's quality or history in Artistic Swimming. Teams from countries with less established Artistic Swimming programs may face negative bias, where their performances are scrutinized more harshly or assumed to be weaker compared to more established countries. Country bias can also occur when Judges consciously overlook weaknesses or errors of athlete(s) or Team(s) from more established countries.

- **continental bias** –occurs when Judges consciously favour, or disfavour Teams or athlete(s) purely based on their continent and award higher or lower marks to these athletes than marks that the athlete(s) would receive if judging criteria set out in the Manual and/or the Competition Regulations were applied in an objective and neutral manner.

- **club bias** occurs when Judges consciously favour, or disfavour Teams or athlete(s) purely based on their club association and award higher or lower marks to these athletes than marks that the athlete(s) would receive if judging criteria set out in the Manual and/or the Competition Regulations were applied in an objective and neutral manner.

- **gender bias** – occurs when Judges consciously award higher or lower score to an athlete solely due to athlete's gender and disregarding the fact that in Artistic Swimming judging criteria are the same for male and female athletes.

### **5.3 ETHICAL CONSIDERATIONS FOR OTHER GROUPS**

#### **Coaches:**

- Respect fellow athletes psychologically and physically
- Accept and follow World Aquatics Rules (including Doping) and Training Schedules
- Respect creativity
- Respect and cooperate with the Organising Committees
- Respect and cooperate with the Referee(s)
- Respect Judges' and TC marks and decisions
- Respect the results

#### **Referees:**

- Enforce the Rules fairly and equitably
- Respect and follow World Aquatics By-Laws

#### **Evaluators:**

- Respect and follow World Aquatics Policy and Procedures for Evaluators

#### **Team Managers:**

- Fairness first / share the pool
- Respect and cooperate with the Referee
- Respect and cooperate with the Organising Committee
- Accept and follow World Aquatics Rules (including Doping) and Training Schedules

#### **Technical Controllers**

- Respect and follow World Aquatics Policy and Procedures for Technical Controllers
- Enforce the World Aquatics Rules fairly and equitably

## **6. GUIDELINES FOR APPROPRIATE CONDUCT AT COMPETITIONS**

### **6.1 GENERAL CONDUCT**

At competitions, coaches and other team personnel should:

- Exemplify conduct they wish their athletes to adopt in dress and behaviour.
- Accept responsibility for their athletes' conduct.
- Demonstrate mutual respect among themselves and towards personnel of all entries.
- Cooperate fully with meet organisers and Officials during practices and events.

To uphold their independence and impartiality, World Aquatics Judges, World Aquatics Technical Controllers and World Aquatics Evaluators may not wear their Member Federation's uniforms or any clothes indicating their Member Federations or country of their Member Federation.

### **6.2 CONDUCT DURING PRACTICE BEFORE COMPETITION**

Coaches should follow guidelines for practice procedures as provided by competition management and ensure that their athletes clear the pool as soon as their practice time is over.

Coaches, athletes or any person associated with coaches or athletes are prohibited from video recording training sessions of unaffiliated competitors prior to or during the competition.

#### **Practice with music**

- Coaches have the right to deny other Teams' access to the pool during their allotted music spacing time.
- If a Coach wishes to make use of the pool during another Team's designated time, they must ask permission of that Team's Coach and abide by the decision.
- When a Team uses the pool during another Team's music time, it should only be for Figure and/or routine Elements which do not require audible marking of time – i.e., 'banging'/tapping – or infringe on the designated Team's use of the pool space.

#### **Practice without music**

- During open practices which are scheduled for a specific event, Coaches should have only the athletes for that specific event in the pool. For example, only Solos swim during the practice time designated for Solos.
- 'Banging' or tapping is not allowed at any time.
- Request permission of competition management to use unscheduled empty pool/space between events.

#### **Practice for Figures competitions**

- When practice time is divided due to a large entry, decisions of management must be respected. Athletes can practice only in that portion of the time and pool to which they are assigned.

### **6.3 CONDUCT DURING THE COMPETITION**

All team personnel should keep clear of the music centre, scoring tables and Judges' panels. The Referee will ensure Coaches and Teams remain in designated areas throughout the sessions to ensure smooth delivery of the event.

Coaches and all team personnel must be in special Team designated areas.

Applause for a performance should be in a suitable manner. Screams and screeches as expressions of enthusiasm and support for friends or team-mates can be annoying to spectators, distracting to Judges and may have a negative impact on the atmosphere the performance is attempting to establish. This is at the discretion of the Referee.

## CHAPTER 2. - FIGURES

### 7. GENERAL CONCEPTS OF JUDGING FIGURES

A Figure is a combination of basic body positions and transitions, performed in a manner and order as prescribed by the World Aquatics Competition Regulations for rule descriptions.

General concepts on Figures:

- Figures are defined in terms of their component parts: body positions and transitions.
- A transition is a continuous movement from one position to another. The completion of a transition should occur simultaneously with the achievement of a body position and desired height. Except where otherwise specified, water level remains constant during a transition.
- Unless otherwise specified in the Figure description, maximum height is always desirable. Height is evaluated based on the water level of body parts.
- Unless otherwise specified in the Figure description, Figures are executed in a stationary position. Transitions which allow some movement will be marked with an arrow in the diagram.
- Diagrams are a guide only. If there is discrepancy between a diagram and a written description, the English written version of the World Aquatics Competition Regulation shall prevail.
- During the execution of a Figure, a pause may occur only in basic body positions which are printed in "**bold type**" and defined in Appendix 1 of the World Aquatics Competition Regulations.
- Basic movements are described in Appendix 1 of the World Aquatics Competition Regulations and are "*italicized*" when referred to in a Figure description.
- When "and" is used to connect two (2) actions, it means one follows the other; when "as" is used, it means both actions occur simultaneously.
- When "rapid" or "rapidly" is used in the description, it shall apply specifically to the tempo of the transition in which it is included, and not to the entire Figure.
- Arm/hand positions and actions are optional.

## 8. GUIDELINES FOR JUDGING FIGURES

Unless otherwise specified in the description, Figures shall be executed high and controlled, in uniform motion, with each section clearly defined.

All judgements are made from the standpoint of perfection.

An athlete can obtain points from 0 – 10 using 1/10th points.

Perfect	10	Satisfactory	5.9-5.0
Near Perfect	9.9-9.5	Deficient	4.9-4.0
Excellent	9.4-9.0	Weak	3.9-3.0
Very good	8.9-8.0	Very weak	2.9-2.0
Good	7.9-7.0	Hardly recognizable	1.9-0.1
Competent	6.9-6.0	Completely failed	0

To be able to judge correctly, a Judge must have in mind the design and control factors further described below.

### 8.1 DESIGN

That portion of the Figure award is attributed to the evaluation of the degree of conformation to the positions and movements specified in the Figure description.

As part of the design, Judges consider the accuracy of positions and transitions as specified in the Figure description.

**Specific design factors** include accuracy of all body positions and transitions according to the description:

#### 1. Accuracy of the lines, angles, and arches

Examples:

- A **Ballet Leg** position is perpendicular to the surface
- A **Fishtail** position has the foot of the extended leg at the surface

#### 2. Accuracy of alignment of body parts

Examples:

- In **Vertical Positions**, alignment of ears, shoulder joints, hip joints, and ankles
- In a **Split Position**, vertical alignment of head, shoulder, and hip joints; and horizontal alignment of hip and shoulder joints with the two (2) horizontal lines 'square' and parallel to one another.

#### 3. Correctness of pikes and tucks

Examples:

- 90° angle in **Front Pike** position
- **Back Pike** position 45° angle or less, with legs and trunk extended
- **Tuck** positions as compact as possible

#### 4. **Accuracy of Basic Movements and other transitions**

Examples:

- In *Assuming a Front Pike Position*, the hips replace the head at the surface
- In *Arch to Back Layout Position* and *Walkouts*, head replaces hips at the surface
- In a *Combined Spin*, the *Ascending* and *Descending Spins* must have the same number of rotations
- In a *Thrust*, a vertical upward movement of the legs and hips is **rapidly** executed **as** the body unrolls
- In *Spins* there is simultaneous rotation and completion of the required spin

## 8.2 CONTROL

That portion of the Figure award is attributed to the evaluation of how well a performance achieves control factors. The control factor is the use of strength and coordination to demonstrate mastery of Figure execution.

Control factors, which are further explained below, include height, extension, stability, uniform motion, travel, clarity and ease of performance, unless otherwise specified in the Figure description.

Control in Figures is the ability to:

- Maintain high stable, correct positions.
- Move the body smoothly, accurately, and effortlessly through the required transitions.
- Remain 'on-the-spot' unless otherwise specified in the description.
- Give an Overall Impression of ease of performance.

Specific control factors include:

1. **Height**

Sustained maximum height of body parts in relation to the water surface, unless otherwise specified in the Figure description.

2. **Extension**

Extension of total body throughout the Figure, unless otherwise specified.

3. **Stability**

Equilibrium must be maintained and unaffected by change of position.

4. **Uniform motion**

Uniform motion means a constant speed of action throughout the Figure, unless otherwise specified in the Figure description.

There shall be constant speed of action through each transitional movement. Transitions are to be executed without any pauses or stops therein. This does not mean that every transition takes the same amount of time, as it depends on the range of movement required. For example: the time to achieve a Split Position from a Front Pike Position takes longer than the time to assume a Front Pike Position from a Front Layout Position because there is a larger range of movement required.

Judging emphasis is placed on controlled uniformity of performance speed, not slowness.

When the rule requires a tempo change during one or more parts of a Figure, the change(s) must conform to the tempo(s) specified.

When the rule states 'rapid' or uses 'rapidly' to describe an action or movement in the Figure, it should be obviously visible that there is more speed within this action or movement.

**5. Travel**

Figures are performed 'on-the-spot', with no travelling, except for movement specified in a Figure description.

**6. Clarity**

There must be a clear definition between positions and directions, continuous course of action in the transitions.

Transitions proceed through the most direct and accurate course of action. When the transition is finished, there should be a slight pause - as a 'comma', not a 'period' - to define the position and completion of the transition before the next transition begins.

**7. Ease of performance - Overall Impression**

Appearance of total confidence and effortless, fluid execution without evidence of strain.

**8.3 BASIC PRINCIPLES OF JUDGING FIGURES**

1. Plumb line points of reference are used when evaluating vertical and horizontal alignments.
2. The head always follows the alignment of the spine.
3. When initiating a transition, the athlete never begins by reversing the specified direction of movement.
4. Unless otherwise specified by the Figure description, all movements are executed to be equal in time and space, with simultaneous and concurrent action within transitions. All movements specified within a transition should begin from the specified starting position and be completed with the achievement of the specified final position and level.
5. Axis - a straight line around which the body rotates.
6. Longitudinal axis - the lengthwise centre of the body.
7. Lateral axis - extending sideways from the body, either through a cross section (such as the hips), or outside the body.
8. During a specific Figure movement, the use of the term horizontal or vertical axis specifies the relationship of the longitudinal axis to the surface of the water.
9. Height is evaluated based on the water level of body parts.

## **8.4 DEDUCTIONS GUIDELINES FOR FIGURES**

### **8.4.1 Directions for the use of deductions guidelines**

Deduction guidelines are meant to be a good companion for Judges and facilitate discussions to unify judging criteria.

Judges are not calculators and are not expected to memorize the list of deviations included in Design Guidelines for Figures (the specific Design Deductions for each Figure are outlined with the Figure description in the Analysis of Figures sections). The information is to be used as a tool in assisting the Judges in finalizing their score.

Athletes are not machines as well and may show a large variety and combinations of inaccuracies or deviations during the performance of Figures.

There are many aspects to consider in a Figure, even in the short ones, and the Judge has very little time to summarize all and complete the judging process by giving a mark. It would be great to review the Figure multiple times: once for extension, once for stability, once for design, etc., but this is not possible in competition, only during seminars or practice sessions for continuous learning.

### **8.4.2 Design deductions**

Design deductions are applied for transitions/positions being different from the description by a certain degree (see visible scale of angle deviation) or altering the movement/position concept (see deduction guidelines for Figures in Youth and 12& under categories).

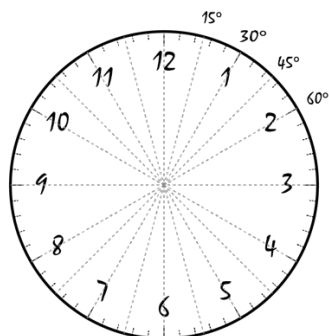
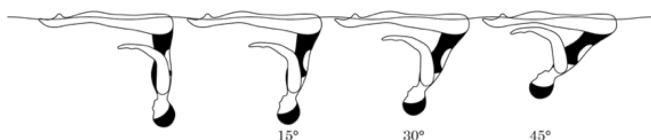
When there are inaccuracies, deductions are as follows:

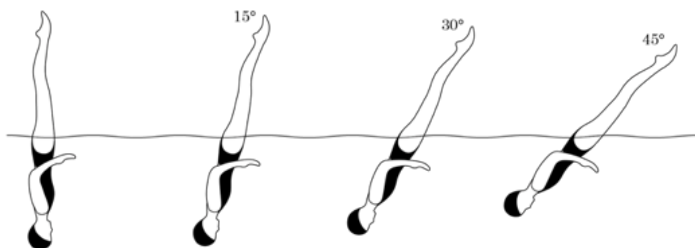
<b>Small</b>	<b>0.2 points</b>
<b>Obvious</b>	<b>0.5 points</b>
<b>Major</b>	<b>1.0 point</b>

**8.4.2.1 Visible scales of angle deviation**

Apply to plumb line points of reference when evaluating vertical and horizontal alignments required.

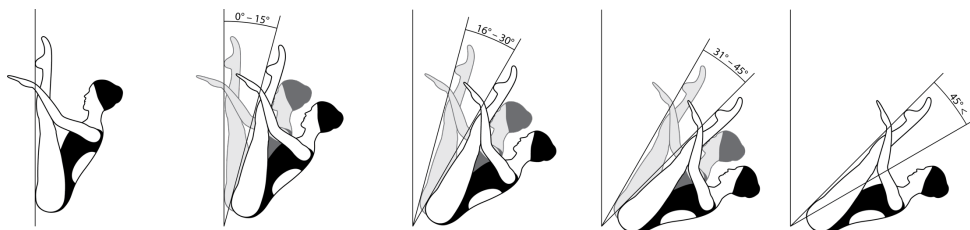
<b>Small Deviation</b>	<b>1° – 15° (0.2)</b>
<b>Obvious Deviation</b>	<b>16° – 30° (0.5)</b>
<b>Major Deviation</b>	<b>31° or more (1.0)</b>


**Pike Position**

**Ballet Leg Position**

**Vertical Position**


Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.

<b>Small Deviation</b>	<b>16° – 30° (0.2)</b>
<b>Obvious Deviation</b>	<b>31° – 45° (0.5)</b>
<b>Major Deviation</b>	<b>46° or more (1.0)</b>



### 8.4.3 Control deductions guidelines

Control factors give an **Overall Impression** of the mastery level of athletes that Judges observe in the performance in control terms. The Judge evaluates all control factors to establish the execution range.

In all areas the Judge observes, as the performance goes, if there are small, obvious, or major deviations from perfection, and how often those appear, but does not distract with any calculation.

The Expanded Marking Scale shows both the overall general impression and the specific design and control points, depicting how a performance can look in each scoring range. This does not mean that all areas adjust precisely.

Control deductions include:

1. **Height**

Amount of body (body parts) above the water surface.

Sustained maximum height, according to height charts, defines perfect height.

Height should set the maximum score attainable; in other words: a Figure that can be considered of perfect execution in terms of design, extension, stability, etc. performed at a height of 8, according to the height scale, should not score more than 8. Judges must consider height shown during all Figure performance, not only in difficult parts but easier ones as well and have at the end of the Figure an **average** height in mind (e.g., Vertical Position, Knight, Fishtail, Split Position, etc.). See the Guiding Height Scales for stable and dynamic height.

2. **Extension**

The amount, degree, or range to which something can be stretched to its fullest length. Use of muscular strength to enhance the stretch.

Consider the extension of the body, legs, instep, neck.

3. **Stability**

Solid, with equilibrium maintained and unaffected by change of position. Position is unaffected by movement. Attain position exactly without correction. Fluid without evidence of strain.

4. **Uniform motion**

Constant speed of action throughout the Figure unless otherwise specified in the Figure description. Transitions are to be executed without any pauses or stops herein.

5. **Travel**

Figures are to be performed stationery unless otherwise specified. Travel or lack of required travel needs to be taken into consideration. Travel occurs when hips move in the horizontal plane.

### Travel deduction guidelines

The maximum deduction for travel is 0.5.

<b>Small deduction 0.1</b>	<b>Obvious deduction 0.3</b>	<b>Major deduction 0.5</b>
Minimal travel or minimal lack of required travel	Obvious travel in one (1) transition, and/or travel in several transitions	Obvious travel in two (2) or more transitions and or travel throughout

#### 6. **Clarity**

Movements are deliberate, and positions are clearly defined.

#### 7. **Ease of Performance**

Positions are efficiently achieved without visible strain.

### Summary

As a summary, the process should be:

1. Determine the height ceiling score.
2. Establish a general impression score range based on continuous control observations: ease of performance, confidence and effortlessness, fluidity in execution and height demonstrated (Perfect, Near Perfect, Excellent, Very Good, etc.).
3. From this score, deduct design deviations observed, if any, and travel, if any. It is very important not to miss major design errors.

For example, the general impression places the performance in the good category, but the Judge noted that extension was excellent and must be credited. The Judge must balance and work with the tenths and decide, in this case, maybe to place in mid to high seven (7). There was an obvious design error in one (1) transition and a minimal travel, so must deduct 0.5+0.1 (0.6). So, the final score should be low seven (7).

Another example: in a Barracuda Airborne Split, the Judge appreciates excellent height, full extension, on spot performance, a small break in fluidity prior to *Thrust*, and is in a low nine (9.3), but the athlete started to split before reaching first vertical position; an obvious 0.5 deduction should be applied, and the final mark should be lowered to 8.8.

Remember that the use of deduction guidelines is to help the Judge arrive at an accurate score based on the performance.

**8.5 GUIDING SCALE FOR HEIGHT QUALITY OF PERFORMANCE**

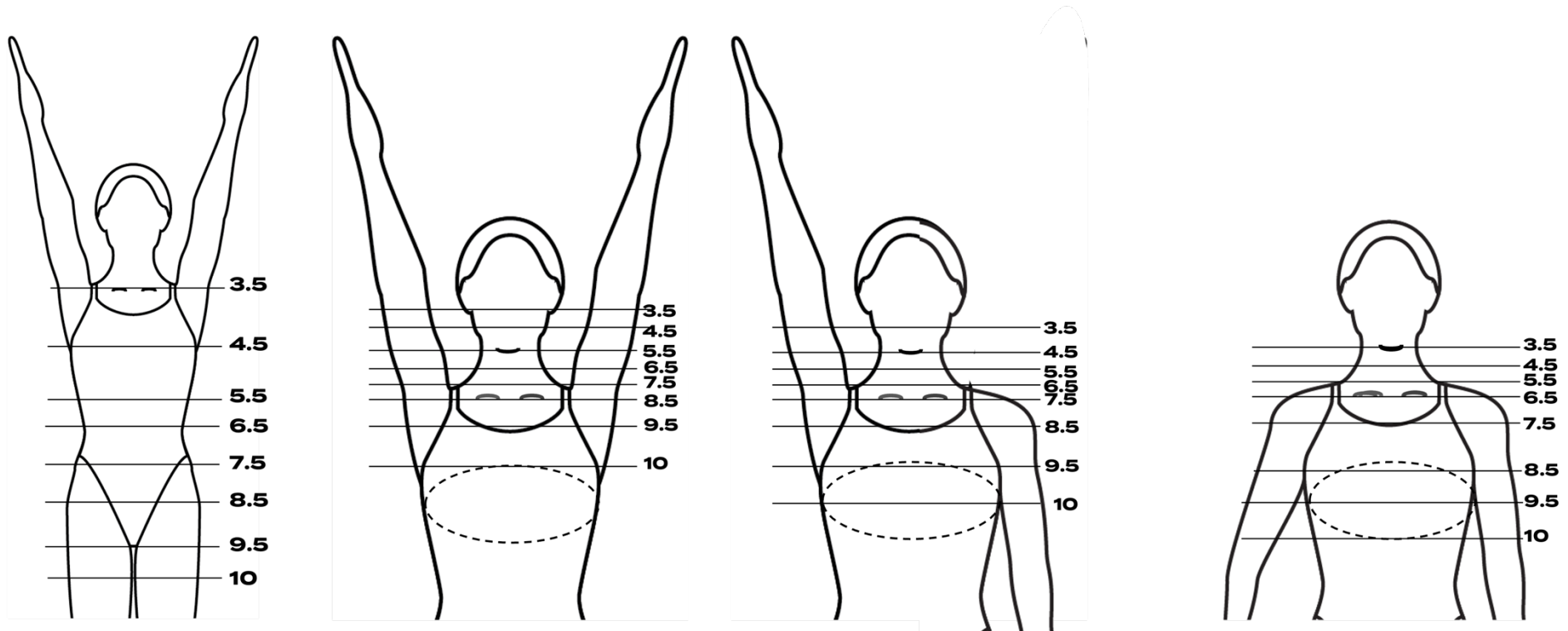
Water Surface Levels For:		Perfect	Excellent/ Near Perfect	Very Good	Good	Competent	Satisfactory	Deficient	Weak
		10	9.5	8.5	7.5	6.5	5.5	4.5	3.5
STABLE HEIGHT	<b>Vertical Double Leg</b>	Crotch level or higher	Upper thigh	Upper mid-thigh	Low to mid-thigh	Above kneecap	Kneecap	Below kneecap	Well below kneecap (mid-shin)
	<b>Vertical Single Leg, Fishtail/Bent Knee</b>	Top of pelvis	Showing hips	Crotch level	Upper thigh	Mid-thigh	Low thigh (well above kneecap)	Kneecap	Below kneecap
	<b>Knight/Bent Knee Surface Arch</b>	Showing hips or higher	Crotch level	Upper thigh	Mid-thigh	Low thigh (well above kneecap)	Kneecap	Below Kneecap (BK Arch – below surface)	Mid shin
	<b>Ballet Leg Single/Bent Knee Back Layout</b>	Horizontal leg dry	At top of thigh	Upper thigh	Mid-thigh	Low thigh (well above kneecap)	Above kneecap	Kneecap	Below kneecap
	<b>Ballet Leg Double</b>	Upper thigh or higher	Mid-thigh	Low thigh	Above kneecap	Kneecap	Below kneecap	Well below kneecap (mid shin)	Low to mid shin
	<b>Eggbeater Kick Double Arm</b>	Arm pit dry	Mid-arm pit/upper chest	Showing Collar bone	Shoulders at surface	Mid-neck	Chin	Mouth	Nose
	<b>Eggbeater Kick Single Arm</b>	Mid-chest	Arm pit dry	Mid arm pit/upper chest	Showing collar bone	Shoulders at surface	Mid neck	Chin	Mouth
	<b>Eggbeater No Arm</b>	Full chest	Mid-chest	Arm pit dry	Mid arm pit/upper chest	Showing collar bone	Shoulders at surface	Mid neck	Chin
DYNAMIC HEIGHT	<b>Thrust, Double Leg</b>	Mid-ribs or higher	Lower ribs	Waist	Top of pelvis	Showing crotch	Upper thigh	Mid-thigh	Above kneecap
	<b>Thrust, Single Leg</b>	High ribs or higher	Mid-ribs	Lower ribs	Waist	Top of pelvis	Showing crotch	Upper thigh	Mid-thigh
	<b>Rocket Split, Airborne Split</b>	Mid-ribs or higher	Lower ribs	Waist	Top of pelvis	Showing crotch	Upper thigh	Mid-thigh	Above kneecap
	<b>*Re-join to Vertical Double Leg</b>	Crotch level or higher	Upper thigh	Upper mid-thigh	Low to mid-thigh	Above kneecap	Kneecap	Below kneecap	Well below kneecap (mid shin)
	<b>*Re-join to Vertical Single Leg</b>	Showing hips or higher	Showing hips	Crotch level	Upper thigh	Mid-thigh	Low thigh (well above kneecap)	Kneecap	Below kneecap
	<b>Boost (head up)</b>	Showing air between legs	Crotch level	Mid pelvis	Top of pelvis	Waist	Lower ribs	Arm pit	Showing shoulder

**\*Rejoin to Vertical Double Leg:** The height of the re-joined to Vertical Positions for the Dynamic Height during unstable actions.

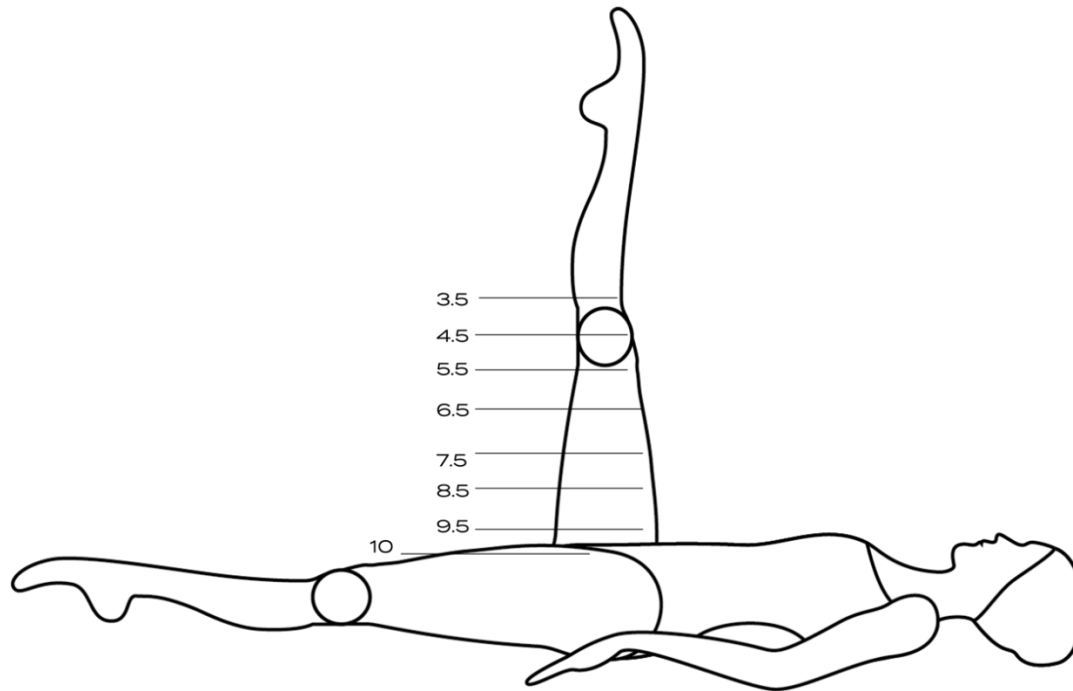
**\*Rejoin to Vertical Single Leg:** The height of the re-joined to Vertical Single Leg for the Dynamic Height during unstable actions.

**8.5.1 Guiding scale for height quality of performance - diagrams**

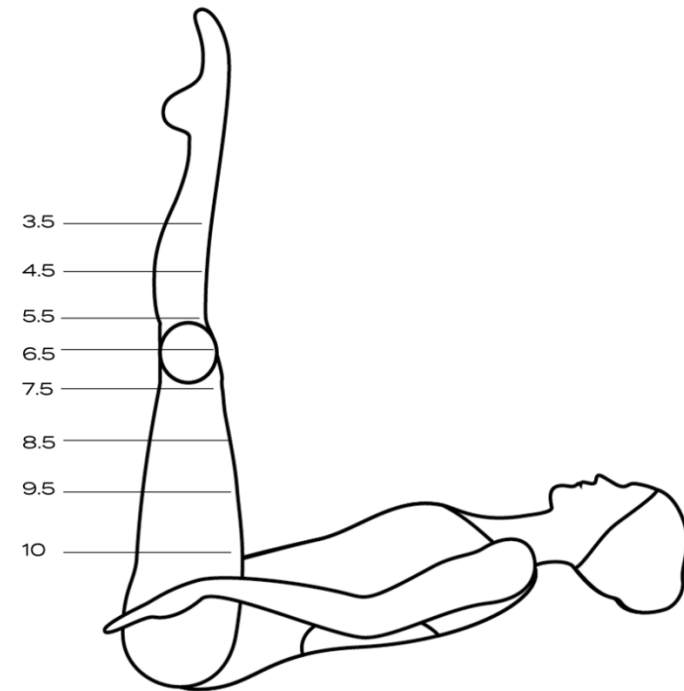
**8.5.1.1 Boost, Eggbeater Kick Double Arm, Eggbeater Kick Single Arm, Eggbeater Kick No Arm**



**8.5.1.2 Ballet Leg Single and Ballet Leg Double Position**

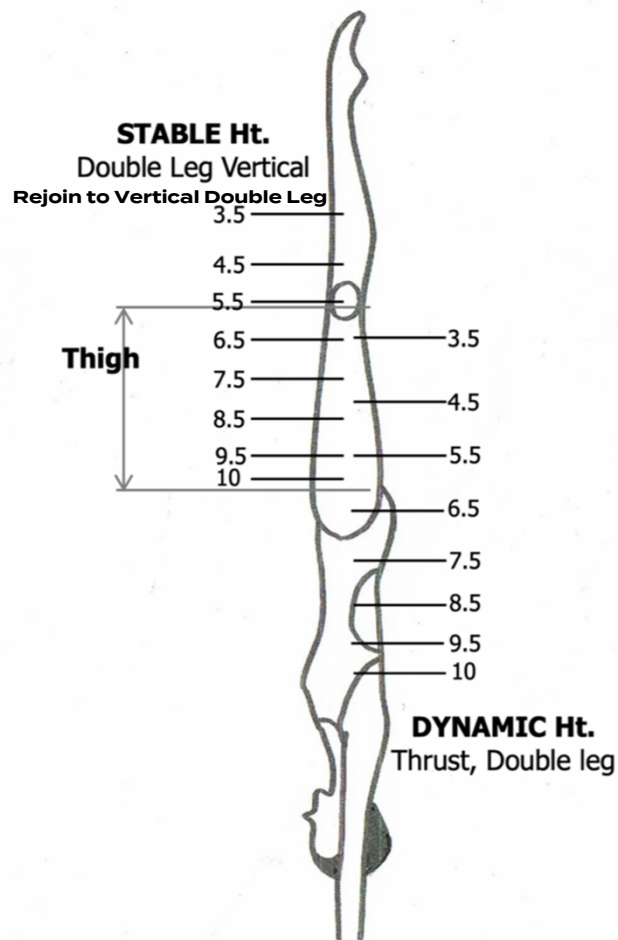


Ballet Leg Single

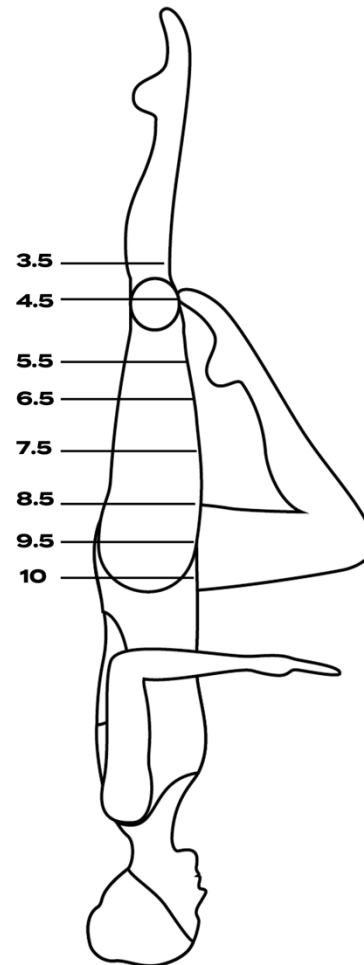


Ballet Leg Double

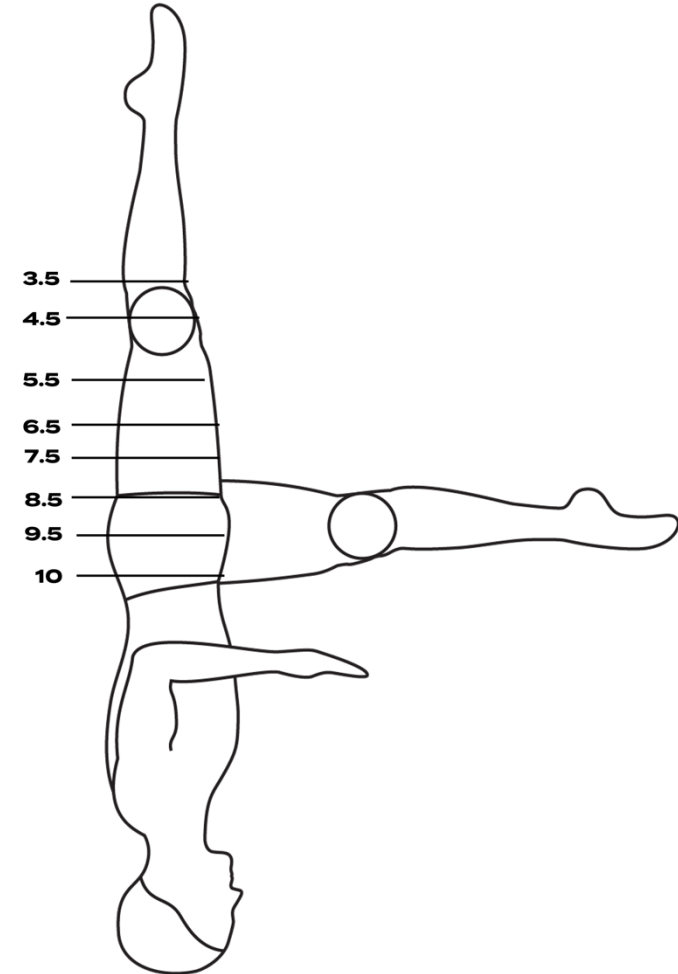
**8.5.1.3 Vertical Double Leg, Rejoin to Vertical Double Leg, Thrust Double Leg, Bent Knee Vertical Position, Fishtail Position**



Vertical Double Position Rejoin to Vertical Double Leg      Thrust Double Leg

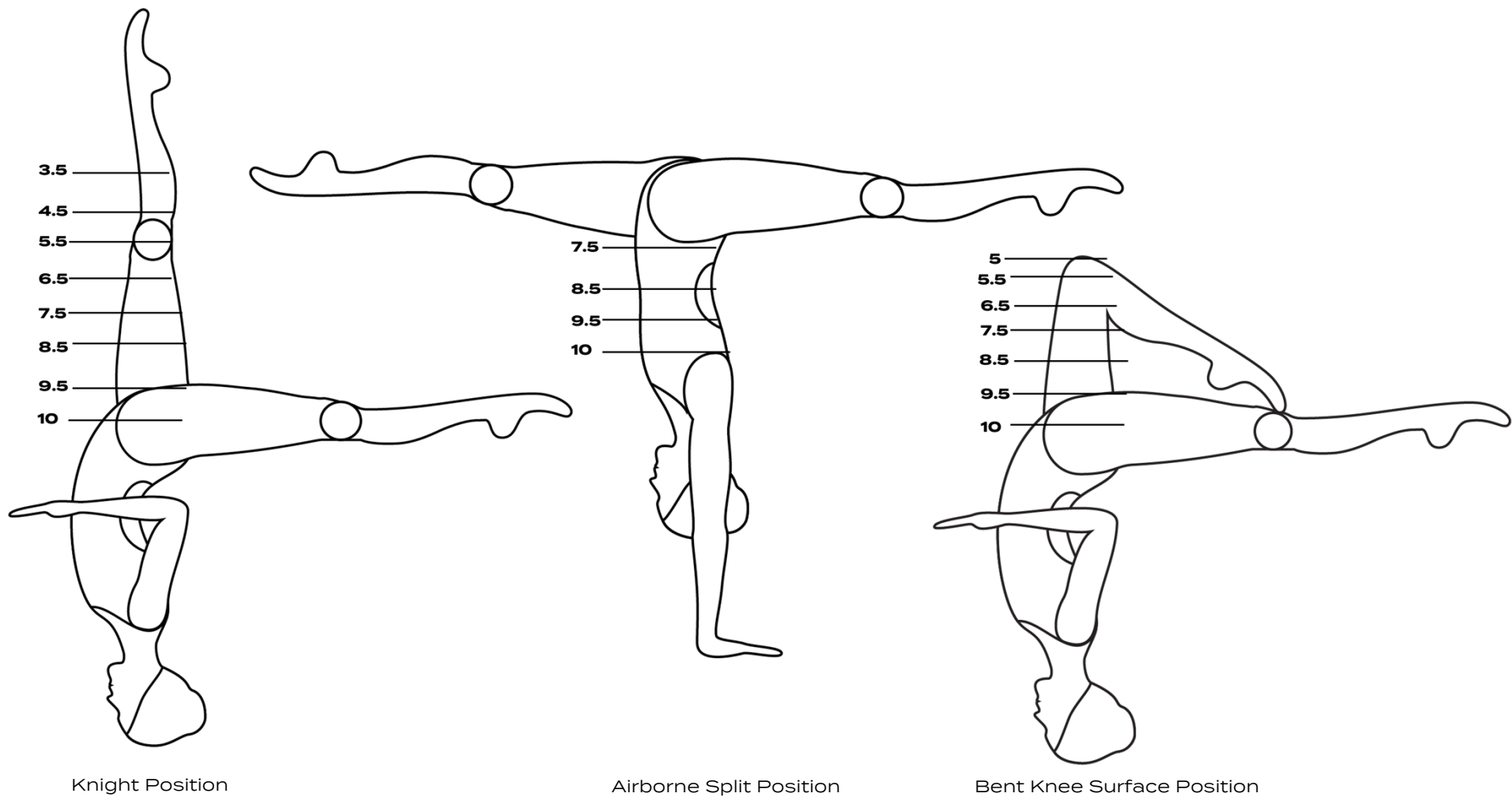


Bent Knee Vertical Position

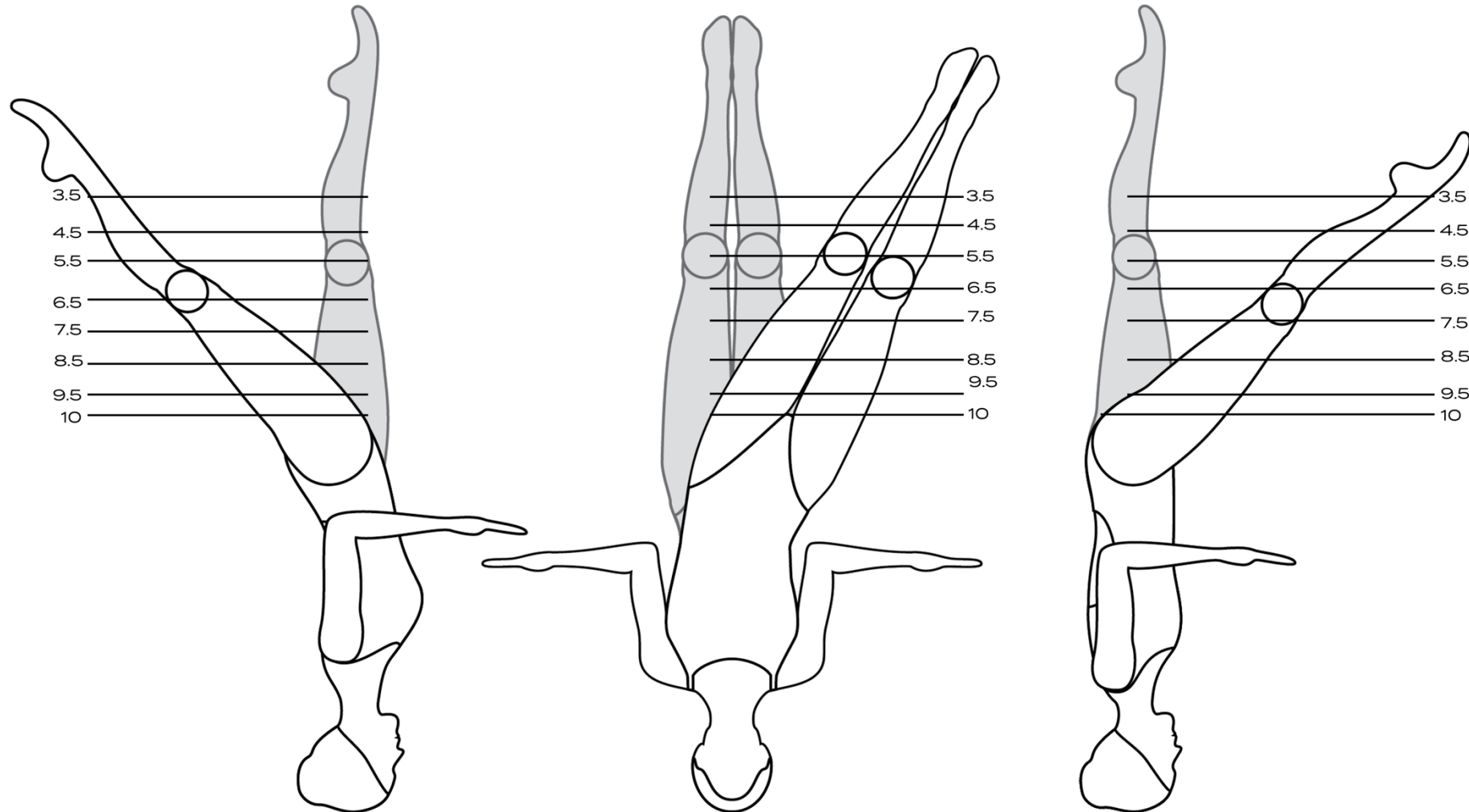


Fishtail Position

















**8.5.1.4 Knight Position, Airborne Split Position, Bent Knee Surface Arch Position**



**8.5.1.5 Unbalanced Vertical Double Leg**



**8.5.2 Guiding Scale for Split Position - Surface Split Position & Airborne Split Position**

SCORE RANGE		ANGLE OF SPLIT (DEGREE)			WATER LEVEL
<b>Excellent/Near Perfect</b>	<b>9.5</b>	180° (flat)			Crotch & legs dry
<b>Very Good</b>	<b>8.5</b>	170° - 180°			Legs dry
<b>Good</b>	<b>7.5</b>	160° - 170°			Legs almost dry
<b>Competent</b>	<b>6.5</b>	150° - 160°			Lower legs dry Crotch underwater
<b>Satisfactory</b>	<b>5.5</b>	130° - 140°			Lower legs dry Crotch underwater
<b>Deficient</b>	<b>4.5</b>	110° - 120°			Feet above the surface, legs under water
<b>Weak</b>	<b>3.5</b>	up to 100°			Feet come out vertically
<b>Hardly recognizable</b>	<b>0.1 - 2.9</b>	scissors			Feet come out vertically

**8.6 EXPANDED MARKING SCALE FOR FIGURES**

<b>10 Perfect</b>	<b>9.5 to 9.9 Near Perfect</b>	<b>9.0 to 9.4 Excellent</b>	<b>8.0 to 8.9 Very Good</b>	<b>7.0 to 7.9 Good</b>	<b>6.0 to 6.9 Competent</b>
<b>General Impression</b>					
Flawless	Tiny deviations from perfection.	Very minor errors, but none are significant.	A few minor errors.	Above average.	Average. Comfortable.
<b>Accuracy of Positions/Stability/Ease of performance</b>					
Total accuracy. Stable, controlled. Correct body alignment is maintained throughout. Complete ease of performance.	Very precise. Stable. Tiny deviation may be difficult to detect. Complete ease of performance.	Accurate but some may lack complete precision. Stable.	Most positions are clear and accurate. A few very minor inaccuracies in stability and/or control.	May lack some accuracy but no major errors. Mostly stable and effortless.	Several minor inaccuracies. Not consistent. Lack of stability and control in difficult parts.
<b>Accuracy of Transitions/Control/Ease of performance</b>					
Efficient and accurate course of action. Complete ease of performance.	Tiny wavering from line of transition. Complete ease of performance.	Very minor but slightly noticeable inaccuracies in line of transition or slight breaks in fluidity.	Minor deviations in accuracy, efficiency, and/or fluidity. Minor breaks in ease of performance.	Irregularities but none are major. Mostly controlled and effortless.	Inconsistent. Problems with more difficult transitions. Effort is evident in difficult parts.
<b>Extension/Clarity/Definition</b>					
Precise distinction between positions and transitions, with maximum extension throughout.	Near perfection. Clear distinction with full extension throughout.	Deviations are very minor. Well extended.	Accurate and clear with a few minor deviations from precision. Minor inconsistencies in extension.	Mostly clear distinction, but not always precise. Full extension not maintained throughout	Some obvious slurring between positions and transitions. Some incomplete extension.
<b>Height – Refer to Height Charts</b>					
Maximum height at all times, with level maintained as required throughout.	Near maximum height with no level changes throughout.	Close to maximum height with minimal level changes.	High, but may lose minor height on difficult transitions and/or positions.	Above average height on easy parts with some minor level changes. May lose height on difficult transitions.	Average height. Inconsistent and changing especially in more difficult positions and transitions.
<b>Timing/Uniform Motion/Stationary</b>					
Smooth, uniform tempo at a comfortable speed except where required. No travel unless otherwise specified.	Tiny variation in timing or a position except where required. No travel unless otherwise specified.	Very minor variations in timing or positions. No travel unless otherwise specified.	Timing a little bit faster or slower than described. Not always uniform. Minor travel.	Timing inaccuracies that are not required in the description. Minimal travel.	Timing may be hurried and/or uneven during uniform motion parts. Some travel in one (1) or more parts.

**EXPANDED MARKING SCALE FOR FIGURES (cont.)**

<b>5.0 to 5.9 Satisfactory</b>	<b>4.0 to 4.9 Deficient</b>	<b>3.0 to 3.9 Weak</b>	<b>2.0 to 2.9 Very Weak</b>	<b>0.1 to 1.9 Hardly Recognizable</b>	<b>0 Completely Failed</b>
<b>General Impression</b>					
Mediocre. Limited. Significant deviations.	Problems frequent and major.	Struggling in all aspects.	Difficult to recognize.	Performance bears almost no resemblance to description.	Complete fail. Penalty assessed.
<b>Accuracy of Positions/Stability/Ease of performance</b>					
Many minor problems or a significant deviation. Effort evident impacting stability. Major errors at lower end of range.	Most positions inaccurate with some major problems in achieving positions. Unstable.	Identifiable but very inaccurate throughout. Lack of control evident.	General outline present but positions unclear. No control evident.	Complete lack of definition and control.	Complete fail. Penalty assessed.
<b>Accuracy of Transitions and Movements/Ease of performance</b>					
Accuracy inconsistent. Some major deviations. Minimal control. Effort evident throughout.	Evident effort to meet requirements. Major errors throughout. Loses control in many parts.	Little attention to transition specifics. Many major problems in all transitions.	No attention to transition specifics.	Merely moves from one position to another.	Complete fail. Penalty assessed.
<b>Extension/Clarity/Definition</b>					
Some attempt to define positions, but often not clear. Minimal extension.	Clarity is imprecise. Poor extension.	Unclear and poor extension throughout.	Difficult to identify a position or a transition. No extension evident.	No clarity, no extension or definition throughout.	Complete fail. Penalty assessed.
<b>Height – Refer to Height Chart.</b>					
Some height may be evident in easier sections.	Low and inconsistent. Level changes throughout.	Low. Extreme difficulty to achieve any height.	Very low. Natural buoyancy only.	No effort.	Complete fail. Penalty assessed.
<b>Timing/Uniform Motion/Stationary</b>					
Often rushed & seldom stationary. Segmented. Obvious travel evident.	Rushed and uneven timing. Significant travel in one (1) or more parts.	Fast and/or uneven timing. Significant travel throughout.	No apparent consideration for timing or travel requirements.	Completely lacking in correct timing. Significant travel throughout.	Complete fail. Penalty assessed.

## **9. IDENTIFYING DIFFICULTY IN FIGURES**

### **9.1 IDENTIFYING ESSENTIAL ARTISTIC SWIMMING SPECIFIC ELEMENTS**

For determining degrees of difficulty, the following Essential Synchro Specific Elements (ESSE) were defined and assigned values. The assessed values are based upon the relative difficulty of each component within a given transition.

#### **Essential Artistic Swimming Specific Elements (EASSE)**

1. Sculling proficiency
2. Centre of gravity and buoyancy  
Relationship between centre of gravity and buoyancy as it affects stability.  
How the change in the relationship between the centre of gravity and buoyancy affects stability.
3. Kinesthetic and spatial perception  
Kinesthetic awareness – the ability to know the spatial relationships of the body parts.
4. Airborne weight
5. Water resistance  
Resistance as created by buoyancy and/or drag.  
Formula:  $\text{Drag} = 1/2 \times [\text{water density}] \times [\text{drag coefficient}] \times [\text{cross sectional area (CSA)}] \times [\text{speed of the object}]^2$
6. Joint flexibility  
Awarded when required action (not initial position) is beyond normal range of movement.

## 9.2 TABLES OF TRANSITION

The following table includes the numerical values for each transition.

### 9.2.1 Category 1: Airborne - Horizontal Base

1-01	Back Layout to Ballet Leg (straight)	18.5	1-11	Bent Knee Back Layout to Back Layout	10.5
1-02	Back Layout to Bent Knee Back Layout	10.5	1-12	Bent Knee Back Layout to Ballet Leg	11.0
1-03	Back Layout to Tub	2.0	1-13	Flamingo to Back Layout	15.0
1-04	Ballet Leg Double 360° Surface Rotation	24.0	1-14	Flamingo to Ballet Leg Double	13.0
1-05	Ballet Leg Double to Ballet Leg (straight)	24.5	1-15	Flamingo to Bent Knee Back Layout	15.0
1-06	Ballet Leg Double to Tub	19.0	1-16	Front Layout to Bent Knee Front Layout	4.0
1-07	Ballet Leg to Back Layout (straight)	18.5	1-17	Tub to Back Layout	3.0
1-08	Ballet Leg to Ballet Leg Double (straight)	24.5	1-18	Tub to Ballet Leg Double	19.0
1-09	Ballet Leg to Bent Knee Back Layout	11.0	1-19	Exchange Ballet Leg	17.0
1-10	Ballet Leg to Flamingo	7.5	1-20	Flamingo to Ballet Leg	13.0

### 9.2.2 Category 2: Airborne - Vertical Base

2-01	Bent Knee Vertical (Unstable base) to Submerged Bent Knee Vertical	11.0	2-24	Vertical to Bent Knee Vertical (all unstable base)	18.5
2-02	Bent Knee Vertical (Unstable base) to Submerged Vertical	12.0	2-25	Bent Knee Vertical to Airborne Split (all unstable base)	19.0
2-03	Bent Knee Vertical to Vertical	16.5	2-26	Vertical to Bent Knee to Airborne Split to Vertical (all bases unstable)	31.5
2-04	Fishtail to Bent Knee Vertical	12.5	2-27	Vertical to Fishtail (all unstable base)	18.5
2-05	Fishtail to Front Pike	14.5	2-28	Vertical to Fishtail (rapid)	22.5
2-06	Fishtail to Knight (maintain 90°)	31.0	2-29	Front Pike to Fishtail (rapid)	12.5
2-07	Fishtail to Knight at the surface	21.0	2-30	Fishtail to Bent Knee Vertical (rapid)	12.5
2-08	Fishtail to Split	15.5	2-31	Bent Knee Vertical to Fishtail (rapid, switch)	18.5
2-09	Fishtail to Split (rapid, cross)	20.0	2-32	Fishtail to Knight (lifting)	28.0
2-10	Fishtail to Vertical	20.5	2-34	Fishtail to Bent Knee Vertical (unstable, switch, rapid)	17.0
2-11	Front Pike to Bent Knee Vertical	15.0	2-35	Bent Knee Vertical to Fishtail	12.0
2-12	Front Pike to Fishtail	14.5	2-36	Fishtail to Vertical (unstable base)	14.0
2-13	Front Pike to Split	20.0	2-37	Vertical to Side Fishtail (all unstable base)	18.5
2-14	Front Pike to Vertical	33.0	2-38	Fishtail to Knight (lifting, rapid)	26.0
2-15	Vertical to Airborne Split (unstable base)	17.0	2-39	Fishtail too Vertical (rapid)	20.5
2-17	Vertical to Fishtail	20.5	2-40	Unbalanced Side Fishtail to Unbalanced Vertical	28.5
2-19	Vertical to Knight	23.5	2-41	Unbalanced Side Fishtail (opened) to Unbalanced Vertical	22.5
2-20	Vertical to Split	17.0	2-42	Vertical to Unbalanced Vertical	19.0
2-21	Vertical to Split (rapid)	19.0	2-43	Unbalanced Vertical to Vertical	19.0
2-22	Vertical to Front Pike	33.0	2-44	Side Fishtail to Vertical	20.5
2-23	Vertical to Bent Knee Vertical	16.5			

### 9.2.3 Category 3: Arched Base or Movement

3-01	Airborne Split to Airborne Split (crossing)	22.0	3-24	Knight to Fishtail (body 180° rotation)	14.0
3-02	Airborne Split to Vertical (unstable base)	13.0	3-25	Knight to Fishtail at surface	18.0
3-03	Airborne Split to Vertical Bent Knee (unstable base)	13.0	3-26	Knight to Split	15.5
3-04	Arched Bent Knee Vertical to Ballet Leg	24.5	3-27	Knight to Surface Arch	18.5
3-05	Arched Bent Knee Vertical to Knight	20.0	3-28	Knight to Vertical	26.5

3-06	Arched Fishtail to Fishtail	14.0	3-29	Split to Fishtail	14.5
3-07	Back Layout to Bent Knee Surface Arch	17.5	3-30	Split to Front Pike	19.0
3-08	Back Layout to Surface Arch	12.0	3-31	Split to Knight	17.5
3-09	Ballet Leg to Knight	25.0	3-32	Split to Surface Arch	23.0
3-10	Bent Knee Front Layout to Arched Bent Knee Vertical	31.0	3-33	Split to Vertical	20.0
3-11	Bent Knee Front Layout to Bent Knee Surface Arch	47.0	3-34	Split to Vertical at Ankle Level	5.0
3-12	Bent Knee Surface Arch to Bent Knee Vertical	21.0	3-35	Surface Arch to Back Layout	7.0
3-13	Bent Knee Surface Arch to Surface Arch	11.5	3-36	Surface Arch to Knight	23.5
3-15	Bent Knee Surface Arch to Vertical	21.0	3-37	Surface Arch to Split	29.0
3-16	Bent Knee Vertical to Bent Knee Surface Arch	19.0	3-38	Surface Arch to Vertical	37.0
3-17	Fishtail to Bent Knee Surface Arch (rapid)	36.0	3-39	Bent Knee Surface Arch to Knight	14.0
3-18	Front Layout to Arched Fishtail	30.5	3-40	Vertical to Surface Arch	37.0
3-19	Front Layout to Split	48.0	3-41	Split too Vertical (rapid)	16.0
3-20	Front Pike to Split on surface	9.0	3-42	Vertical to Surface Arch Bent Knee	21.0
3-21	Knight to Ballet Leg	22.0	3-43	Airborne Split to Vertical with Twirl (unstable base)	27.0
3-22	Knight to Bent Knee Surface Arch	15.0	3-44	Airborne Split to BK Vertical with Twirl (unstable base)	25.0
3-23	Knight to Bent Knee Vertical	21.0	3-45	Front Layout to Split (rapid)	43.0

#### 9.2.4 Category 4: Circular Patterns

4-01	Back Layout to Dolphin First Quarter (headfirst)	7.0
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#### 9.2.5 Category 5: Descending

5-01	Back Layout to Submerged Back Pike	7.0	5-11	Vertical unstable base to Submerged Vertical	13.0
5-02	Back Layout to Submerged Ballet Leg Double	10.0	5-12	Ballet Leg Double to Submerged Back Pike	12.0
5-03	Ballet Leg Double to Submerged Ballet Leg Double	16.0	5-13	Bent Knee Vertical unstable base to Submerged Vertical	9.0
5-04	Ballet Leg to Submerged Ballet Leg	13.5	5-14	Vertical to Submerged Vertical (rapid)	13.0
5-05	Bent Knee Vertical to Submerged Bent Knee Vertical	10.0	5-15	Vertical unstable base to ankle level Vertical	13.0
5-06	Bent Knee Vertical to Submerged Vertical	9.0	5-16	Bent Knee Vertical to Submerged Bent Knee Vertical ankle level (rapid)	11.0
5-07	Bent Knee Vertical unstable base to Submerged Bent Knee Vertical	11.0	5-17	Bent Knee Vertical to Submerged Bent Knee Vertical (rapid)	11.0
5-08	Vertical at Ankle Level to Submerged Vertical	5.0	5-18	Bent Knee Vertical to Bent Knee Vertical ankle level	10.0
5-09	Vertical to Ankle Level Vertical	14.0	5-19	Fishtail to Submerged Vertical	8.5
5-10	Vertical to Submerged Vertical	14.0			

#### 9.2.6 Category 6: Multi-dimensional

6-01	Arched Bent Knee Vertical to Submerged Flamingo	21.0	6-12	Submerged Ballet Leg Double to Vertical with 180° rotation	19.0
6-02	Back Layout to Front Pike (Albatross turn)	15.0	6-13	Submerged Ballet Leg to Fishtail (Catalina Rotation)	14.5
6-03	Ballet Leg to Fishtail (Catalina Rotation)	24.0	6-14	Front Pike to Vertical with half Twist (180° rotation - rapid)	33.0
6-04	Bent Knee Surface Arch to Vertical with 360° rotation	27.5	6-15	45° off angle Vertical to Surface Arch with 90° rotation	26.0
6-05	Fishtail to Ballet Leg (Catalina Reverse Rotation)	24.0	6-16	Front Pike to Fishtail with full Twist (360° rotation)	18.5
6-06	Fishtail to Ballet Leg Double with Reverse Catalina Rotation	31.5	6-17	Bent Knee Surface Arch to Vertical as Twirl is executed	29.0
6-07	Front Pike to Split through Side Fishtail	23.0	6-18	Front Pike to BK Vertical with half Twist (180° rotation - rapid)	17.0

6-08	Front Pike to Vertical with a Full Twist	37.0
6-09	Side Ballet Leg to Front Pike	8.0
6-10	Split through Knight variant to Bent Knee Vertical with 1/2 Twist	22.0
6-11	Split to Fishtail with rapid 180° rotation	16.5

6-19	Front Pike to Fishtail with half Twist (180° rotation)	15.5
6-20	Front Pike to Unbalanced Side Fishtail with 90 rotation	15.5
6-21	Front Pike to Side Fishtail with 90° rotation	13.5

### 9.2.7 Category 7: Submerged

7-01	Submerged Ballet Leg Double to Ballet Leg Double	16.0
7-02	Submerged Ballet Leg Double to Split	11.0
7-03	Submerged Ballet Leg Double to Submerged Ballet Leg	8.0
7-04	Submerged Ballet Leg Double to Submerged Flamingo	3.0
7-05	Submerged Ballet Leg Double to Submerged Heron Pike	5.0
7-06	Submerged Ballet Leg to Ballet Leg	13.5
7-07	Submerged Bent Knee Vertical to Bent Knee Vertical	9.0
7-08	Submerged Flamingo to Ballet Leg	10.5

7-09	Submerged Flamingo to Flamingo	10.0
7-10	Submerged Vertical to Fishtail	7.5
7-11	Submerged Vertical to Submerged Back Pike	12.0
7-12	Submerged Vertical to Submerged Ballet Leg Double	10.0
7-13	Submerged Vertical to Vertical	13.0
7-14	Submerged Ballet Leg Double to Submerged Back Pike	5.0
7-15	Submerged Ballet Leg Double to Flamingo with 180° rotation	15.5
7-16	Submerged Ballet Leg Double to Flamingo with 360° rotation	18.5

### 9.2.8 Category 8: Rotation Lateral Axis

8-01	Back Layout to Back Pike	14.0
8-02	Back Layout to Inverted Tuck through Ballet Leg (Rapid)	16.5
8-03	Back Layout to Tuck	3.0
8-04	Back Pike "V" to Back Layout	5.0
8-05	Back Pike to "V"	13.0
8-06	Ballet Leg to Fishtail (tip)	33.0
8-07	Fishtail to Ballet Leg (tip)	33.0
8-08	Front Layout to Front Pike	6.0

8-09	Front Pike (head down) to Front Layout	6.0
8-10	Front Pike (legs down) to Front Layout	6.0
8-11	Front Pike to Submerged Ballet Leg Double	8.0
8-12	Submerged Ballet Leg Double to Front Pike (legs down)	8.0
8-13	Tuck to Back Layout	3.0
8-14	Tuck to Inverted Tuck	2.0
8-15	Tuck to Tuck	5.0
8-16	Ballet Leg to Inverted Tuck	6.0

### 9.2.9 Category 9

#### 9.2.9.1 Rotation Longitudinal Axis - Twists

9.1-01	Ballet Leg to Side Ballet Leg	18.5
9.1-02	Bent Knee Vertical Full Twist	20.0
9.1-03	Bent Knee Vertical Half Twist	15.0
9.1-04	Bent Knee Vertical to Vertical with Full Twist (extending & joining)	22.0
9.1-05	Bent Knee Vertical to Vertical with Half Twist (extending & joining)	16.5
9.1-06	Fishtail 2 Full Twists (720° rotations - rapid)	50.0
9.1-07	Fishtail Half Twist	17.0
9.1-08	Knight Full Twist	34.0
9.1-09	Knight Half Twist	24.0
9.1-10	Split Half Twist	13.0
9.1-11	Split to Split (Ariana rotation)	17.0
9.1-12	Split to Vertical with Full Twist (closing 360°)	27.0

9.1-17	Vertical to Split with Full Twist (opening 360°)	26.0
9.1-18	Vertical to Split with Half Twist (opening 180°)	20.0
9.1-19	Fishtail to Vertical with 720° rotations - rapid	37.0
9.1-20	Fishtail to Vertical with 360° rotations - rapid	26.5
9.1-21	Split to Vertical with Full Twist (closing 360°) - rapid	29.0
9.1-23	Side Fishtail to 45 off angle Vertical with 180° rotations	23.5
9.1-24	45° off angle Vertical Half Twist	24.0
9.1-25	Fishtail to Vertical with 180° rotations	21.5
9.1-26	Vertical 2 Full Twist (720°)	54.0
9.1-27	Fishtail 360° rotation	24.0
9.1-29	Knight to Vertical with 360° rotations - rapid	36.0
9.1-30	Vertical to Bent Knee Vertical with Half Twist	17.5

9.1-13	Split to Vertical with Half Twist (closing 180°)	17.0
9.1-14	Vertical Full Twist	32.0
9.1-15	Vertical Half Twist	21.0
9.1-16	Vertical to Bent Knee Vertical with Full Twist	24.5

9.1-31	Fishtail to Knight at the surface with 360° rotations	33.0
9.1-32	Fishtail to 45 off angle Side Fishtail with 90° rotations	14.0
9.1-33	45° off angle Vertical Half Twist (only body rotation)	28.0

### 9.2.9.2 Rotation Longitudinal Axis - Twirls

9.2-01	Airborne Split to Vertical with Twirl (all bases unstable)	30.0
9.2-02	Bent Knee Vertical to Vertical with Twirl	21.5
9.2-03	Bent Knee Vertical Twirl	20.0
9.2-04	Split to Vertical with Twirl	22.0
9.2-05	Vertical to Bent Knee Vertical with Twirl	21.0
9.2-06	Vertical Twirl	26.0
9.2-07	Vertical Twirl - unstable base	40.0
9.2-08	Vertical Twirl at Ankle	11.0

9.2-09	Bent Knee Vertical Twirl (unstable)	25.0
9.2-10	Fishtail to Bent Knee Vertical (switch) to Fishtail	19.0
9.2-11	Vertical to Bent Knee Vertical with Twirl (unstable)	26.0
9.2-12	Split to Vertical with Twirl (closing 180°) - rapid	18.0
9.2-13	Fishtail to Vertical with Twirl (rapid)	23.5
9.2-14	Knight to Vertical with Twirl - rapid	28.5
9.2-15	Unbalanced Vertical Half Twirl	31.0
9.2-16	45° off angle Vertical to straight Vertical Twirl	26.0

### 9.2.9.3 Rotation Longitudinal Axis – Descending Spins

9.3-01	Bent Knee Vertical 180° (Descending)	16.0
9.3-02	Bent Knee Vertical 360° (Descending)	19.0
9.3-03	Bent Knee Vertical Continuous Spin 720° (rapid)	27.0
9.3-04	Bent Knee Vertical Join Continuous Spin 1080° (rapid)	28.0
9.3-05	Bent Knee Vertical Join Spin 180° (Descending)	13.0
9.3-06	Bent Knee Vertical Join Spin 180° (unstable base - rapid)	18.0
9.3-07	Bent Knee Vertical Join Spin 360° (Descending)	16.0
9.3-08	Fishtail to Vertical Continuous Spins 720° (Helicopter Spin - rapid)	29.5
9.3-09	Fishtail to Vertical 360° Spin (Helicopter Spin)	17.5
9.3-10	Vertical 180° (Descending)	16.0
9.3-11	Vertical 180° (unstable base - rapid)	24.0
9.3-12	Vertical 360° (Descending)	19.0
9.3-13	Vertical 360° (unstable base - rapid)	39.0
9.3-14	Vertical Continuous Spin 1080° (rapid)	49.0
9.3-15	Vertical Continuous Spin 1440° (rapid)	60.0

9.3-16	Vertical Continuous Spin 720° (rapid)	34.0
9.3-17	Vertical Continuous Spin 720° (unstable base - rapid)	67.0
9.3-18	Bent Knee Vertical Join Continuous Spin 720° (rapid)	24.0
9.3-19	Bent Knee Vertical 180° (Descending, unstable base - rapid)	21.0
9.3-20	Bent Knee Vertical 360° (Descending, unstable base - rapid)	27.0
9.3-21	Bent Knee Vertical Continuous Spin 720° (unstable base - rapid)	36.0
9.3-22	Bent Knee Vertical Join 360° Spin (unstable base - rapid)	24.0
9.3-23	Fishtail - Bent Knee - Vertical join 360° Spin (unstable base - rapid)	26.0
9.3-24	Fishtail to Vertical 360° Spin (unstable base, rapid Helicopter spin)	25.5
9.3-25	Fishtail to Vertical Spin 180° (Helicopter spin)	12.5
9.3-26	Vertical 360° (Descending-rapid)	23.0
9.3-27	Vertical Continuous Spin 540° (unstable base - rapid)	44.0
9.3-28	Fishtail to Vertical Spin 180° (unstable base, rapid Helicopter spin)	17.5
9.3-29	Vertical 180° (Descending-rapid)	19.0
9.3-30	Unbalanced Vertical Continuous Spin 720° (rapid)	43.0

### 9.2.9.4 Rotation Longitudinal Axis – Ascending Spins

9.4-01	Bent Knee Vertical 180° (Ascending)	16.0
9.4-02	Bent Knee Vertical 360° (Ascending)	17.0
9.4-03	Bent Knee Vertical Join 180° (Ascending)	17.5
9.4-04	Bent Knee Vertical Join 360° (Ascending)	18.5

9.4-05	Vertical 180° (Ascending)	20.0
9.4-06	Vertical 360° (Ascending)	21.0
9.4-07	Vertical 180° (Ascending, rapid)	21.0

**9.2.9.5 Rotation Longitudinal Axis – Combined Actions**

9.5-01	Bent Knee Combined Spin (360° + 360°)	48.0	9.5-07	Reverse Combined Spin (1080° + 1080°)	63.0
9.5-02	Bent Knee Combined Spin Joining and Bending (360° + 360°)	40.0	9.5-08	Twist Spin	48.0
9.5-03	Combined Spin (1080°+ 1080°)	63.0	9.5-09	Combined Spin (360° + 360°) (rapid)	42.0
9.5-04	Combined Spin (360° + 360°)	40.0	9.5-10	Combined Spin (720° + 720°) (rapid)	50.0
9.5-05	Reverse Bent Knee Combined Spin (360° + 360°)	32.0	9.5-11	Combined Spin (720° + 720°)	44.0
9.5-06	Reverse Combined Spin (360° + 360°)	40.0	9.5-12	Combined Spin (1080°+ 1080°) (rapid)	69.0

**9.2.10 Category 10: Unrolls**

10-01	Ballet Leg Double to Vertical	28.0	10-07	Submerged Back Pike to Bent Knee Vertical Unstable (Thrust)	28.0
10-02	Flamingo to Bent Knee Vertical	20.0	10-08	Submerged Back Pike to Vertical Unstable (Thrust)	31.0
10-03	Flamingo to Fishtail	22.5	10-09	Submerged Ballet Leg Double to Knight (Aurora)	16.0
10-04	Inverted Tuck to Bent Knee Vertical	15.0	10-10	Submerged Ballet Leg Double to Vertical (moderate)	19.0
10-05	Inverted Tuck to Vertical	23.0	10-11	Submerged Heron Pike to Bent Knee Vertical Unstable (Thrust)	28.0
10-06	Inverted Tuck to Vertical with 360° rotation	25.0	10-12	Inverted Tuck to Vertical (rapid)	20.0

**9.3 PROCEDURES FOR DETERMINING DEGREES OF DIFFICULTY**

- Determine the numerical value of each transition within a Figure or an Element (as shown in the above Table)
- Add the NVT (Numerical Value of a Transition) of all transitions:

$$NV = \sum NVT$$

NV = numerical value of the summation of difficulties of all transitions within the Figure or Element

- Formula:

$$DD = NV/K + C$$

K & C: constants selected to allow conversion of all NVs to DDs within a selected DD range. For the existing range of NVs (2-69), with a designated DD range from 1.1 to 3.7

$$K = 54.3$$

$$C = 0.85$$

DD = degree of difficulty of a Figure or an Element

**10. ANALYSIS OF FIGURES**
**10.1 ANALYSIS OF BASIC BODY POSITIONS**

In all basic Body Positions:



- Arm positions are optional.
- Toes must be pointed; ankles must be extended.
- Legs, trunk, and neck are fully extended unless otherwise specified.
- Diagrams are a guide only. If there is a discrepancy between a diagram and a written description, the English written Body Position description prevails.

The table below includes a list of basic Body Positions in Artistic Swimming, detailed description of which is included in the subsequent sections.



<b>BP #</b>	<b>BP Type</b>	<b>BP #</b>	<b>BP Type</b>
<b>BP 1</b>	<b>Back Layout Position</b>	<b>BP 11</b>	<b>Back Pike Position</b>
<b>BP 2</b>	<b>Front Layout Position</b>	<b>BP 12</b>	*
<b>BP 3</b>	<b>Ballet Leg Position</b>	<b>BP 13</b>	<b>Surface Arch Position</b>
<b>BP 4</b>	<b>Flamingo Position</b>	<b>BP 14</b>	<b>Bent Knee Position</b>
<b>BP 5</b>	<b>Ballet Leg Double Position</b>	<b>BP 15</b>	<b>Tub Position</b>
<b>BP 6</b>	<b>Vertical Position</b>	<b>BP 16</b>	<b>Split Position</b>
<b>BP 7</b>	<b>Crane Position</b>	<b>BP 17</b>	<b>Knight Position</b>
<b>BP 8</b>	<b>Fishtail Position</b>	<b>BP 18</b>	<b>Knight Variant Position</b>
<b>BP 9</b>	<b>Tuck Position</b>	<b>BP 19</b>	<b>Side Fishtail Position</b>
<b>BP 10</b>	<b>Front Pike Position</b>		

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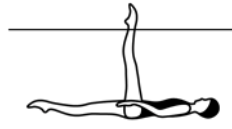
**10.1.1 BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.


**10.1.2 BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.


**10.1.3 BP 3 Ballet Leg Position**

Body Position Description	Diagrams	Major Desired Actions
<p><b>a) Surface</b></p> <p>1. Body in <b>Back Layout Position</b>.</p> <p>2. One leg extended perpendicular to the surface of the water.</p>		<p>1. See BP 1 <b>Back Layout Position</b>. Ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.</p> <p>2. 90° angle between the extended leg and the surface of the water and between the extended leg and the trunk with maximum horizontal alignment maintained throughout.</p>
<p><b>b) Submerged</b></p> <p>1. Head, trunk, and horizontal leg parallel to the surface of the water.</p> <p>2. One leg perpendicular to the surface with the water level between the knee and the ankle.</p>		<p>1. See body alignment requirements of BP 1 <b>Back Layout Position</b>.</p> <p>2. The angles between the ballet leg and the body must remain at 90° throughout.</p>


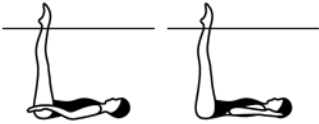
**10.1.4 BP 4 Flamingo Position**

Body Position Description	Diagrams	Major Desired Actions
<p><b>a) Surface</b></p> <p>1. One leg extended perpendicular to the surface of the water.</p> <p>2. The other leg bent with the mid-calf opposite the vertical leg. Foot, shin, and knee at and parallel to the surface of the water.</p> <p>3. Face at the surface of the water.</p>		<p>1. 90° angle between the extended leg and the surface of the water.</p> <p>2. The top of the bent leg from knee to toes should be dry with the vertical leg extended perpendicular midway between knee and ankle of the horizontal leg.</p> <p>3. Chest close to the surface of the water with the shoulders back. Ears, shoulder joints and hip joints aligned with the spine straight and extended.</p>

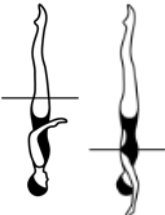

**BP 4 Flamingo Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<p><b>b) Submerged</b></p> <p>1. Trunk, head, shin, and foot of the bent leg parallel to the surface of the water.</p> <p>2. 90° angle between the trunk and extended leg.</p> <p>3. Water level between knee and ankle of the extended leg.</p>		<p>1. Ears, shoulder joints and hip joints aligned.</p> <p>2. The vertical leg is extended perpendicular to the bent leg midway between the knee and the ankle of the horizontal leg.</p>

**10.1.5 BP 5 Ballet Leg Double Position**

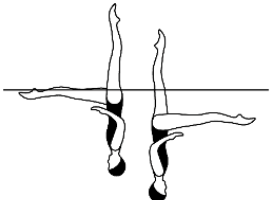
Body Position Description	Diagrams	Major Desired Actions
<p><b>a) Surface</b></p> <p>1. Legs together and extended perpendicular to the surface of the water.</p> <p>2. Head in line with the trunk.</p> <p>3. Face at the surface of the water.</p>		<p>1. Full extension of the legs at a 90° angle to the surface of the water.</p> <p>2. Chest close to the surface of the water with the shoulders back. Ears, hip joints and shoulder joints aligned, with the spine straight and extended.</p>
<p><b>b) Submerged</b></p> <p>1. Trunk and head parallel to the surface of the water.</p> <p>2. 90° angle between the trunk and the extended legs.</p> <p>3. Water level between knees and ankles of the extended legs.</p>		<p>1. Ears, shoulder joints and hip joints aligned.</p> <p>2. Legs perpendicular to the surface of the water. Body extended horizontally at 90° angle to the surface of the water.</p>

**10.1.6 BP 6 Vertical Position**

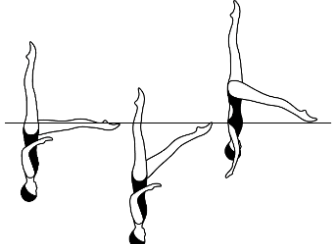
Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**10.1.7 BP 7 Crane Position**




**NOTE: This position is currently not performed in any World Aquatics Figure**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in <b>Vertical Position</b> with one leg extended forward at a 90° angle to the body.		1. Refer to BP 6 <b>Vertical Position</b> re body alignment. Forward extended leg must be parallel to the surface. Hip joints must be on a horizontal line.


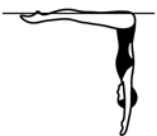
**10.1.8 BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.		1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.



**10.1.9 BP 9 Tuck Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body as compact as possible, with the back rounded and the legs together.		1. Legs together with shins at the surface of the water and tucked tightly to the front of the body.
2. Heels close to buttocks.		2. Compact tuck. Chin tucked in.
3. Head close to knees.		3. In BP 9 inverted <b>Tuck Position</b> , shins are perpendicular to the surface of the water, buttocks remain at the surface and the water level is between the ankle and mid foot.

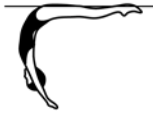
**10.1.10 BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form a 90° angle.		1. Exact 90° angle.
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.




**10.1.11 BP 11 Back Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form an acute angle of 45° or less.		1. Legs close to chest while maintaining the straight-line alignment of the extended spine and head.
2. Legs extended and together.		2. Full extension of the legs, ankles, and feet.
3. Trunk extended with the back straight and head in line.		3. Back flat, with ears, shoulder joints, middle of side of torso, and hip joints aligned. Once the pike position is established the degree of the angle remains constant.

**10.1.12 BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
1. Lower back arched with hips, shoulders, and head on a vertical line.		1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.
2. Legs together and at the surface of the water.		2. Hip joints at the surface of the water.

**10.1.13 BP 14 Bent Knee Positions**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body in <b>Front Layout, Back Layout, Vertical, or Arched Positions</b>.</p> <p>2. One leg bent, with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>1. See BP 2, BP 1, BP 6, and BP 13.</p> <p>2. The relationship of the toe of the bent leg to the extended leg may vary depending on the Figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<b>a) Bent Knee Front Layout Position</b>		<p>1. In BP 2 <b>Front Layout Position</b> the alignment of the extended leg, trunk and head remains constant.</p> <p>2. Once established as in or out of the water, the head position is maintained. When the face is out of the water, the ears will not be on the horizontal axis, and the back may be slightly lower and arched. Hip joints, and the calf and heel of the extended leg remain at the surface of the water.</p>
<b>b) Bent Knee Back Layout Position</b>	 	<p>1. In BP 1 <b>Back Layout Position</b> ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.</p> <p>2. 90° angle between the thigh and the surface of the water, and 90° angle maintained between the thigh and the trunk. At maximum height an air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.</p>

**BP 14 Bent Knee Positions (cont.)**

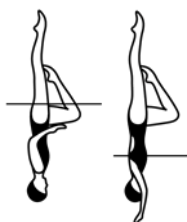
Body Position Description

Diagrams

Major Desired Actions

**c) Bent Knee Vertical Position**

1. Body extended in **Vertical Position** with the thigh of the bent leg parallel to the surface of the water.



1. In BP 6 **Vertical Position** the alignment of the extended leg, trunk and head remains constant.

**d) Bent Knee Surface Arch Position**

1. Lower back arched with hips, shoulders, and head on a vertical line.



1.1 In BP 13 **Surface Arch Position** shoulder joints and hip joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.


1.2 Hips at the surface of the water.

2. The thigh of the bent leg is perpendicular to the surface of the water.



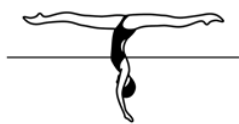


2. 90° angle between the thigh of the bent leg and the surface of the water. An air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.

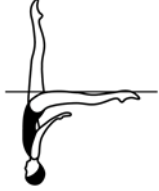
**10.1.14 BP 15 Tub Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Legs bent and together, feet and shins at and parallel to the surface of the water with thighs perpendicular.</p> <p>2. Head in line with trunk.</p> <p>3. Face at the surface of the water.</p>		<p>1. Knees and hip joints aligned vertically with thighs perpendicular to the surface of the water. Legs dry from toes to knees.</p> <p>2. Chest close to the surface of the water, with the shoulders back. Ears, shoulder joints and hip joints aligned, with the spine extended.</p>


**10.1.15 BP 16 Split Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Legs evenly split forward and back.</p> <p>2. The legs are parallel to the surface of the water.</p> <p>3. Lower back arched, with hips, shoulders, and head on a vertical line.</p> <p>4. 180° angle between the extended legs (flat Split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.</p>		<p>1. Full extension of the legs at or above the surface of the water.</p> <p>4. Flat Split. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other.</p>
<p><b>a) Surface Split Position</b></p> <p>1. Legs are dry at the surface of the water.</p>		<p>1. Full extension of the legs. Crotch and legs dry at the surface of the water.</p>
<p><b>b) Airborne Split Position</b></p> <p>1. Legs are above the surface of the water.</p>		<p>1.1 Full extension of the legs completely above the surface of the water. Maximum height is desirable.</p> <p>1.2 Both legs equidistant from the surface of the water.</p>

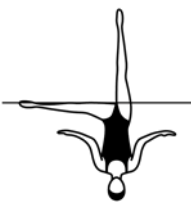
**10.1.16 BP 17 Knight Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched, with hips, shoulders, and head on a vertical line.</p>		<p>1. Arch is in the lower part of the spine only.</p>
<p>2. One leg vertical.</p>		<p>2. Vertical alignment through ears, shoulder joints, hip joints and ankle of the vertical leg.</p>
<p>3. Other leg extended backward with the leg at the surface of the water and as close to horizontal as possible.</p>		<p>3. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other. The top of the horizontal extended leg faces upward.</p>

**10.1.17 BP 18 Knight Variant Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched, with hips, shoulders, and head on a vertical line.</p>		<p>1. Arch is in the lower part of the spine only.</p>
<p>2. One leg vertical.</p>		<p>2. Vertical alignment through ears, shoulder joints, hip joints and ankle of the vertical leg.</p>
<p>3. The other leg is behind the body with the knee bent at an angle of 90° or less.</p>		<p>3. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other. The top of the horizontal extended leg faces upward.</p>
<p>4. The thigh and shin of the bent leg are parallel to the surface of the water.</p>		<p>4. The inside of the bent leg faces upward and is at or near the surface of the water.</p>

**10.1.18 BP 19 Side Fishtail Position**




Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended in <b>Vertical Position</b> with one leg extended sideways with the foot at the surface of the water regardless of the height of the hips.</p>		<p>1. BP 6 <b>Vertical Position</b> alignment must be evident from a front or back view of the extended body. The head, trunk, and extended leg face forward.</p>

## 10.2 ANALYSIS OF BASIC MOVEMENTS



The below table includes a list of Basic Movements in Artistic Swimming, detailed description of which is included in the subsequent sections.

BM #	BM Type	BM #	BM Type
<b>BM 1</b>	<i>To Assume a Ballet Leg</i>	<b>BM 10</b>	<i>Vertical Descent</i>
<b>BM 2</b>	<i>To Lower a Ballet Leg</i>	<b>BM 11</b>	<i>Rocket Split</i>
<b>BM 3</b>	<i>To Assume a Front Pike Position</i>	<b>BM 12</b>	<i>Twists</i>
<b>BM 4</b>	<i>To Assume a Submerged Ballet Leg Double Position from a Front Pike Position</i>	<b>BM 13</b>	<i>Spins</i>
<b>BM 5</b>	<i>Arch to Back Layout Position</i>	<b>BM 14</b>	<i>To Assume a Surface Arch Position</i>
<b>BM 6</b>	<i>Walkouts</i>	<b>BM 15</b>	<i>To Assume a Bent Knee Surface Arch Position</i>
<b>BM 7</b>	<i>Catalina Rotation</i>	<b>BM 16</b>	<i>Ariana Rotation</i>
<b>BM 8</b>	<i>Catalina Reverse Rotation</i>	<b>BM 17</b>	<i>Helicopter Rotation</i>
<b>BM 9</b>	<i>Thrust</i>	<b>BM 18</b>	<i>Fouetté Rotation</i>




### 10.2.1 BM 1 To Assume a Ballet Leg/A Ballet Leg is assumed

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Begin in a <b>Back Layout Position</b> . One leg remains at the surface of the water throughout.			1. See BP 1 <b>Back Layout Position</b> .
2. The foot of the other leg is drawn along the inside of the extended leg to assume a <b>Bent Knee Back Layout Position</b> .	10.5		2. See BP 14b <b>Bent Knee Back Layout Position</b> . The toe of the bending leg remains in contact with the inside of the extended leg. Minimal drop in hips. Position held only long enough to demonstrate control and accuracy.
3. The bent leg is straightened without movement of the thigh to assume a <b>Ballet Leg Position</b> .	11.0		3.1 See BP 3a <b>Surface Ballet Leg Position</b> . Height remains constant throughout the movement. 3.2 The head and trunk remain stationary throughout.

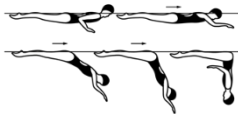
**BM 1B To Assume a Straight Ballet Leg/ A Straight Ballet Leg is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a Back Layout Position one leg is raised straight to a Ballet Leg Position.			1.1 See BP 1 <b>Back Layout Position</b> . Ears, shoulder joints, hip joints and ankles of extended legs at maximum horizontal alignment.
	18.5		1.2 One leg is raised straight to BP 3a <b>Surface Ballet Leg Position</b> while keeping the horizontal alignment of the horizontal leg and trunk with minimal drop of the hips. 1.3 The head and trunk remain stationary throughout.


**10.2.2 BM 2 To Lower a Ballet Leg/The Ballet Leg is lowered**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Ballet Leg Position</b> the ballet leg is bent without movement of the thigh to a <b>Bent Knee Back Layout Position</b> .			1.1 See BP 3a <b>Surface Ballet Leg Position</b> and BP 14b <b>Bent Knee Back Layout Position</b> . Height remains constant throughout the movement.
2. The toe moves along the inside of the extended leg until a <b>Back Layout Position</b> is assumed.	11.0		2.1 Full extension in BP 1 <b>Back Layout Position</b> to be achieved as the feet are joined.
	10.5		2.2 The head and trunk remain stationary throughout.

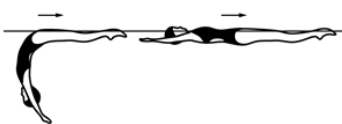
**10.2.3 BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b>. The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.</p>	6.0		<p>1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b>. Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously.</p> <p>1.2 Unless otherwise specified, <i>To Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b>.</p>


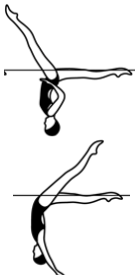
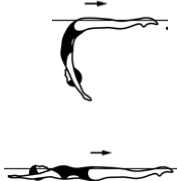
**10.2.4 BM 4 To Assume a Submerged Ballet Leg Double Position from a Front Pike Position/A Submerged Ballet Leg Double Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. While maintaining a <b>Front Pike Position</b> the body somersaults forward around a lateral axis as the buttocks, legs and feet move downward. The hips replace the head to assume a <b>Submerged Ballet Leg Double Position</b>.</p>	8.0		<p>1.1 See BP 10 <b>Front Pike Position</b> and BP 5b <b>Submerged Ballet Leg Double Position</b>. 90° angle between the trunk and the legs maintained throughout the rotation.</p> <p>1.2 Body alignment and extension maintained throughout.</p>

**10.2.5 BM 5 Arch to Back Layout Position**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Surface Arch Position</b> the hips, chest, and face surface sequentially at the same point with foot first movement to a <b>Back Layout Position</b> until the head occupies the position of the hips at the beginning of this action.</p>	7.0		<p>1. See BP 13 <b>Surface Arch Position</b>. Sharp arch in lower back. The body straightens, rises, and moves along the surface of the water with a stationary BP 1 <b>Back Layout Position</b> achieved as the face surfaces. Full extension maintained throughout.</p>





**10.2.6 BM 6 Walkouts**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. These movements start in a <b>Split Position</b> unless otherwise specified in the Figure description. The hips remain stationary as one leg is lifted in an arc over the surface of the water to meet the opposite leg.</p>			<p>1. See BP 16a <b>Surface Split Position</b>.</p>
<p><b>a) Walkout Front</b></p>	23.0		<p>2.1 Hip height remains constant and at the surface of the water. 2.2 Arcing leg moves continuously with uniform motion. 2.3 Both legs maintain full extension.</p>
<p>2. The front leg is lifted in a 180° arc over the surface of the water to meet the opposite leg in a <b>Surface Arch Position</b> and with continuous movement an <i>Arch to Back Layout Position</i> is executed.</p>	7.0		<p>2.4 The trunk remains stationary until the feet join. 2.5 No pause in BP 13 <b>Surface Arch Position</b>, however an accurate surface arch must be evident before the body begins to rise and straighten. 2.6 Foot first surfacing motion begins when the feet are joined. 2.7 See BP 13 <b>Surface Arch Position</b> and BM 5 <i>Arch to Back Layout Position</i>.</p>



**BM 6 Walkouts (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. These movements start in a <b>Split Position</b> unless otherwise specified in the Figure description. The hips remain stationary as one leg is lifted in an arc over the surface of the water to meet the opposite leg.</p>			<p>1. See BP 16a <b>Surface Split Position</b>.</p>
<p><b>b) Walkout Back</b></p>			<p>3.1 Hip height remains constant and at the surface of the water.</p> <p>3.2 Arcing leg moves continuously with uniform motion.</p> <p>3.3 Both legs maintain full extension.</p> <p>3.4 The trunk remains stationary until the feet join.</p> <p>3.5 An accurate BP 10 <b>Front Pike Position</b> should be evident before the body begins to straighten and rise. See BP 10 <b>Front Pike</b> and BP 2 <b>Front Layout Position</b>.</p>
<p>4. The head surfaces at the position occupied by the hips at the beginning of this action.</p>	<p>19.0</p>		<p>4. The body straightens, rises, and moves along the surface simultaneously with a stationary BP 2 <b>Front Layout Position</b> achieved as the head surfaces.</p>
<p>6.0</p>	<p>6.0</p>		

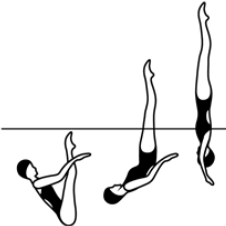
**10.2.7 BM 7 Catalina Rotation**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Ballet Leg Position</b> a rotation of the body is initiated.	24.0		1. See BP 3 <b>Ballet Leg Position</b> .
2. The head, shoulders and trunk begin the rotation at the surface of the water while descending without lateral movement to a <b>Fishtail Position</b> .		 	2.1 Rotation begins no later than when the nose goes beneath the surface of the water. 2.2 Simultaneous rotation and descent of the trunk along the vertical line established by the vertical leg. 2.3 At the halfway point, the body is in a tilted 'Y' position, with the trunk at a 45° angle to the surface of the water, and the head, trunk and legs face forward. 2.4 Height and uniform motion throughout. 2.5 See BP 8 <b>Fishtail Position</b> .
3. The vertical leg remains perpendicular to the surface of the water while the foot of the horizontal leg remains at the surface of the water throughout the rotation. Unless otherwise specified, <i>Catalina Rotation</i> starts from a <b>Ballet Leg Position</b> .			3. Each leg rotates around its respective horizontal or vertical axis, simultaneously throughout the rotation of the descending trunk.

**10.2.8 BM 8 Catalina Reverse Rotation**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Fishtail Position</b> the hips rotate as the trunk rises without lateral movement to assume a <b>Ballet Leg Position</b> .	24.0		1.1 See BP 8 <b>Fishtail</b> and BP 3a <b>Surface Ballet Leg Positions</b> . 1.2 Height maintained and uniform motion throughout. 1.3 The body rotates and rises simultaneously along the vertical line established by the vertical leg. 1.4 The transition is completed as the face surfaces and the body locks into BP 3a <b>Surface Ballet Leg Position</b> . 1.5 At the halfway point, the body is in a tilted 'Y' position, with the trunk at a 45° angle to the surface of the water and the head, trunk and legs face forward.
2. The vertical leg remains perpendicular to the surface of the water while the foot of the horizontal leg remains at the surface of the water throughout the rotation.			2. Each leg rotates around its respective horizontal or vertical axis simultaneously throughout the rotation of the ascending trunk.

**10.2.9 BM 9 Thrust**

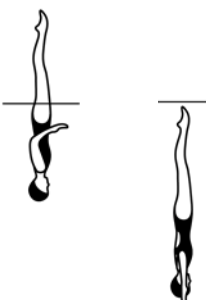
Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a Submerged <b>Back Pike Position</b> with the legs perpendicular to the surface of the water a vertical upward movement of the legs and hips is rapidly executed as the body unrolls to assume a <b>Vertical Position</b>.</p>	31.0		<p>1.1 See BP 11 <b>Back Pike Position</b>. The toes are just below the surface of the water. Once established, the degree of the angle of the pike position between the legs and the body must not change prior to initiation of the <i>Thrust</i>.</p> <p>1.2 See BP 6 <b>Vertical Position</b>. The body unrolls rapidly under the legs to assume BP 6 <b>Vertical Position</b> along the same perpendicular line to the surface of the water established by the legs in the BP 11 <b>Back Pike Position</b>.</p> <p>1.3 Obvious increase in speed from the initiation of body unrolling through the vertical upward movement.</p> <p>2. Maximum height and BP 6 <b>Vertical Position</b> achieved simultaneously.</p>
<p>2. Maximum height desirable.</p>			

**Thrust Allowance**

Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line. Deductions are as follows:



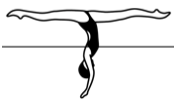

Deviation Type	Angle Deviation	Deduction Amount
Small Deviation	16° – 30°	0.2
Obvious Deviation	31° – 45°	0.5
Major Deviation	More than 45°	1.0

**10.2.10 BM 10 Vertical Descent**

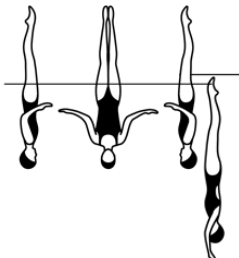
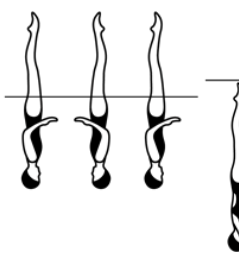
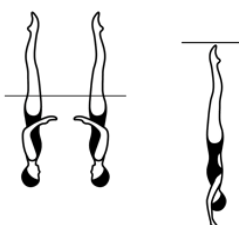
Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.	14.0		1. See BP 6 <b>Vertical Position</b> . Unless otherwise stated, the tempo of the descent is uniform and at the same speed as the rest of the Figure.

Clarification: If the athlete clearly and purposefully tucks from ankles (or above ankles) in a *Vertical Descent* this would be an incomplete Basic Movement resulting in a zero (0). If the athlete is making an attempt to submerge in the Vertical Position and the position collapses at the very end of the movement this can be considered a deduction.

**10.2.11 BM 11 Rocket Split**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. A <i>Thrust</i> is executed to a <b>Vertical Position</b> . Maintaining maximum height, the legs are split simultaneously and rapidly to assume an <b>Airborne Split Position</b> and re-join to a <b>Vertical Position</b> , followed by a <i>Vertical Descent</i> .	31.0		1.1 See BM 9 <i>Thrust</i> (steps 1.1 to 2), BP 11 <b>Back Pike Position</b> , BP 6 <b>Vertical Position</b> , BP16b <b>Airborne Split Position</b> .
	17.0		1.2 The toes are just below the surface of the water.
	13.0		1.3 Full extension of the legs above and parallel to the surface of the water. 1.4 The legs split evenly and re-join in the same vertical line. No travel permitted.
2. The <i>Vertical Descent</i> is executed at the same tempo as the <i>Thrust</i> .	13.0		2. See BM 10 <i>Vertical Descent</i> .

**10.2.12 BM 12 Twists**

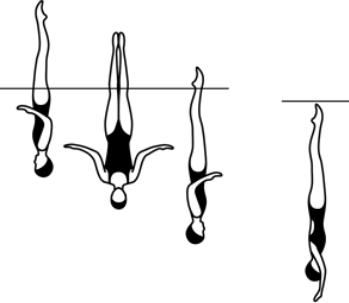
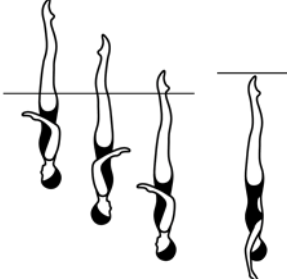
Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A <i>Twist</i> is a rotation at a sustained height.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p>3. Unless otherwise specified when performed in a <b>Vertical Position</b> a <i>Twist</i> is completed with a <i>Vertical Descent</i>.</p> <p>4.</p>			<p>1. Height remains constant throughout the rotation. Stability and alignment of the position is evident before, during and upon completion of the <i>Twist</i>. The amount of height is judged by the relationship of the hip joints to the surface of the water with maximum height desirable.</p> <p>2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water. On the spot rotation around this axis.</p> <p>3. See BM 10 <i>Vertical Descent</i>. Unless otherwise specified the speed of the descent is the same as that of the root Figure. See <i>Twist Allowance</i>.</p>
<p>a) <b>Half Twist:</b> a <i>Twist</i> of 180°.</p>	21.0		
<p>b) <b>Full Twist:</b> a <i>Twist</i> of 360°.</p>	32.0		<p>See <i>Twist allowance</i>.</p>
<p>c) A <b>Twirl:</b> a rapid <i>Twist</i> of 180°.</p>	26.0		<p>See <i>Twist allowance</i>.</p> <p>4. c) Definite increase in speed from the root Figure. Stability of body alignment and height remains constant during and after completion of the <i>Twirl</i>.</p>

**Twist Allowance**

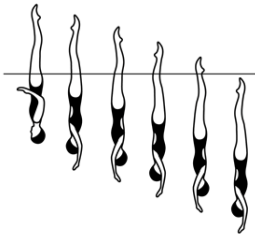
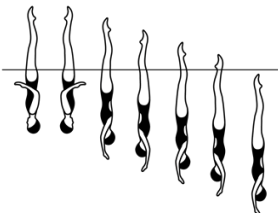
The acceptable allowance for *Twist* rotations (*Half Twist*, *Full Twist* and *Twirl*) is up to ¼ less than/more than the required rotation.

Clarification for non-*Twist* rotations (rotating maintaining the same height): rotations performed at a sustained height not described as a *Twist* have the same allowance of ¼ less than/more than the designated degrees of rotation.

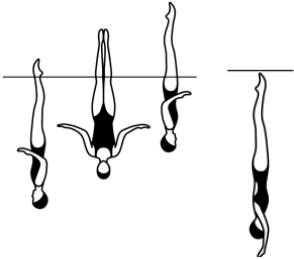
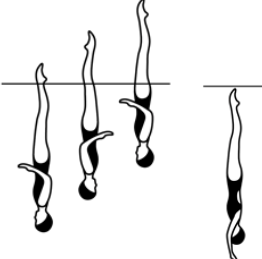
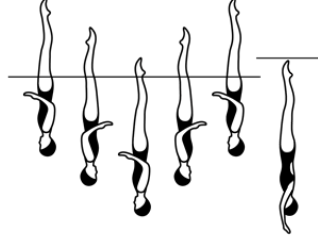
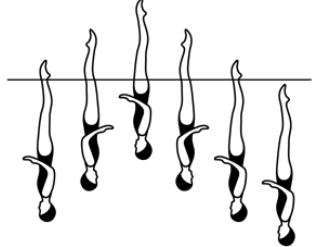
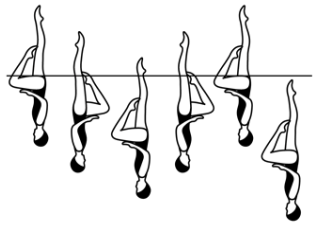
**10.2.13 BM 13 Spins**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A <i>Spin</i> is a rotation in a <b>Vertical Position</b>.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p>3. Unless otherwise specified <i>Spins</i> are executed in uniform motion and are completed with a <i>Vertical Descent</i> executed at the same tempo as the <i>Spin</i>.</p> <p>4. A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankle(s) reach(es) the surface of the water. Unless otherwise specified a <i>descending Spin</i> is completed with a <i>Vertical Descent</i> which is executed at the same tempo as the <i>Spin</i>.</p>	<p>16.0 (stable) 24.0 (unstable-rapid)</p>		<p>1. See BP 6 <b>Vertical Position</b>. Height and position attained before the <i>Spin</i> begins.</p> <p>2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water.</p> <p>3. Uniform motion of the <i>Spin</i> and <i>Vertical Descent</i> to be at the same tempo as the root Figure unless otherwise specified.</p> <p>See BM 10 <i>Vertical Descent</i>.</p> <p>4.1 Stability and vertical alignment before, during and at completion of the designated rotation.</p> <p>4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the <i>Spin</i> as the ankles reach the surface of the water.</p> <p>See <i>Spin</i> Allowance.</p>
<p>5.</p> <p><b>d) 180° Spin/Spinning 180°:</b> a <i>descending Spin</i> with a rotation of 180°.</p> <p><b>e) 360° Spin/Spinning 360°:</b> a <i>descending Spin</i> with a rotation of 360°.</p>	<p>19.0 (stable) 39.0 (unstable-rapid)</p>		<p>See <i>Spin</i> Allowance.</p>

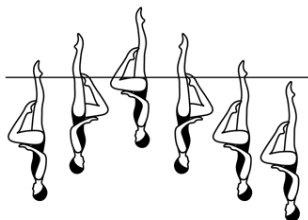
**BM 13 Spins (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
5. <b>f) Continuous Spin:</b> a <i>descending Spin</i> with a rapid rotation of 720° (2), 1080° (3), or 1440° (4) which is completed as the ankles reach the surface of the water and continues through submergence.  <i>Continuous Spin 720° shown →</i>	34.0 (720°) (rapid) 67.0 (720°) (rapid-unstable) 49.0 (1080°) (rapid) 60.0 (1440°) (rapid)		See <i>Spin Allowance</i> . 5 f) A <i>Continuous Spin</i> must achieve and maintain a rapid rotation throughout.
<b>g) Twist Spin:</b> A <i>Half Twist</i> is executed and without a pause is followed by a <i>Continuous Spin</i> of 720° (2) performed in the same direction as the <i>Half Twist</i> .	48.0		See <i>Spin Allowance</i> . 5 g) In a <i>Twist Spin</i> , the BM 12a <i>Half Twist</i> is performed at the same tempo as the root Figure. The <i>Continuous Spin</i> must be performed rapidly and in the same direction as the <i>Half Twist</i> . See BM 12a <i>Half Twist</i> and BM13 f <i>Continuous Spin</i> .
6. An <i>ascending Spin</i> begins with the water level at the ankles unless otherwise specified.	20.0 (Asc. 180°) 21.0 (Asc. Rpd 180°) 21.0 (Asc. 360°)		See <i>Spin Allowance</i> . 6.1 Body rises and rotates simultaneously, evenly and at the same tempo as the root Figure unless otherwise specified. 6.2 The designated rotation is completed simultaneously with achievement of maximum height. 6.3 Stability and vertical alignment maintained before, during and at completion of the designated rotation. Refer to BM 6 <b>Vertical Position</b> evident prior to <i>Vertical Descent</i> .
7. A vertical upward <i>Spin</i> is executed until a water level is established between the knees and hips.			8. See BM10 <i>Vertical Descent</i> . Speed of descent is the same as that specified in the root Figure, unless otherwise specified.
8. An <i>ascending Spin</i> is finished with a <i>Vertical Descent</i> .			

**BM 13 Spins (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
9.			See <i>Spin Allowance</i> .
<b>h) Spin Up 180°:</b> an <i>ascending Spin</i> with a rotation of 180°.	18.0 14.0		
<b>i) Spin Up 360°:</b> an <i>ascending Spin</i> with a rotation of 360°.	19.0 14.0		See <i>Spin Allowance</i> .
<b>j) Combined Spin:</b> a <i>descending Spin</i> of at least 360° followed without a pause by an equal <i>ascending Spin</i> in the same direction. The <i>ascending Spin</i> reaches the same height where the <i>descending Spin</i> started.	38.0 14.0		See requirements for <i>ascending</i> and <i>descending Spins</i> , with uniform motion at the tempo specified in the Figure description.
<b>k) Reverse Combined Spin:</b> an <i>ascending Spin</i> of at least 360° followed without a pause by an equal <i>descending Spin</i> in the same direction.	38.0		See requirements for <i>ascending</i> and <i>descending Spins</i> , with uniform motion at the tempo specified in the Figure description.
<b>l) Bent Knee Combined Spin:</b> a <i>descending Spin</i> in a <b>Bent Knee Vertical Position</b> of at least 360° followed without a pause by an equal <i>ascending Spin</i> in the same direction in a <b>Bent Knee Vertical Position</b> . The <i>ascending Spin</i> reaches the same height where the <i>descending Spin</i> started.	30.0 10.0		See requirements for <i>ascending</i> and <i>descending Spins</i> , with uniform motion at the tempo specified in the Figure description.

**BM 13 Spins (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p><b>m) Reverse Bent Knee Combined Spin:</b> an ascending Spin in a <b>Bent Knee Vertical Position</b> of at least 360° followed without a pause by an equal descending Spin in the same direction in a <b>Bent Knee Vertical Position</b>.</p>	30.0		See requirements for ascending and descending Spins, with uniform motion at the tempo specified in the Figure description.



**Spins Allowance**

1. The acceptable allowance for a *Continuous Spin* is up to 180° less than/more than the required rotation.
2. The acceptable allowance for other *Spins* (180° Spin, 360° Spin, 720° Spin, Twist Spin, Spin Up 180°, Spin Up 360°) is up to ¼ less than/more than the required rotation. There is no Spin allowance for Combined Spin.

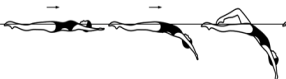

Clarification on NVT: *Descending Spins'* NVT include the *Vertical Descent* value. The draws showing ankle level before submersion are to indicate the water level to meet after the required rotation. Consequently, the drawings in the boxes showing the descent portion from ankles to submerged descent indicate NVT O.

Clarification on Vertical Descent: If the athlete clearly and purposefully tucks from ankles (or above ankles) in a *Vertical Decent* this would be an incomplete Basic Movement resulting in a zero (O). If the athlete is making an attempt to submerge in the Vertical Position and the position collapses at the very end of the movement this can be considered a deduction.

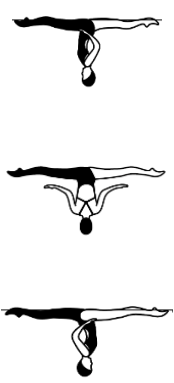
**10.2.14 BM 14 To Assume a Surface Arch Position/A Surface Arch Position is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 Back Layout Position.
2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.	12.0		2. Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 13 <b>Surface Arch Position</b> . Hip height remains constant. Hip joints on a horizontal line.

**10.2.15 BM 15 To Assume a Bent Knee Surface Arch Position/A Bent Knee Surface Arch is Assumed**

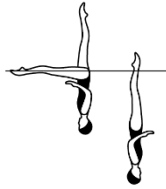
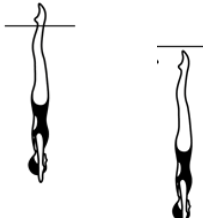
Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.</p>			<p>1. See BP 1 <b>Back Layout Position</b>.</p>
<p>2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Bent Knee Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.</p>	17.5		<p>2.1 Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 14d <b>Bent Knee Surface Arch Position</b>. Hip height remains constant. Hip joints on a horizontal line.</p> <p>2.2 The toe of the bent leg must remain in contact with the inside of the extended leg while assuming the <b>Bent Knee Surface Arch Position</b>.</p>

**10.2.16 BM 16 Ariana Rotation**

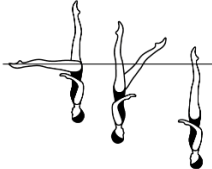
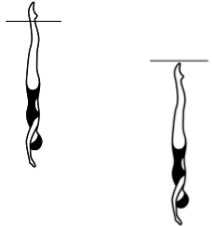
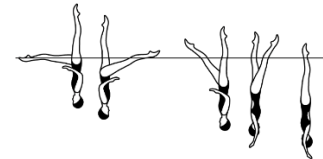
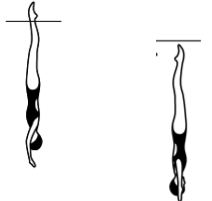
Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Split Position</b> maintaining the relative position of the legs to the surface of the water the hips rotate 180°.</p>	17.0		<p>1.1 See BP 16a <b>Surface Split Position</b>.</p> <p>1.2 The trunk turns 180° around its longitudinal axis, while the legs rotate with no lateral movement at the surface of the water.</p> <p>1.3 Height and extension of the <b>Split Position</b> is maintained throughout.</p> <p>1.4 Uniform motion throughout.</p> <p>1.5 Lower back arched with hips, shoulders, and head on a vertical line.</p> <p>1.6 Hip joints and shoulder joints on a horizontal line with both alignments 'square' and parallel to each other.</p>

**10.2.17 BM 17 Helicopter Rotation**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Fishtail Position</b> the horizontal leg is lifted while closing into the vertical leg to assume a <b>Vertical Position</b> during a descending rotation and is completed as the ankles reach the surface of the water.</p>			<p>1.1 See BP 8 <b>Fishtail Position</b>. The legs are joined while descending and rotating to assume a BP 6 <b>Vertical Position</b> at ankle level. This position is reached as the legs are joined and the rotation is completed.</p> <p>1.2 The vertical leg maintains the vertical line throughout the rotation.</p> <p>1.3 Longitudinal axis is maintained throughout the rotation.</p> <p>1.4 Unless otherwise specified, the tempo of the rotation and descent is uniform and at the same speed as the root Figure.</p> <p>1.5 Refer to Section BM 13 <i>Spins</i> and <i>Spin Allowances</i>.</p>

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p><b>a) Spinning 180°</b></p> <p>1. <b>Spinning 180°</b>: A descending <i>Spin</i> with a rotation of 180°.</p>	12.5		<p>1. Refer to BM 17 <i>Helicopter Rotation</i> Step 1 Major Desired Actions.</p>
<p>2. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.</p>	0		<p>2. See BP 6 <b>Vertical Position</b> and BM 10 <i>Vertical Descent</i>. The tempo of the descent is uniform and at the same speed as the rest of the Figure.</p>

**BM 17 Helicopter Rotation (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<b>b) Spinning 360°</b>			
1. <i>Spinning 360°</i> : A <i>descending Spin</i> with a rotation of 360°.	17.5		1. Refer to BM 17 <i>Helicopter Rotation</i> Step 1 Major Desired Actions.
2. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.	0		2. See BP 6 <b>Vertical Position</b> and BM 10 <i>Vertical Descent</i> . The tempo of the descent is uniform and at the same speed as the rest of the Figure.
<b>c) Continuous Spin 720°</b>			
1. <b>Continuous Spin 720°</b> : a <i>descending Spin</i> with a rapid rotation of 720° (2 rotations), completed as the ankles reach the surface of the water and continues through submergence.	29.5		1. Refer to BM 17 <i>Helicopter Rotation</i> Step 1 Major Desired Actions.
2. Maintaining a <b>Vertical Position</b> the body continues its rotation and descends along its longitudinal axis until the toes are submerged.	0		2. See BP 6 <b>Vertical Position</b> and BM 10 <i>Vertical Descent</i> . The <i>Vertical Descent</i> is performed rapidly.

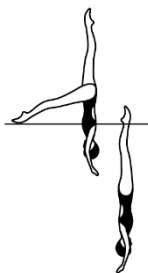
**BM 17 Helicopter Rotation (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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**d) Rapid Airborne Spinning 180°**

1. **Rapid Airborne Spinning 180°** from an airborne **Fishtail Position** the horizontal leg is rapidly lifted while closing into the vertical leg to a **Vertical Position** during a rapid *descending Spin* with a rotation of 180° and is completed as the ankles reach the surface of the water.

17.5



1.1 See BP 8 airborne **Fishtail Position**. The legs are rapidly joined while rapidly descending and rotating to assume a BP 6 **Vertical Position** at ankle level. This position is reached as the legs are joined and the rotation is completed.

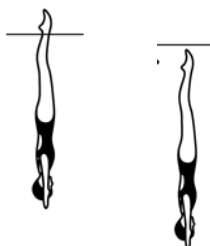
1.2 The vertical leg maintains the vertical line throughout the rotation.

1.3 Longitudinal axis is maintained throughout the rotation.

1.4 Refer to Section BM 13 *Spins* and *Spin* allowances.

2. Maintaining a **Vertical Position** the body rapidly descends along its longitudinal axis until the toes are submerged.

0



2. See BP 6 **Vertical Position** and BM 10 *Vertical Descent*. The *Vertical Descent* is performed rapidly.

**10.2.18 BM 18 Fouetté Rotation**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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***Fouetté Rotation***

1. From a **Fishtail Position** with the horizontal leg leading toward the vertical leg a rapid 180° rotation is executed as the front leg bends to assume a **Bent Knee Vertical Position**. The bent leg rapidly extends to a **Fishtail Position**.

19.0



1.1 A rapid rotation of 180° and simultaneous bending of the horizontal leg to assume a BP 14c **Bent Knee Vertical Position**.

1.2 The bent leg rapidly extends to a BP 8 **Fishtail Position**.

The water level remains constant throughout.

1.4 Vertical alignment of the vertical leg and trunk maintained throughout.

1.5 Stability and control evident.

1.6 Rapid uniform motion throughout.

1.7 Longitudinal axis maintained throughout the rotation.

1.8 Rotation allowances as in BM 12 *Twists*.

**10.3 ANALYSIS OF YOUTH WORLD AQUATICS FIGURES**

<b>Section</b>	<b>Group</b>	<b>Figure Number</b>	<b>Figure Name</b>	<b>DD</b>
<b>A</b>	<b>1</b>	307e	Flying Fish Spinning 360°	2.9
		437	Cyclone, Open 180°	2.6
	<b>2</b>	308h	Barracuda Airborne Split Spin Up 180°	2.9
		407	Swordfish Straight Leg Ariana Rotation	2.6
<b>B</b>	<b>3</b>	356f	Whip Continuous Spin 720°	3.0
		441	Saturn	2.5
	<b>4</b>	352	Venus	3.0
		240i	Albatross Spin up 360°	2.5
<b>C</b>	<b>5</b>	140j	Flamingo Bent Knee Combined Spin 360° + 360°	3.1
		421	Walkover Back Closing 360°	2.4
	<b>6</b>	440d	Ipanema Spinning 180°	3.1
		154f	London Continuous Spin 720°	2.4

**10.3.1 Figure – 307e FLYING FISH SPINNING 360°**
**DIFFICULTY – 2.9**

From a **Back Layout Position** the legs are raised to vertical as the body is submerged to a **Back Pike Position**, with the toes just below the surface of the water. A *Thrust* is executed to a **Vertical Position** and without loss of height one leg is rapidly lowered to a **Fishtail Position**, and without a pause the horizontal leg is rapidly lifted to a **Vertical Position**. A *Spinning 360°* is executed at the same tempo as the *Thrust*.




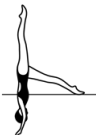











							Total
NVT =	7.0	31.0	18.5	14.0	39.0	0	109.5
PV=	0.64	2.83	1.69	1.28	3.56	0	10

Figure Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> the legs are raised to vertical as the body is submerged to a <b>Back Pike Position</b> with the toes just below the surface of the water.	7.0	 	1.1 See BP 1 <b>Back Layout</b> and BP 11 <b>Back Pike Positions</b> .  In the submerged <b>Back Pike Position</b> , the hips are directly beneath the position they occupied in the <b>Back Layout Position</b> .
2. A <i>Thrust</i> is executed to a <b>Vertical Position</b> and with no loss of height one leg is rapidly lowered to a <b>Fishtail Position</b> , and without a pause the horizontal leg is rapidly lifted to a <b>Vertical Position</b> .	31.0		1.2 The pike is held only long enough to define the position and complete the transition.  2.1 See BP 6 <b>Vertical Position</b> and BP 8 <b>Fishtail Positions</b> .  Rapid speed evident from the BM 9 <i>Thrust</i> until completion of the Figure.
	18.5		2.2 Stability in BP 6 <b>Vertical Position</b> evident prior to the lowering of the leg to BP 8 airborne <b>Fishtail Position</b> and prior to the descent.
	14.0		2.3 From the BP 6 <b>Vertical Position</b> to the BP 8 airborne <b>Fishtail Position</b> the trunk and vertical leg maintain vertical alignment.


**Figure – 307e FLYING FISH SPINNING 360° (cont.)**
**DIFFICULTY – 2.9**

Figure Description	NVT	Diagrams	Major Desired Actions
<i>Spinning 360°</i> is executed at the same tempo as the Thrust.	39.0		Refer to Section BM 13 Spins & Spin Allowances.
4. The <i>Vertical Descent</i> is executed at the same tempo as the <i>Thrust</i> .	0		

**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.


**BP 11 Back Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form an acute angle of 45° or less.		1. Legs close to chest while maintaining the straight line alignment of the extended spine and head.
2. Legs extended and together.		2. Full extension of the legs, ankles and feet.
3. Trunk extended with the back straight and head in line.		3. Back flat, with ears, shoulder joints, middle of side of torso, and hip joints aligned. Once the pike position is established the degree of the angle remains constant.

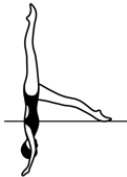
**Figure – 307e FLYING FISH SPINNING 360° (cont.)**

**DIFFICULTY – 2.9**

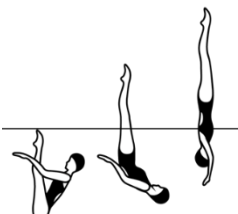
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p>		<p>1. Full extension of the body.</p>
<p>2. Head (ears specifically), hips and ankles in line.</p>		<p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>

**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.</p>		<p>1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.</p>

**Figure – 307e FLYING FISH SPINNING 360° (cont.)**
**DIFFICULTY – 2.9**
**BM 9 Thrust**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a Submerged <b>Back Pike Position</b> with the legs perpendicular to the surface of the water a vertical upward movement of the legs and hips is rapidly executed as the body unrolls to assume a <b>Vertical Position</b>.</p>	31.0		<p>1.1 See BP 11 <b>Back Pike Position</b>. The toes are just below the surface of the water. Once established, the degree of the angle of the pike position between the legs and the body must not change prior to initiation of the <i>Thrust</i>.</p> <p>1.2 See BP 6 <b>Vertical Position</b>. The body unrolls rapidly under the legs to assume BP 6 <b>Vertical Position</b> along the same perpendicular line to the surface of the water established by the legs in the BP 11 <b>Back Pike Position</b>.</p> <p>1.3 Obvious increase in speed from the initiation of body unrolling through the vertical upward movement.</p> <p>2. Maximum height and BP 6 <b>Vertical Position</b> achieved simultaneously.</p>
<p>2. Maximum height desirable.</p>			



**Thrust Allowance**

Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.



Deductions are as follows:

Deviation Type	Angle Deviation	Deduction Amount
Small Deviation	16° – 30°	0.2
Obvious Deviation	31° – 45°	0.5
Major Deviation	More than 45°	1.0

**Figure – 140g FLYING FISH SPINNING 360° (cont.)**
**DIFFICULTY – 2.9**
**BM3 Spin**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A <i>Spin</i> is a rotation in a <b>Vertical Position</b>.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p>3. A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankles reach the surface of the water.</p>		 	<p>1. See BP 6 <b>Vertical Position</b>. Height and position attained before the <i>Spin</i> begins.</p> <p>2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water.</p> <p>3.1 Stability and vertical alignment before, during and at completion of the designated rotation.</p> <p>3.2 Simultaneous rotation and descent of the body with even drop spaces to complete the <i>Spin</i> as the ankles reach the surface of the water.</p>
	39.0 (rapid)		
<p><b>e) 360° Spin/Spinning 360°:</b> a <i>descending Spin</i> with a rotation of 360°.</p>			See <i>Spin</i> Allowance.

**BM 10 Vertical Descent - from ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.</p>	0	 	<p>1. See BP 6 <b>Vertical Position</b>. The tempo of the descent is uniform and rapid.</p>

**Figure – 307e FLYING FISH SPINNING 360° (cont.)**
**DIFFICULTY – 2.9**

<b>DESIGN DEDUCTION GUIDELINES FOR FLYING FISH SPINNING 360°</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
<i>Back Layout Position to Back Pike Position</i>	Head tucked in Submerged Back Pike position	Back rounded in Submerged Back Pike position	
	Toes out of the water before the <i>Thrust</i> commences	Toes 15 – 20 cm below surface before rise	
<i>Thrust</i>	Legs 15° to 30° from perpendicular	Legs 31° to 45° from perpendicular	Legs 46° or more from perpendicular
		Body rising in pike, so crown of head is at the surface before the unroll commences	Body rising in pike, so part of the face is dry before the unroll commences
			A hinging, not an unrolling movement. Flat back during the transition
<i>From Vertical Position with no height lost one leg is lowered rapidly to a <b>Fishtail Position</b> and without a pause is lifted rapidly to a <b>Vertical Position</b></i>		Not achieving the vertical prior to lowering the leg	Starting to lower the leg as the feet leave the water.  Fishtail position not achieved, lifting initiated before
<i>Spinning 360°</i>	Rotation around lateral axis.  Rotating slightly more or less than 360°	Rotating clearly more or less than 360° but less than 450° or more than 270°  Erratic drops during Spin	Rotating at limit of Spin allowance: minimum 270°, maximum 450°

**10.3.2 Figure – 437 CYCLONE OPEN 180°**
**DIFFICULTY – 2.6**

From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed. The legs are simultaneously lifted to a **Vertical Position** as a *Twirl* is executed. Continuing in the same direction the legs are opened symmetrically to a **Split Position** as a 180° rotation is executed. A *Walkout Front* is executed.







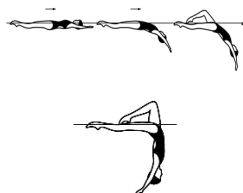
						Total
NVT=	17.5	29.0	20.0	23.0	7.0	96.5
PV =	1.81	3.01	2.07	2.38	0.73	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed.

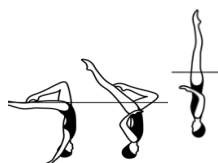
17.5



1. See BP 1 **Back Layout Position**, BP 14d **Bent Knee Surface Arch Position** and BM 15 *To Assume a Bent Knee Surface Arch Position*.  
Continuous uniform movement from **Back Layout Position** to **Bent Knee Surface Arch Position**.

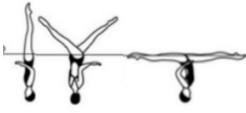
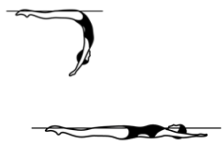
2. The legs are simultaneously lifted to a **Vertical Position** as a *Twirl* is executed.

29.0




2.1 See BP 6 **Vertical Position** and BM 12c *Twirl*.  
Trunk alignment maintained between hips and shoulders. Hips and shoulders aligned horizontally and 'square'.  
2.2 Straightening of the bent leg is completed simultaneously with completion of the *Twirl*. A rapid 180° rotation is executed with minimal lateral movement.  
2.3 The hips maintain constant height and are the pivot point for the lift to **Vertical Position**.

**Figure – 437 CYCLONE OPEN 180° (cont.)**
**DIFFICULTY – 2.6**

Figure Description	NVT	Diagrams	Major Desired Actions
<p>3. Continuing in the same direction the legs are opened symmetrically to a <b>Split Position</b> as a 180° rotation is executed.</p>	20.0		<p>3. With continuous motion the body turns 180° on its longitudinal axis as the legs lower simultaneously to BP 16a <b>Surface Split Position</b>. Hip level remains constant, and legs are equidistant from the surface of the water at all times.</p>
<p>4. A <i>Walkout Front</i> is executed.</p>	23.0		<p>4. See BM 6a <i>Walkout Front</i> and BM 5 <i>Arch to Back Finish Action</i>.</p>
	7.0		


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>
<p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>


**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the Figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>


**Figure – 437 CYCLONE OPEN 180° (cont.)**
**DIFFICULTY – 2.6**
**BP 14 Bent Knee Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<p><b>d) Bent Knee Surface Arch Position</b></p> <p>1. Lower back arched with hips, shoulders, and head on a vertical line.</p> <p>2. The thigh of the bent leg is perpendicular to the surface of the water.</p>		<p>1.1 In BP 13 <b>Surface Arch Position</b> shoulder joints and hip joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.</p> <p>1.2 Hips at the surface of the water.</p> <p>2. 90° angle between the thigh of the bent leg and the surface of the water. An air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.</p>


**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p> <p>2. Head (ears specifically), hips and ankles in line.</p>		<p>1. Full extension of the body.</p> <p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>


**BP 16 Split Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Legs evenly split forward and back.</p> <p>2. The legs are parallel to the surface of the water.</p> <p>3. Lower back arched, with hips, shoulders, and head on a vertical line.</p> <p>4. 180° angle between the extended legs (flat Split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.</p>		<p>1. Full extension of the legs at or above the surface of the water.</p> <p>4. Flat Split.</p> <p>Hip joints and shoulder joints on a horizontal line, with both of these alignments 'square' and parallel to each other.</p>

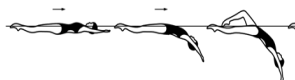

**Figure – 437 CYCLONE OPEN 180° (cont.)**
**DIFFICULTY – 2.6**
**BP 16 Split Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<b>a) Surface Split Position</b> 1. Legs are dry at the surface of the water.		1. Full extension of the legs. Crotch and legs dry at the surface of the water.

**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
1. Lower back arched with hips, shoulders, and head on a vertical line.		1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.
2. Legs together and at the surface of the water.		2. Hips joints at the surface of the water.


**BM 15 To Assume a Bent Knee Surface Arch Position/ A Bent Knee Surface Arch is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 <b>Back Layout Position</b> .
2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Bent Knee Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.	17.5		2.1 Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 14d <b>Bent Knee Surface Arch Position</b> . Hip height remains constant. Hip joints on a horizontal line. 2.2 The toe of the bent leg must remain in contact with the inside of the extended leg while assuming the <b>Bent Knee Surface Arch Position</b> .


**Figure – 437 CYCLONE OPEN 180° (cont.)**

**DIFFICULTY – 2.6**

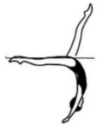



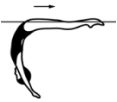

**BM 12 *Twist***

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A <i>Twist</i> is a rotation at a sustained height.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p>			<p>1. Height remains constant throughout the rotation. Stability and alignment of the position is evident before, during and upon completion of the <i>Twist</i>. The amount of height is judged by the relationship of the hip joints to the surface of the water with maximum height desirable.</p> <p>2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water. On the spot rotation around this axis.</p>
<p>c) <b><i>Twirl</i></b> a rapid <i>Twist</i> of 180°. For 437 Cyclone Open 180° the <i>Twirl</i> starts in a BP 14d <b>Bent Knee Surface Arch Position</b> and is completed in the BP 6 <b>Vertical Position</b>.</p>	29.0		<p>c) The acceptable allowance for ½ <i>Twist</i> rotations is up to ¼ less than/more than the required rotation. Definite increase in speed from the root Figure. Stability of body alignment and height remains constant during and after completion of the <i>Twirl</i>.</p>

**BM 6 *Walkout***

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. These movements start in a <b>Split Position</b> unless otherwise specified in the Figure description. The hips remain stationary as one leg is lifted in an arc over the surface of the water to meet the opposite leg.</p>			<p>1. See BP 16a <b>Surface Split Position</b>.</p>

**Figure – 437 CYCLONE OPEN 180° (cont.)**
**DIFFICULTY – 2.6**
**BM 6 Walkout (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p><b>a) Walkout Front</b></p> <p>2. The front leg is lifted in a 180° arc over the surface of the water to meet the opposite leg in a <b>Surface Arch Position</b> and with continuous movement an <i>Arch to Back Layout Position</i> is executed.</p>	23.0	   	<p>2.1 Hip height remains constant and at the surface of the water.</p> <p>2.2 Arcing leg moves continuously with uniform motion.</p> <p>2.3 Both legs maintain full extension.</p> <p>2.4 The trunk remains stationary until the feet join.</p> <p>2.5 No pause in BP 13 <b>Surface Arch Position</b>, however an accurate surface arch must be evident before the body begins to rise and straighten.</p> <p>2.6 Foot first surfacing motion begins when the feet are joined.</p> <p>2.7 See BP 13 <b>Surface Arch Position</b> and BM 5 <i>Arch to Back Layout Position</i>.</p>
<p><b>BM 5 Arch to Back Layout Position</b></p> <p>1. From a <b>Surface Arch Position</b> the hips, chest, and face surface sequentially at the same point with foot first movement to a <b>Back Layout Position</b> until the head occupies the position of the hips at the beginning of this action.</p>	7.0	 	<p>1. See BP 13 <b>Surface Arch Position</b>. Sharp arch in the lower back. The body rises, straightens, and moves along the surface of the water with a stationary BP 1 <b>Back Layout Position</b> achieved as the face surfaces. Full extension maintained throughout.</p>

<b>DESIGN DEDUCTION GUIDELINES FOR CYCLONE OPEN 180°</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
<i>Twirl from Bent Knee Surface Arch Position to Vertical Position</i>		Slow <i>Twirl</i> , no obvious change of speed	Very slow <i>Twirl</i> (twisting not twirling).
<i>180° open rotation from Vertical Position to Split Position</i>	Uneven open between right and left legs		
<i>Split Position</i>	*See chart for Splits		

**10.3.3 Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180° DIFFICULTY – 2.9**

From a **Back Layout Position** the legs are raised to a vertical as the body is submerged to a **Back Pike Position** with the toes just under the surface of the water. All remaining movements are performed rapidly. A *Rocket Split* is executed. A *Vertical Descent* is executed and is completed as the ankles reach the surface of the water. A *Spin Up 180°* is executed. A *Vertical Descent* is executed.




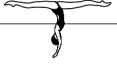




								Total
NVT=	7.0	31.0	17.0	13.0	13.0	20.0	13.0	114
PV =	0.61	2.72	1.49	1.14	1.14	1.75	1.14	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** the legs are raised to vertical as the body is submerged to a **Back Pike Position** with the toes just under the surface of the water.

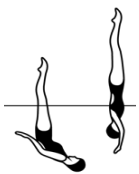
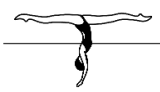




7.0




1.1 See BP 1 **Back Layout Position** and BP 11 **Back Pike Position**. In the submerged Back Pike Position the hips are directly beneath the position they occupied in the Back Layout Position.

1.2 The pike is held only long enough to define the position and complete the transition.


**Figure – 308h. BARRACUDA AIRBORNE SPLIT SPIN UP 180° (cont.). DIFFICULTY – 2.9**

Figure Description	NVT	Diagrams	Major Desired Actions
2. A <i>Rocket Split</i> is executed.			
	31.0		2.1 See BM 9 <i>Thrust</i> and BM 11 <i>Rocket Split</i> . Rapid speed evident from the BM 9 <i>Thrust</i> until completion of the Figure. 2.2 Maximum height and BP 6 <b>Vertical Position</b> achieved simultaneously.
	17.0		2.3 See BP 16 <b>Split Position</b> and BP 16b <b>Airborne Split Position</b> . Full extension of the legs split evenly and completely above and parallel to the surface of the water followed by a rejoin to <b>Vertical Position</b> .
	13.0		2.4 BP 6 <b>Vertical Position</b> evident prior to descent.
3. A <i>Vertical Descent</i> is executed and is completed as the ankles reach the surface of the water	13.0		3. See BM 10 <i>Vertical Descent</i> . Must be rapid and remain on the same vertical line as the <i>Thrust</i> and is completed as the ankles reach the surface of the water.
4. A <i>Spin Up 180°</i> is executed.	20.0		4. See BM 13i <i>Spin Up 180°</i> . With the water level at the ankles a rapid <i>ascending Spin</i> of 180° is executed until a water level is established between the knees and hips. Stability and vertical alignment maintained throughout the <i>Spin Up</i> .
5. A <i>Vertical Descent</i> is executed.	13.0		5. See BM 10 <i>Vertical Descent</i> . Must be rapid and remain on the same vertical line as the <i>Thrust</i> throughout submergence.


**Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180° DIFFICULTY – 2.9  
(cont.)**
**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>
<p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>

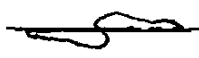
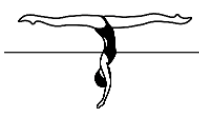
**BP 11 Back Pike Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body bent at hips to form an acute angle of 45° or less.</p>		<p>1. Legs close to chest while maintaining the straight-line alignment of the extended spine and head.</p>
<p>2. Legs extended and together.</p>		<p>2. Full extension of the legs, ankles, and feet.</p>
<p>3. Trunk extended with the back straight and head in line.</p>		<p>3. Back flat, with ears, shoulder joints, middle of side of torso, and hip joints aligned. Once the pike position is established the degree of the angle remains constant.</p>

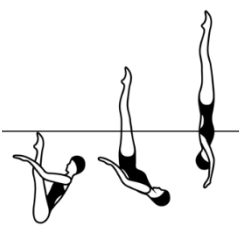
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p>		<p>1. Full extension of the body.</p>
<p>2. Head (ears specifically), hips and ankles in line.</p>		<p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>

**Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180° (cont.) DIFFICULTY – 2.9**
**BP 16 Split Position**

Body Position Description	Diagrams	Major Desired Actions
1. Legs evenly split forward and back. 2. The legs are parallel to the surface of the water. 3. Lower back arched, with hips, shoulders, and head on a vertical line. 4. 180° angle between the extended legs (flat Split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.		1. Full extension of the legs at or above the surface of the water.  4. Flat Split. Hip joints and shoulder joints on a horizontal line, with both of these alignments 'square' and parallel to each other.
<b>b) Airborne Split Position</b> 1. Legs are above the surface of the water.		1.1 Full extension of the legs completely above the surface of the water. Maximum height is desirable. 1.2 Both legs equidistant from the surface of the water.

**BM 9 Thrust**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a Submerged <b>Back Pike Position</b> with the legs perpendicular to the surface of the water a vertical upward movement of the legs and hips is rapidly executed as the body unrolls to assume a <b>Vertical Position</b> .	31.0		1.1 See BP 11 <b>Back Pike Position</b> . The toes are just below the surface of the water. Once established, the degree of the angle of the pike position between the legs and the body must not change prior to initiation of the <i>Thrust</i> . 1.2 See BP 6 <b>Vertical Position</b> . The body unrolls rapidly under the legs to assume BP 6 <b>Vertical Position</b> along the same perpendicular line to the surface of the water established by the legs in the BP 11 <b>Back Pike Position</b> . 1.3 Obvious increase in speed from initiation of body unrolling through vertical upward movement.

**Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180° (cont.) DIFFICULTY – 2.9**
**BM 9 Thrust (cont.)**



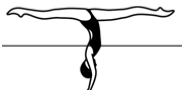

Basic Movement Description	NVT	Diagrams	Major Desired Actions
2. Maximum height desirable.			2. Maximum height and BP 6 <b>Vertical Position</b> achieved simultaneously.

**Thrust Allowance**

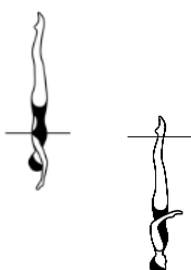
Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line. Deductions are as follows:

Deviation Type	Angle Deviation	Deduction Amount
Small Deviation	16° – 30°	0.2
Obvious Deviation	31° – 45°	0.5
Major Deviation	More than 45°	1.0

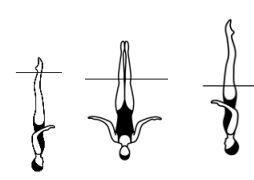
**BM 11 Rocket Split**

Body Position Description	Diagrams	Major Desired Actions
1. A <i>Thrust</i> is executed to a <b>Vertical Position</b> . Maintaining maximum height, the legs are split simultaneously and rapidly to assume an <b>Airborne Split Position</b> and rejoin to a <b>Vertical Position</b> .		1.1 See BM 9 <i>Thrust</i> (steps 1.1 to 2), BP 11 <b>Back Pike Position</b> , BP 6 <b>Vertical Position</b> , BP 16b <b>Airborne Split Position</b> .
31.0		1.2 The toes are just below the surface of the water.
17.0		1.3 Full extension of the legs above and parallel to the surface of the water.
13.0		1.4 The legs split evenly and rejoin in the same vertical line. No travel permitted.

**Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180° (cont.) DIFFICULTY – 2.9**
**BM 10 Vertical Descent – from Thrust to ankles**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the ankles reach the surface of the water.</p>	13.0		<p>1. See BP 6 <b>Vertical Position</b>. The <i>Vertical Descent</i> is executed at the same tempo as the <i>Thrust</i>.</p>

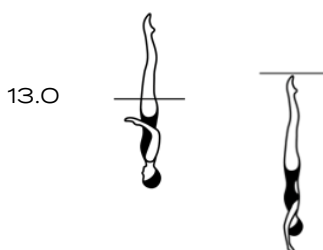
**BM 13 Spins**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A <i>Spin</i> is a rotation in a <b>Vertical Position</b>.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p>6. An <i>ascending Spin</i> begins with the water level at the ankles.</p> <p><b>h) Spin Up 180°:</b> an <i>ascending Spin</i> with a rotation of 180°.</p>	20.0		<p>1. See BP 6 <b>Vertical Position</b>.</p> <p>2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water.</p> <p>6.1 Body rises and rotates simultaneously, evenly, and rapidly.</p> <p>6.2 The designated rotation is completed simultaneously with achievement of maximum height.</p> <p>6.3 Stability and vertical alignment maintained before, during and at completion of the <i>Spin Up</i>. BP 6 <b>Vertical Position</b> evident prior to <i>Vertical Descent</i>.</p> <p>The acceptable allowance for a <i>Spin Up 180°</i> rotation is up to ¼ less than/more than the required rotation.</p> <p>7. A vertical upward <i>Spin</i> is executed until a water level is established between the knees and hips.</p>

**Figure – 308h BARRACUDA AIRBORNE SPLIT SPIN UP 180° (cont.) DIFFICULTY – 2.9**
**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.



1. See BP 6 **Vertical Position**. The *Vertical Descent* is executed rapidly.

<b>DESIGN DEDUCTION GUIDELINES FOR BARRACUDA AIRBORNE SPLIT SPIN UP 180°</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
<b>Back Layout Position to Back Pike Position</b>	Head tucked in	Back rounded in	
	<b>Submerged Back Pike Position</b>	<b>Submerged Back Pike Position</b>	
	Toes out of the water before the <i>Thrust</i> commences	Toes 15 – 20 cm below surface before rise	
<i>Thrust</i>	Legs 15° to 30° from perpendicular	Legs 31° to 45° from perpendicular	Legs 46° or more from perpendicular
		Body rising in pike, so crown of head is at the surface before the unroll commences	Body rising in pike, so part of the face is dry before the unroll commences
			A hinging, not an unrolling movement. Flat back during the transition
<b>Vertical Position to Split Position</b>		Not achieving the vertical prior to the Split	Starting the split as the <i>Thrust</i> is initiated
<i>Spin up 180°</i>		Erratic rises during <i>Spin</i>	Obvious push up at the end of <i>Spin Up</i>

**10.3.4 Figure – 407 SWORDFISH STRAIGHT LEG ARIANA ROTATION - DIFFICULTY 2.6**

From a **Front Layout Position** the back arches more as one leg is lifted in a 180° arc over the surface of the water to a **Split Position**. Maintaining the relative position of the legs to the surface of the water an *Ariana Rotation* is performed. A *Walkout Front* is executed.






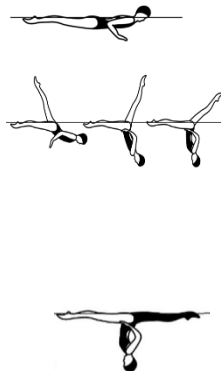
					Total
NVT=	48.0	17.0	23.0	7.0	95
PV =	5.05	1.79	2.42	0.74	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Front Layout Position** the back arches more as one leg is lifted in a 180° arc over the surface of the water to a **Split Position**.

48.0



1.1 See BP 2 **Front Layout Position** and BP 16a **Surface Split Position**.






The lifting of the leg and arching of the back occur simultaneously. The foot of the lifted leg comes off the surface of the water as the head goes under the surface of the water.

1.2 There is uniform continuous motion as the leg is lifted in a 180° arc over the surface of the water to a **Surface Split Position**.



1.3 The hips remain stationary, maintain constant height and are the pivot point for the body rotation.

1.4 The non-arching leg remains fully extended and at the surface of the water.


**Figure – 407 SWORDFISH STRAIGHT LEG ARIANA ROTATION DIFFICULTY – 2.6  
(cont.)**

Figure Description	NVT	Diagrams	Major Desired Actions
2. Maintaining the relative position of the legs to the surface of the water an <i>Ariana Rotation</i> is performed.	17.0	 	2. See BM 16 <i>Ariana Rotation</i> .
3. A <i>Walkout Front</i> is executed.	23.0	 	3. See BM 6a <i>Walkout Front</i> and BM 5 <i>Arch to Back Layout Position</i> .
	7.0		



**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.


**BP 16 Split Position**

Body Position Description	Diagrams	Major Desired Actions
1. Legs evenly split forward and back.		1. Full extension of the legs at or above the surface of the water.
2. The legs are parallel to the surface of the water.		
3. Lower back arched, with hips, shoulders, and head on a vertical line.		


**Figure – 407 SWORDFISH STRAIGHT LEG ARIANA ROTATION DIFFICULTY – 2.6  
(cont.)**
**BP 16 Split Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<p>4. 180° angle between the extended legs (flat Split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.</p>		<p>4. Flat Split. Hip joints and shoulder joints on a horizontal line, with both of these alignments 'square' and parallel to each other.</p>
<p><b>a) Surface Split Position</b></p> <p>1. Legs are dry at the surface of the water.</p>		<p>1. Full extension of the legs. Crotch and legs dry at the surface of the water.</p>

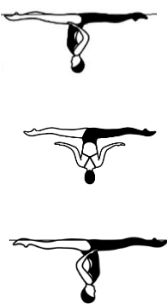
**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched, with hips, shoulders, and head on a vertical line.</p>		<p>1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.</p>
<p>2. Legs together and at the surface of the water.</p>		<p>2. Hips joints at the surface of the water.</p>


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>
<p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>


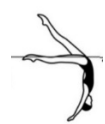


**Figure – 407 SWORDFISH STRAIGHT LEG ARIANA ROTATION DIFFICULTY – 2.6  
(cont.)**
**BM 16 Ariana Rotation**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Split Position</b> maintaining the relative position of the legs to the surface of the water the hips rotate 180°.</p>	17.0		<p>1.1 See BP 16a <b>Surface Split Position</b>.</p> <p>1.2 The trunk turns 180° around its longitudinal axis, while the legs rotate horizontally with no lateral movement at the surface of the water.</p> <p>1.3 Height and extension of the <b>Split Position</b> is maintained throughout.</p> <p>1.4 Uniform motion throughout.</p> <p>1.5 Lower back arched with hips, shoulders, and head on a vertical line.</p> <p>1.6 Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other.</p>

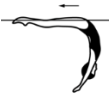

**BM 6 Walkouts**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. These movements start in a <b>Split Position</b> unless otherwise specified in the Figure description. The hips remain stationary as one leg is lifted in an arc over the surface of the water to meet the opposite leg.</p>			<p>1. See BP 16a <b>Surface Split Position</b>.</p>

**Figure – 407 SWORDFISH STRAIGHT LEG ARIANA ROTATION DIFFICULTY – 2.6  
(cont.)**
**BM 6 Walkouts (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<b>a) Walkout Front</b> 2. The front leg is lifted in a 180° arc over the surface of the water to meet the opposite leg in a <b>Surface Arch Position</b> and with continuous movement an <i>Arch to Back Layout Position</i> is executed.	23.0	   	2.1 Hip height remains constant and at the surface of the water. 2.2 Arcing leg moves continuously with uniform motion. 2.3 Both legs maintain full extension. 2.4 The trunk remains stationary until the feet join. 2.5 No pause in BP 13 <b>Surface Arch Position</b> , however an accurate surface arch must be evident before the body begins to rise and straighten. 2.6 Foot first surfacing motion begins when the feet are joined. 2.7 See BP 13 <b>Surface Arch Position</b> and BM 5 <i>Arch to Back Layout Position</i> .
	7.0		

**BM 5 Arch to Back Layout Position**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Surface Arch Position</b> the hips, chest, and face surface sequentially at the same point with foot first movement to a <b>Back Layout Position</b> until the head occupies the position of the hips at the beginning of this action.	7.0	 	1. See BP 13 <b>Surface Arch Position</b> . Sharp arch in the lower back. The body rises, straightens, and moves along the surface of the water with a stationary BP 1 <b>Back Layout Position</b> achieved as the face surfaces. Full extension maintained throughout.

<b>DESIGN DEDUCTION GUIDELINES FOR SWORDFISH STRAIGHT LEG ARIANA ROTATION</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
<b>Front Layout Position to Split Position</b>	Straight body until lifted leg reaches 30° from horizontal	Straight body until lifted leg reaches 45° from horizontal	Piking hips to start leg lift
		The horizontal leg drops below the surface as the opposite leg is lifted to <b>Split Position</b>	
<i>Ariana Rotation</i>			Piked hips in front <b>Split Position</b>

**10.3.5 Figure – 356f WHIP CONTINUOUS SPIN 720° DIFFICULTY – 3.0**

From a **Front Layout Position** a *Front Pike Position* is assumed. The legs are lifted to **Vertical Position**. All remaining movements are performed rapidly. One leg is lowered to a **Fishtail Position** and without a pause is lifted to a **Vertical Position**. Without a pause a *Continuous Spin 720°* is executed.







						Total
NVT=	6.0	33.0	22.5	20.5	34.0	116
PV =	0.52	2.84	1.94	1.77	2.93	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Front Layout Position**, a *Front Pike Position* is assumed.

6.0

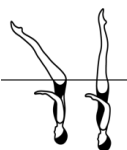


1. See BP 2 **Front Layout**, BP 10 **Front Pike Position** and BM 3 *To Assume a Front Pike Position*.

Smooth even movement downwards of the trunk.

2. The legs are lifted to a **Vertical Position**.

33.0



2.1 See BP 6 **Vertical Position**. The trunk remains on the vertical line as the legs are lifted.

2.2 Maximum height and **Vertical Position** achieved simultaneously. 2.3 The **Vertical Position** is held only long enough to define the position and to demonstrate completion of the transition.

3. One leg is lowered to a **Fishtail Position** and without a pause is lifted to a **Vertical Position**.

22.5



3.1 This action is performed rapidly.


See BP 8 **Fishtail Position**.

3.2 Height is constant as one leg is lowered and then lifted with the trunk and the vertical leg each maintaining vertical alignment.



20.5





**Figure – 356f WHIP CONTINUOUS SPIN 720° (cont.)**
**DIFFICULTY – 3.0**

Figure Description	NVT	Diagrams	Major Desired Actions
4. Without a pause a <i>Continuous Spin 720°</i> is executed.	34.0		4. See BM 13 <i>Spins</i> and 13f <i>Continu Spin</i>


**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.

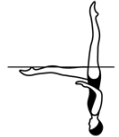
**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form a 90° angle.		1. Exact 90° angle.
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.

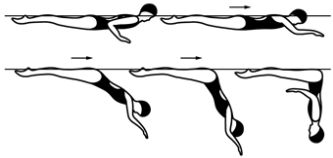
**Figure – 356f WHIP CONTINUOUS SPIN 720° (cont.)**
**DIFFICULTY – 3.0**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

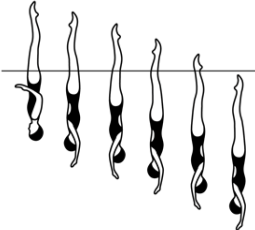
**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.		1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.

**BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b> . The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.	6.0		1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b> . Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously. 1.2 Unless otherwise specified, <i>To Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b> .

**Figure – 356f WHIP CONTINUOUS SPIN 720° (cont.)**
**DIFFICULTY – 3.0**
**BM 13 Spins**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>A <i>Spin</i> is a rotation in a <b>Vertical Position</b>.</p>			<p>See BP 6 <b>Vertical Position</b>. Height and position attained before the <i>Spin</i> begins.</p>
<p>The body remains on its longitudinal axis throughout the rotation.</p>			<p>The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water.</p>
<p>A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankles reach the surface of the water.</p>			<p>Stability and vertical alignment before, during and at completion of the designated rotation.</p> <p>Simultaneous rotation and descent of the body with even drop spaces to complete the <i>Spin</i> as the ankles reach the surface of the water.</p>
<p>f) <i>Continuous Spin</i>: a <i>descending Spin</i> with a rapid rotation of 720° (2) which is completed as the ankles reach the surface of the water and continues through submergence.</p>	34.0 (720°) (rapid)		<p>The acceptable <i>Spin</i> allowance for a <i>Continuous Spin</i> is up to 180° less than/more than the required rotation.</p>
<p>Continuous Spin 720° shown →</p>			<p>5 f) A <i>Continuous Spin</i> must achieve and maintain a rapid rotation throughout.</p>

<b>DESIGN DEDUCTION GUIDELINES FOR WHIP CONTINUOUS SPIN 720°</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
One leg is lowered rapidly to a <b>Fishtail Position</b> and without a pause is lifted rapidly to a <b>Vertical Position</b>		Pausing in <b>Fishtail Position</b>	<b>Fishtail Position</b> not achieved, lifting initiated before
<i>Continuous Spin 720°</i>	Accelerates and achieves speed after initiating rotation	Slow rotation	Very slow rotation
	Uneven rotation and drop but finishing at correct height	Dropping more than ½ way from height by the end of the 1 <sup>st</sup> rotation	Dropping to ankles by the end of 1 <sup>st</sup> rotation and rotating at ankles
	Rotation is more or less than the required amount by 90°	Rotation is more than 90° and less than 180° off the required rotation	Rotation is at the maximum allowance of up to 180° off the required rotation

**10.3.6 Figure – 441 SATURN**
**DIFFICULTY – 2.5**

From a **Back Layout Position** a *Surface Arch Position* is assumed. One leg is lifted to assume a **Knight Position**. Maintaining the vertical alignment, the body rotates 180° to assume a **Fishtail Position**. Continuing in the same direction a *Twirl* is executed as the horizontal leg is lifted to a **Vertical Position**. A *Vertical Descent* is executed.







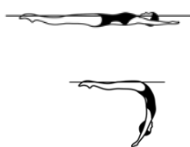
						Total
NVT=	12.0	23.5	14.0	23.5	14.0	87
PV =	1.38	2.70	1.61	2.70	1.61	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** a **Surface Arch Position** is assumed.

12.0



1. See BP 1 **Back Layout Position**, BP 13 **Surface Arch Position** and BM 14 *To Assume a Surface Arch Position*.

Continuous uniform movement from **Back Layout Position** to **Surface Arch Position**.

2. One leg is lifted to assume a **Knight Position**.

23.5



2.1 See BP 17 **Knight Position**.

Horizontal alignment of hips and shoulders 'square' and maintained throughout the lift to **Knight Position**.

2.2 Height and full extension of the legs maintained throughout the lifting of the leg.

3. Maintaining the vertical alignment the body rotates 180° to assume a **Fishtail Position**.

14.0





3.1 See BP 8 **Fishtail Position**.

The vertical leg remains stationary and height remains constant throughout the rotation.


3.2 The foot of the horizontal leg is at the surface of the water and not above or below the surface of the water.

3.3 Full extension of both legs throughout the 180° rotation.


**Figure – 441 SATURN (cont.)**
**DIFFICULTY – 2.5**

Figure Description	NVT	Diagrams	Major Desired Actions
4. Continuing in the same direction a <i>Twirl</i> is executed as the horizontal leg is lifted to a <b>Vertical Position</b> .	23.5		4.1 See BP 6 <b>Vertical Position</b> and BM 12c <i>Twirl</i> . Trunk alignment maintained beneath hips and shoulders. 4.2 Hips and shoulders aligned horizontally and 'square'. 4.3 The lifting of the horizontal leg to <b>Vertical Position</b> and the completion of the <i>Twirl</i> occur simultaneously. 4.4 A rapid 180° rotation is executed with minimal lateral movement.
5. A <i>Vertical Descent</i> is executed.	14.0		5. See BM 10 <i>Vertical Descent</i> performed at the same tempo as the beginning of the Figure to the <b>Fishtail Position</b> .


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

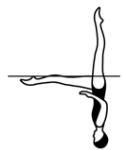
**Figure – 441 SATURN (cont.)**
**DIFFICULTY – 2.5**
**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
1. Lower back arched with hips, shoulders, and head on a vertical line.		1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.
2. Legs together and at the surface of the water.		2. Hips joints at the surface of the water.


**BP 17 Knight Position**

Body Position Description	Diagrams	Major Desired Actions
1. Lower back arched, with hips, shoulders, and head on a vertical line.		1. Arch is in the lower part of the spine only.
2. One leg vertical.		2. Vertical alignment through ears, shoulder joints, hip joints and ankle of the vertical leg.
3. Other leg extended backward with the leg at the surface of the water and as close to horizontal as possible.		3. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other. The top of the horizontal extended leg faces upward.



**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.		1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.

**Figure – 441 SATURN (cont.)**
**DIFFICULTY – 2.5**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 14 To Assume a Surface Arch Position/A Surface Arch Position is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 Back Layout Position.
2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.	12.0		2. Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 13 <b>Surface Arch Position</b> . Hip height remains constant. Hip joints on a horizontal line.

**BM 12 Twists**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. A Twist is a rotation at a sustained height.			1. Height remains constant throughout the rotation. Stability and alignment of the position is evident before, during and upon completion of the Twist. The amount of height is judged by the relationship of the hip joints to the surface of the water with maximum height desirable.

**Figure – 441 SATURN (cont.)**
**DIFFICULTY – 2.5**
**BM 12 Twists (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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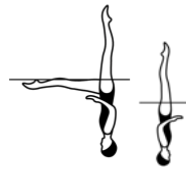
2. The body remains on its longitudinal axis throughout the rotation.

2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water. On the spot rotation around this axis.

c) **Twirl**, a rapid *Twist* of 180°.

For 441 Saturn the Twirl starts in a BP 8 **Fishtail Position** and is completed in the BP 6 **Vertical Position**.

29.0



The acceptable allowance for ½ Twist rotations is up to ¼ less than/more than the required rotation.

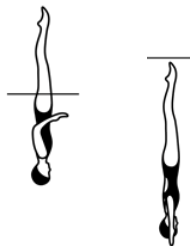
Definite increase in speed from the root Figure. Stability of body alignment and height remains constant throughout and after completion of the Twirl.

**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.

14.0



1. See BP 6 **Vertical Position**. The descent is uniform and at the same tempo as the beginning of the Figure to the **Fishtail Position**.

**DESIGN DEDUCTION GUIDELINES FOR SATURN**

Deviation Type	Small Deviation	Obvious Deviation	Major Deviation
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
<i>Twirl</i> from <b>Fishtail Position</b> to <b>Vertical Position</b>		Slow, not obvious speed change	Very slow (Twisting)

**10.3.7 Figure – 352 VENUS**
**DIFFICULTY – 3.0**

From a **Front Layout Position** a *Front Pike Position* is assumed. All remaining movements are performed rapidly. One leg is lifted to a **Fishtail Position**. The horizontal leg is bent to assume a **Bent Knee Vertical Position**. The bent leg is extended to vertical as the vertical leg is lowered to become the horizontal leg in **Fishtail Position**. A rotation of 360° is executed in the **Fishtail Position**. The horizontal leg is lifted to **Vertical Position**. A *360° Spin* is executed.










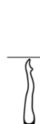

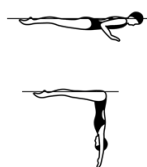
											Total
NVT=	6.0	12.5	12.5	18.5	24.0	20.5	23.0	0	0	0	117
PV =	0.51	1.07	1.07	1.58	2.05	1.75	1.97	0	0	0	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Front Layout Position** a *Front Pike Position* is assumed.

6.0



1. See BP 2 **Front Layout**, BP 10 **Front Pike Position** and BM 3 *To Assume a Front Pike Position*. Smooth even movement downwards of the trunk.

2. One leg is lifted to a **Fishtail Position**. The horizontal leg is bent to assume a **Bent Knee Vertical Position**.

12.5



2.1 This action is performed rapidly.

2.2 See BP 8 **Fishtail Position**. A clear **Fishtail Position** is shown. Height and vertical alignment of the trunk is maintained. Stability and control evident.

It is important to note that the vertical leg in the **Fishtail Position** must remain the vertical leg in the **Bent Knee Vertical Position**.

The diagram shows the **Fishtail Position** to **Bent Knee Vertical Position** movement performed with the left (L) leg shaded black however either leg can be used to perform the action.

12.5





2.3 See BP 14c **Bent Knee Vertical Position**. Height, stability, and vertical body alignment maintained throughout the bending of the horizontal leg to assume a **Bent Knee Vertical Position**.



**Figure – 352 VENUS (cont.)**
**DIFFICULTY – 3.0**

Figure Description	NVT	Diagrams	Major Desired Actions
<p>3. The bent leg is extended to vertical as the vertical leg is lowered to become the horizontal leg in <b>Fishtail Position</b>.</p> <p>It is important to note that the vertical leg in the <b>Bent Knee Vertical Position</b> becomes the horizontal leg in the <b>Fishtail Position</b>.</p> <p>The diagram shows the <b>Bent Knee Vertical Position</b> to the <b>Fishtail Position</b> movement performed with the left (L) leg shaded black however either leg can be used to perform the action.</p>	18.5		<p>3.1 This action is performed rapidly.</p> <p>3.2 See BP 14c <b>Bent Knee Vertical Position</b> and BP 8 <b>Fishtail Position</b>.</p> <p>Both legs should move simultaneously to assume a Fishtail Position with height and vertical alignment of the trunk maintained throughout. Stability and control evident.</p>
<p>4. A rotation of 360° is executed in the <b>Fishtail Position</b>.</p>	24.0		<p>4.1 This action is performed rapidly.</p> <p>4.2 See BP 8 <b>Fishtail Position</b>. The vertical leg remains stationary and height remains constant throughout the rapid rotation. The foot of the horizontal leg is at the surface of the water and not above or below.</p> <p>4.3 There is full extension of the horizontal leg throughout the 360° rotation in BP 8 <b>Fishtail Position</b>.</p>
<p>5. The horizontal leg is lifted to <b>Vertical Position</b>.</p>	20.5		<p>5.1 This action is performed rapidly.</p> <p>5.2 See BP 8 <b>Fishtail Position</b>. The horizontal leg is lifted to BP 6 <b>Vertical Position</b> with height and vertical alignment of the trunk maintained throughout. Stability and control evident.</p>
<p>6. A 360° <i>Spin</i> is executed.</p>	23.0		<p>6.1 This action is performed rapidly.</p> <p>6.2 See BM 13 <i>Spins</i> and <i>Spin</i> allowances.</p>
	0		


**Figure – 352 VENUS (cont.)**
**DIFFICULTY – 3.0**
**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.



**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form a 90° angle.		1. Exact 90° angle.
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.


**Figure – 352 VENUS (cont.)**
**DIFFICULTY – 3.0**
**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.</p>		<p>1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.</p>

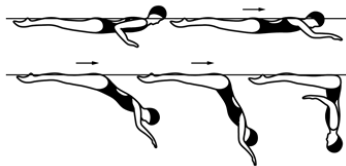
**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the Figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<p><b>c) Bent Knee Vertical Position</b></p> <p>1. Body extended in <b>Vertical Position</b> with the thigh of the bent leg parallel to the surface of the water.</p>		<p>1. In BP 6 <b>Vertical Position</b> the alignment of the extended leg, trunk and head remains constant.</p>

**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p>		<p>1. Full extension of the body.</p>
<p>2. Head (ears specifically), hips and ankles in line.</p>		<p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>

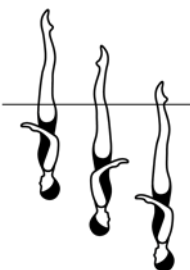
**Figure – 352 VENUS (cont.)**
**DIFFICULTY – 3.0**
**BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b>. The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.</p>	6.0		<p>1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b>. Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously.</p> <p>1.2 Unless otherwise specified, <i>To Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b>.</p>

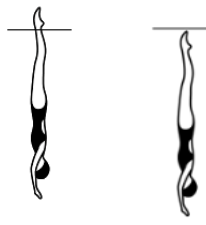
**BM 13 Spins**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A Spin is a rotation in a <b>Vertical Position</b>.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p>3. The <i>Spin</i> is performed rapidly and is completed with a <i>Vertical Descent</i> executed at the same tempo as the <i>Spin</i>.</p> <p>4. A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankle(s) reach(es) the surface of the water.</p>			<p>1. See BP 6 <b>Vertical Position</b>. Height and position attained before the <i>Spin</i> begins.</p> <p>2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water.</p> <p>3. Uniform motion of the <i>Spin</i> and <i>Vertical Descent</i> performed rapidly. See BM 10 <i>Vertical Descent</i>.</p> <p>4.1 Stability and vertical alignment before, during and at completion of the designated rotation.</p> <p>4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the <i>Spin</i> as the ankles reach the surface of the water.</p>

**Figure – 352 VENUS (cont.)**
**DIFFICULTY – 3.0**
**BM 13 Spins (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p><b>e) 360° Spin/Spinning 360°:</b> a <i>descending Spin</i> with a rotation of 360°.</p>	23.0		<p>The acceptable allowance for a 360° Spin is up to ¼ less than/more than the required rotation.</p>

**BM 10 Vertical Descent - from ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.</p>	0		<p>1. See BP 6 <b>Vertical Position</b>. The tempo of the descent is uniform and rapid.</p>

DESIGN DEDUCTION GUIDELINES FOR VENUS			
Deviation Type	Small Deviation	Obvious Deviation	Major Deviation
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
Rotation in <b>Fishtail Position</b>	Foot of horizontal leg is just off the water		Water level mid-calf on horizontal leg (foot) clear of the water
<i>Spinning 360°</i>	Rotation around lateral axis. Rotating slightly more or less than 360°	Rotating clearly more or less than 360° but less than 450° or more than 270° Erratic drops during <i>Spin</i>	Rotating at limit of <i>Spin</i> allowance: minimum 270°, maximum 450°

**10.3.8 Figure – 240i ALBATROSS SPIN UP 360°**
**DIFFICULTY – 2.5**

From a **Back Layout Position** with the head leading, the head, hips and feet move along the surface of the water. The hips, legs and feet continue to move along the surface of the water as the body rolls onto the face and a *Front Pike Position is assumed* with the hips occupying the position of the head at the beginning of this action. The legs are lifted simultaneously to a **Bent Knee Vertical Position**. A *Half Twist* is executed. Maintaining a **Bent Knee Vertical Position**, a *Vertical Descent* is executed until the ankle of the extended leg reaches the surface of the water. A *Spin Up 360°* is executed as the bent leg is extended to **Vertical Position**. A *Vertical Descent* is executed.

















							Total
NVT=	15.0	15.0	15.0	10.0	18.5	14.0	87.5
PV =	1.71	1.71	1.71	1.14	2.11	1.60	10

Figure Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 <b>Back Layout Position</b> and BM 3 <i>To Assume a Front Pike Position</i> .
2. The hips, legs and feet continue to move along the surface of the water as the body rolls onto the face and a <i>Front Pike Position is assumed</i> with the hips occupying the position of the head at the beginning of this action.	15.0	 	2.1 See BP 10 <b>Front Pike Position</b> and BM 3 <i>To Assume a Front Pike Position</i> . The body roll, trunk descent and hip movement along the surface of the water occurs simultaneously, with the transition completed as the trunk becomes vertical and the hips replace the head at the surface of the water. 2.2 The hips and head lock into the <b>Front Pike Position</b> simultaneously.
3. The legs are lifted simultaneously to a <b>Bent Knee Vertical Position</b> .	15.0		3. See BP 14c <b>Bent Knee Vertical Position</b> . The trunk remains on the vertical line. The <b>Bent Knee Vertical Position</b> is achieved as the vertical is reached.


**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**
**DIFFICULTY – 2.5**

Figure Description	NVT	Diagrams	Major Desired Actions
4. A <i>Half Twist</i> is executed.	15.0		4. See BM 12a <i>Half Twist</i> . The <i>Half Twist</i> is performed in a <b>Bent Knee Vertical Position</b> .
5. Maintaining a <b>Bent Knee Vertical Position</b> , a <i>Vertical Descent</i> is executed until the ankle of the extended leg reaches the surface of the water.	10.0		5. Maintaining the vertical line, stability and control is evident throughout the descent to ankle level.
6. A <i>Spin Up 360°</i> is executed as the bent leg is extended to <b>Vertical Position</b> .	18.5		6.1 See BP 6 <b>Vertical Position</b> and BM 13j <i>Spin Up 360°</i> . With the water level at the ankles an <i>ascending Spin</i> of 360° is executed until a water level is established between the knees and hips. 6.2 Continuous straightening of the bent leg is completed simultaneously with completion of the <i>Spin Up 360°</i> . 6.3 Stability and vertical alignment maintained throughout the <i>Spin Up</i> .
7. A <i>Vertical Descent</i> is executed.	14.0		7. See BM 10 <i>Vertical Descent</i> .



**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**
**DIFFICULTY – 2.5**
**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p> <p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p> <p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>


**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body bent at hips to form a 90° angle.</p> <p>2. Legs extended and together.</p> <p>3. Trunk extended with the back straight and head in line.</p>		<p>1. Exact 90° angle.</p> <p>2. Full extension of legs, with ankles aligned with hip joints.</p> <p>3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.</p>


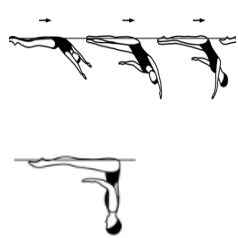
**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the Figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<p><b>c) Bent Knee Vertical Position</b></p> <p>1. Body extended in <b>Vertical Position</b> with the thigh of the bent leg parallel to the surface of the water.</p>		<p>1. In BP 6 <b>Vertical Position</b> the alignment of the extended leg, trunk and head remains constant.</p>

**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**
**DIFFICULTY – 2.5**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 3 To Assume a Front Pike Position – adapted from Back Layout Position**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 <b>Back Layout Position</b> . Uniform motion in downward movement of the trunk. Continuous uniform movement from <b>Back Layout Position</b> .
2. The hips, legs and feet continue to move along the surface of the water as the body rolls onto the face and a <i>Front Pike Position</i> is assumed with the hips occupying the position of the head at the beginning of this action.	15.0		2. See BP 10 <b>Front Pike Position</b> and BM 3 <i>To Assume a Front Pike Position</i> . Uniform motion in downward movement of the trunk. The body roll, trunk descent and hip movement along the surface of the water occurs simultaneously. The hips and head lock into the <b>Front Pike Position</b> simultaneously.

**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**
**DIFFICULTY – 2.5**
**BM 12 Twists a) Half Twist in Bent Knee Vertical Position – adapted**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. A *Twist* is a rotation at a sustained height.

1. Height remains constant throughout the rotation. Stability and alignment of the position is evident before, during and upon completion of the *Twist*. The amount of height is judged by the relationship of the hip joints to the surface of the water with maximum height desirable.

2. The body remains on its longitudinal axis throughout the rotation.

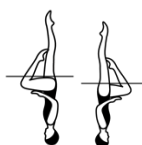
2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water. On the spot rotation around this axis.

**Half Twist in Bent Knee Vertical Position**

4.

**a) Half Twist.** a *Twist* of 180°.


15.0



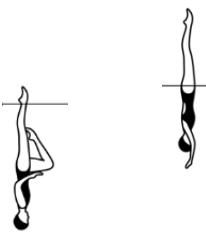
4. The **Bent Knee Position** is maintained throughout the *Half Twist*.

The acceptable allowance for a *Half Twist* rotation is up to ¼ less than/more than the required rotation.

**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**
**DIFFICULTY – 2.5**
**BM 10 Vertical Descent in Bent Knee Vertical Position to ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Maintaining a <b>Bent Knee Vertical Position</b>, the body descends along its longitudinal axis until the ankle of the extended leg reaches the surface of the water.</p>	10.0		<p>1. The tempo of the descent is uniform and at the same speed as the rest of the Figure.</p>

**BM 13 Spins**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A Spin is a rotation in a <b>Vertical Position</b>.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p>6. An ascending <i>Spin</i> begins with the water level at the ankles.</p> <p><b>i) Spin Up 360°:</b> an ascending Spin with a rotation of 360°.</p>	18.5		<p>1. See BP 6 <b>Vertical Position</b>.</p> <p>2. The longitudinal axis runs through the centre of the body and is perpendicular to the surface of the water.</p> <p>6.1 Body rises and rotates simultaneously and evenly.</p> <p>6.2 Continuous straightening of the bent leg is completed simultaneously with completion of the <i>Spin Up 360°</i> and achievement of maximum height.</p> <p>6.3 Stability and vertical alignment maintained before, during and at completion of the <i>Spin Up</i>.</p> <p><b>BM 6 Vertical Position</b> evident prior to <i>Vertical Descent</i>.</p> <p>The acceptable allowance for a 360° Spin rotation is up to ¼ less than/more than the required rotation.</p>
<p>7. A vertical upward <i>Spin</i> is executed until a water level is established between the knees and hips.</p>			

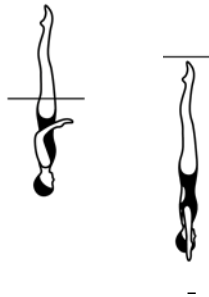
**Figure – 240i ALBATROSS SPIN UP 360° (cont.)**
**DIFFICULTY – 2.5**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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**BM 10 Vertical Descent**

1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.

14.0



1. See BP 6 **Vertical Position**. The tempo of the descent is uniform and at the same speed as the rest of the Figure.

<b>DESIGN DEDUCTION GUIDELINES FOR ALBATROSS SPIN UP 360°</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
<b>Back Layout Position to Front Pike Position</b>		Arch to nearly a <b>Surface Arch Position</b> before starting the rotation	Rotating from the surface
<b>Front Pike Position to Bent Knee Vertical Position</b>		Starting to bend the leg so the toe of the bending leg is at the ankle of the extended leg before lift commences	Starting to bend the leg so the toe of the bending leg is higher than the ankle of the extended leg before lift commences
<b>Spin Up 360° from Bent Knee Vertical Position to Vertical Position</b>	Rotation around lateral axis. Rotating slightly more or less than 360°	Rotating clearly more or less than 360° but less than 450° or more than 270°	Rotating at limit of <i>Spin</i> allowance: minimum 270°, maximum 450°
		Erratic rises during spin	Obvious push up at the end of the <i>Spin Up</i>

**10.3.9 Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° + 360° DIFFICULTY – 3.1**

A *Ballet Leg* is assumed. The shin of the horizontal leg is drawn along the surface of the water to assume a **Surface Flamingo Position**. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves to a **Vertical Bent Knee Position**. The bent leg is extended to **Vertical Position**. A rapid *Combined Spin* (360°+360°) is executed followed by a rapid *Vertical Descent*.









								Total
NVT=	10.5	11.0	7.5	20.0	16.5	40.0	14.0	119.5
PV =	0.88	0.92	0.63	1.67	1.38	3.35	1.17	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. A *Ballet Leg* is assumed.



1. See BM1 To Assume a Ballet Leg.

10.5



11.0



2. The knee, shin and toes of the horizontal leg are drawn along the surface of the water to assume a **Surface Flamingo Position**.

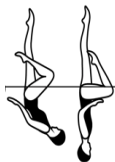
7.5



2. See BP 4a **Surface Flamingo Position**. Height of the ballet leg remains constant.

3. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves to a **Bent Knee Vertical Position**.

20.0






3.1 See BP 14c **Bent Knee Vertical Position**. The bent leg moves simultaneously to the **Bent Knee Vertical Position** as the hips are lifted and the trunk unrolls.

3.2 The vertical leg remains perpendicular to the surface of the water.


3.3 All actions are simultaneously completed as maximum height is achieved.

3.4 The **Bent Knee Vertical Position** is assumed under, and in the same plane as the ballet leg of the BP 4a **Surface Flamingo Position**.

**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° + 360° (cont.) DIFFICULTY – 3.1**

Figure Description	NVT	Diagrams	Major Desired Actions
4. The bent leg is extended to <b>Vertical Position</b> .	16.5		<p>4.1 BP 6 <b>Vertical Position</b> assumed under and in the same plane as the <b>Bent Knee Vertical Position</b>. The height of the <b>Bent Knee Vertical Position</b> is maintained as the bent leg is extended to <b>Vertical Position</b>.</p> <p>4.2 Vertical alignment is maintained during the leg join.</p> <p>4.3 The <b>Vertical Position</b> is held only long enough to define the position and to demonstrate completion of the transition prior to the <i>Vertical Descent</i>.</p>
6. A rapid <i>Combined Spin</i> (360°+360°) is executed.	39.0		6. See BM 13e <i>Spins</i> .
	0		<p>After completion of the 360° <i>Spin Up</i>, a <i>Vertical Descent</i> is executed at the same tempo as the <i>Spin</i>.</p>

**BP 1 Back Layout Position**


Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.

**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° + 360° DIFFICULTY – 3.1 (cont.)**


**BP 1 Back Layout Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.


**BP 14 Bent Knee Positions**

Body Position Description	Diagrams	Major Desired Actions
<p>b) Bent Knee Back Layout Position</p> <p>1. Body extended in Back Layout Position.</p>		<p>1. In BP 1 Back Layout Position ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.</p> <p>2. 90° angle between the thigh and the surface of the water, and 90° angle maintained between the thigh and the trunk. At maximum height an air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.</p>
<p>2. The thigh of the bent leg is perpendicular to the surface of the water.</p>		


**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° + 360° DIFFICULTY – 3.1  
(cont.)**
**BP 3 Ballet Leg Position**

Body Position Description	Diagrams	Major Desired Actions
<p><b>a) Surface</b></p> <ol style="list-style-type: none"> <li>1. Body in <b>Back Layout Position</b>.</li> <li>2. One leg extended perpendicular to the surface of the water.</li> </ol>		<ol style="list-style-type: none"> <li>1. See BP 1 <b>Back Layout Position</b>. Ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.</li> <li>2. 90° angle between the extended leg and the surface of the water and between the extended leg and the trunk with maximum horizontal alignment maintained throughout.</li> </ol>


**BP 4 Flamingo Position**

Body Position Description	Diagrams	Major Desired Actions
<p><b>a) Surface</b></p> <ol style="list-style-type: none"> <li>1. One leg extended perpendicular to the surface of the water.</li> <li>2. The other leg bent with the mid-calf opposite the vertical leg. Foot, shin, and knee at and parallel to the surface of the water.</li> <li>3. Face at the surface of the water.</li> </ol>		<ol style="list-style-type: none"> <li>1. 90° angle between the extended leg and the surface of the water.</li> <li>2. The top of the bent leg from knee to toes should be dry with the vertical leg extended perpendicular midway between the knee and ankle of the horizontal leg.</li> <li>3. Chest close to the surface of the water with the shoulders back. Ears, shoulder joints and hip joints aligned with the spine straight and extended.</li> </ol>




**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° +360° DIFFICULTY – 3.1  
(cont.)**
**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the Figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<p><b>c) Bent Knee Vertical Position</b></p> <p>1. Body extended in <b>Vertical Position</b> with the thigh of the bent leg parallel to the surface of the water.</p>		<p>1. In BP 6 <b>Vertical Position</b> the alignment of the extended leg, trunk and head remains constant.</p>

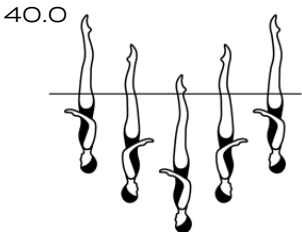
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p>		<p>1. Full extension of the body.</p>
<p>2. Head (ears specifically), hips and ankles in line.</p>		<p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip, joints and ankles.</p>

**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360° + 360° DIFFICULTY – 3.1  
(cont.)**
**BM 1 To Assume a Ballet Leg/A Ballet Leg is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Begin in a <b>Back Layout Position</b> . One leg remains at the surface of the water throughout.			1. See BP 1 <b>Back Layout Position</b> .
2. The foot of the other leg is drawn along the inside of the extended leg to assume a <b>Bent Knee Back Layout Position</b> .	10.5		2. See BP 14b <b>Bent Knee Back Layout Position</b> . The toe of the bending leg remains in contact with the inside of the extended leg. Minimal drop in hips. Position is held only long enough to demonstrate control and accuracy.
3. The bent leg is straightened without movement of the thigh to assume a <b>Ballet Leg Position</b> .	11.0		3.1 See BP 3a <b>Surface Ballet Leg Position</b> . Height remains constant throughout the movement. 3.2 The head and trunk remain stationary throughout.

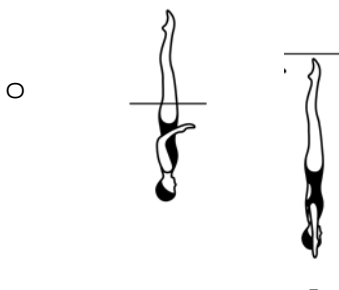
**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360°+360° DIFFICULTY – 3.1  
(cont.)**
**BM 13 Spin**

Basic Movement Description	NVT	Diagrams	Major Desired Action
<p>1. A Spin is a rotation in a <b>Vertical Position</b>.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p> <p><b>j) Combined Spin.</b> a descending <i>Spin</i> of 360° followed without a pause by an equal ascending <i>Spin</i> in the same direction. The ascending <i>Spin</i> reaches the same height where the descending <i>Spin</i> started.</p> <p>3. A rapid <i>Combined Spin</i> (360° + 360°) is executed in uniform motion and is completed with a rapid <i>Vertical Descent</i>.</p> <p>4. A rapid <i>descending Spin</i> must start at the height of the vertical and be completed as the ankles reach the surface of the water.</p> <p>5. A rapid <i>ascending Spin</i> begins with the water level at the ankles.</p> <p>6. A vertical upward <i>Spin</i> is executed until a water level is established between the knees and hips.</p> <p>7. An ascending <i>Spin</i> is finished with a <i>Vertical Descent</i>.</p>			<p>1. See BP 6 <b>Vertical Position</b>. Height and position attained before the <i>Spin</i> begins.</p> <p>2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water.</p> <p>The <i>Combined Spin</i> must be rapid. There is <u>no</u> <i>Spin</i> allowance for <i>Combined Spins</i>.</p> <p>3. See BM 10 <i>Vertical Descent</i>.</p> <p>4.1 Stability and vertical alignment before, during and at completion of the designated rotation.</p> <p>4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the <i>Spin</i> as the ankles reach the surface of the water.</p> <p>5.1 Body rises and rotates simultaneously and evenly.</p> <p>5.2 The designated rotation is completed simultaneously with achievement of maximum height.</p> <p>5.3 Stability and vertical alignment maintained before, during and at completion of the designated rotation.</p> <p><b>BM 6 Vertical Position</b> evident prior to <i>Vertical Descent</i>.</p>

**Figure – 140j FLAMINGO BENT KNEE COMBINED SPIN 360°+360° DIFFICULTY – 3.1  
(cont.)**
**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.



1. See BP 6 **Vertical Position**. The *Vertical Descent* is executed rapidly.

<b>DESIGN DEDUCTION GUIDELINES FOR FLAMINGO BENT KNEE COMBINED SPIN 360°+360°</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
From <b>Surface Flamingo Position</b> to <b>Vertical Bent Knee</b>			A hinging, not an unrolling movement
<i>Combined Spin</i> <b>360° +360°</b>	Holding the <b>Vertical Position</b> too long at the ankles before starting the ascent	Starting the rotation at constant ankle height before the rise commences	
		Erratic drops/rises during <i>Spins</i>	Obvious push up at the end of the ascending <i>Spin</i>

**10.3.10 Figure – 421 WALKOVER BACK CLOSING 360° DIFFICULTY – 2.4**

From a **Back Layout Position** a *Surface Arch Position* is assumed. One leg is lifted in a 180° arc over the surface of the water to a **Split Position**. With continuous motion a rotation of 360° is executed as the legs are symmetrically lifted and closed to a **Vertical Position**. A *Vertical Descent* is executed.









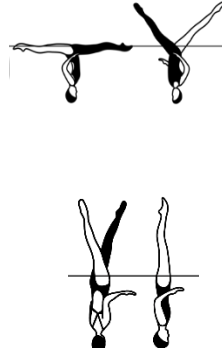


					Total
NVT=	12.0	29.0	27.0	14.0	82
PV =	1.46	3.54	3.29	1.71	10

Figure Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> a <i>Surface Arch Position</i> is assumed.	12.0	 	1. See BP 1 <b>Back Layout Position</b> , BP 13 <b>Surface Arch Position</b> and BM 14 <i>To Assume a Surface Arch Position</i> . Continuous movement evident from the <b>Back Layout Position</b> to the <b>Surface Arch Position</b> .

**Figure – 421 WALKOVER BACK CLOSING 360° (cont.)**
**DIFFICULTY – 2.4**

Figure Description	NVT	Diagrams	Major Desired Actions
2. One leg is lifted in a 180° arc over the surface of the water to a <b>Split Position</b> .	29.0		2.1 Both legs remain fully extended. 2.2 Hips remain stationary and aligned horizontally. 2.3 Hip height remains constant and at the surface of the water. 2.4 Continuous uniform motion of arcing leg to BP 16a <b>Surface Split Position</b> .
3. With continuous motion a rotation of 360° is executed as the legs are symmetrically lifted and closed to a <b>Vertical Position</b> .	27.0		3.1 Both legs are always equidistant from the surface of the water with a 90° angle between them at the halfway point of the 360° rotation. 3.2 The rotation and the closing action of the legs to achieve BP 6 <b>Vertical Position</b> occurs simultaneously. 3.3 Height remains constant and longitudinal axis maintained throughout the rotation. 3.4 The <b>Vertical Position</b> is held only long enough to define the position and to demonstrate completion of the transition prior to the descent.
4. A <i>Vertical Descent</i> is executed.	14.0		4. See BM 10 <i>Vertical Descent</i> .


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.


**Figure – 421 WALKOVER BACK CLOSING 360° (cont.)**
**DIFFICULTY – 2.4**
**BP 1 Back Layout Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
1. Lower back arched with hips, shoulders, and head on a vertical line.		1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.
2. Legs together and at the surface of the water.		2. Hips joints at the surface of the water.

**BP 16 Split Position**

Body Position Description	Diagrams	Major Desired Actions
1. Legs evenly split forward and back. 2. The legs are parallel to the surface of the water. 3. Lower back arched, with hips, shoulders, and head on a vertical line. 4. 180° angle between the extended legs (flat Split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.		1. Full extension of the legs at or above the surface of the water.  4. Flat Split. Hip joints and shoulder joints on a horizontal line, with both of these alignments 'square' and parallel to each other.


**a) Surface Split Position**

1. Legs are dry at the surface of the water.





1. Full extension of the legs. Crotch and legs dry at the surface of the water.



**Figure – 421 WALKOVER BACK CLOSING 360° (cont.)**
**DIFFICULTY – 2.4**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 14 To Assume a Surface Arch Position/A Surface Arch Position is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 <b>Back Layout Position</b> .
2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.	12.0		2. Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 13 <b>Surface Arch Position</b> . Hip height remains constant. Hip joints on a horizontal line.

**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.	14.0	 	1. See BP 6 <b>Vertical Position</b> . The tempo of the descent is uniform and at the same speed as the rest of the Figure.

<b>DESIGN DEDUCTION GUIDELINES FOR WALKOVER BACK CLOSING 360°</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
<i>Back Layout to Surface Arch</i>	Feet and legs travel 30 cm (12 in) or less along surface	<b>Surface Arch Position</b> not shown	At start, head and shoulders press backward to Surface Arch Position
<b>Surface Arch Position to Split Position</b>			Lifting at knee height and then rising in knight position
		Erratic speed and height	Leg lifting very quickly and then much slower from <b>Knight Position</b> to <b>Split Position</b> or vice versa
		Body pauses in <b>Knight Position</b>	Body stops in <b>Knight Position</b>
<b>Split Position to Vertical Position, closing 360°</b>	Uneven closing between right and left legs		No closing action during the first 180° rotation
	Legs are open 15° when the rotation is completed and then close	Legs are open 30° o when the rotation is completed and then close	Legs are open 45° or more when the rotation is completed and then close

**10.3.11 Figure – 440d IPANEMA SPINNING 180°**
**DIFFICULTY – 3.1**

From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed. The horizontal leg is lifted to vertical as the bent leg is straightened to assume a **Vertical Position**. The legs are lowered to a **Front Pike Position**. A rapid 180° rotation is executed as the legs are lifted to a **Vertical Position**. Continuing in the same direction a rapid 180° *Spin* is executed.








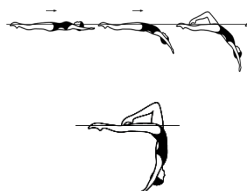
							Total
NVT=	17.5	21.0	33.0	33.0	19.0	0	123.5
PV=	1.42	1.70	2.67	2.67	1.54	0	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed.

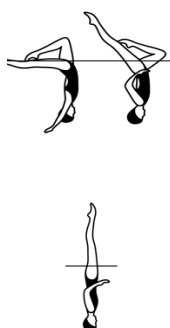
17.5



1. See BP 1 **Back Layout Position**, BP 14d **Bent Knee Surface Arch Position** and BM 15 *To Assume a Bent Knee Surface Arch Position*.  
Continuous uniform movement from **Back Layout Position** to **Bent Knee Surface Arch Position**.

2. The horizontal leg is lifted to vertical as the bent leg is extended to assume a **Vertical Position**.

21.0





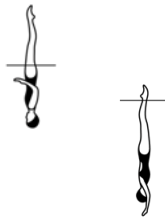

2.1 See BP 14d **Bent Knee Vertical Surface Arch Position** and BP 6 **Vertical Position**.

Horizontal alignment of hips and shoulders 'square' and maintained during the lift.


2.2 The bent leg straightens to **Vertical Position** simultaneously with completion of the feet joining. The bent leg is extended upward at the same rate of space and time of the vertical leg.

2.3 The hips maintain constant height and are the pivot point for the lift to **Vertical Position**.


**Figure – 440d IPANEMA SPINNING 180° (cont.)**
**DIFFICULTY – 3.1**

Figure Description	NVT	Diagrams	Major Desired Actions
3. The legs are lowered to a <b>Front Pike Position</b> .	33.0		3. Without loss of height or horizontal alignment of head, hips and shoulders, the legs are lowered to BP 10 <b>Front Pike Position</b> .
4. A rapid 180° rotation is executed as the legs are lifted to a <b>Vertical Position</b> .	33.0		4. Without loss of height, the body rapidly rotates 180° as it straightens to BP 6 <b>Vertical Position</b> . At the halfway point of the rotation the legs are at a 45° angle to the surface of the water.
5. Continuing in the same direction a rapid 180° <i>Spin</i> is executed.	19.0		5. See BM 13 <i>Spins</i> and BM 13d 180° <i>Spin</i> .
	0		


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.


**Figure – 440d IPANEMA SPINNING 180° (cont.)**
**DIFFICULTY – 3.1**
**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the Figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<p><b>d) Bent Knee Surface Arch Position</b></p> <p>1. Lower back arched with hips, shoulders, and head on a vertical line.</p>		<p>1.1 In BP 13 <b>Surface Arch Position</b> shoulder joints and hip joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.</p> <p>1.2 Hips at the surface of the water.</p>
<p>2. The thigh of the bent leg is perpendicular to the surface of the water.</p>		<p>2. 90° angle between the thigh of the bent leg and the surface of the water. An air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.</p>

**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p>		<p>1. Full extension of the body.</p>
<p>2. Head (ears specifically), hips and ankles in line.</p>		<p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>



**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body bent at hips to form a 90° angle.</p>		<p>1. Exact 90° angle.</p>

**Figure – 440d IPANEMA SPINNING 180° (cont.)**
**DIFFICULTY – 3.1**
**BP 10 Front Pike Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.

**BM 15 To Assume a Bent Knee Surface Arch Position / A Bent Knee Surface Arch is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.			1. See BP 1 <b>Back Layout Position</b> .
2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Bent Knee Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.	17.5		2.1 Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 14d <b>Bent Knee Surface Arch Position</b> . Hip height remains constant. Hip joints on a horizontal line. 2.2 The toe of the bent leg must remain in contact with the inside of the extended leg while assuming the <b>Bent Knee Surface Arch Position</b> .

**BM 13 Spin**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. A <i>Spin</i> is a rotation in a <b>Vertical Position</b> .			1. See BP 6 <b>Vertical Position</b> . Height and position attained before the <i>Spin</i> begins.
2. The body remains on its longitudinal axis throughout the rotation.			2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water.
3. The 180° Spin is executed rapidly and is completed with a Vertical Descent executed rapidly.			3. Uniform motion of the Spin and Vertical Descent each performed rapidly.

**Figure – 440d IPANEMA SPINNING 180° (cont.)**
**DIFFICULTY – 3.1**
**BM 13 Spin (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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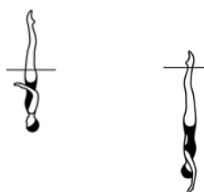
4. A *descending Spin* must start at the height of the vertical and be completed as the ankles reach the surface of the water.

4.1 Stability and vertical alignment before, during and at completion of the designated rotation.

4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the Spin as the ankles reach the surface of the water.

**d) 180° Spin/Spinning 180°:**  
a *descending Spin* with a rotation of 180°.

19.0



0



d) The acceptable allowance for a 180° Spin rotation is up to ¼ less than/more than the required rotation.

<b>DESIGN DEDUCTION GUIDELINES FOR IPANEMA SPINNING 180°</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
Front Pike, rapid 180° rotation to <b>Vertical Position</b>	180° rotation starts when feet are off the water	180° rotation starts when legs are almost ½ way up to vertical	Legs lifting to almost vertical before the 180° rotation starts
			Very slow rotation
<i>Spinning 180°</i> (rapid)	Rotation is slightly more or less = than the required amount of rotation.	Rotation is more or less than 180° by 15° but not at allowance limit of 45°.	Rotation is at the maximum allowance of up to 45° off the required rotation.
	Slow at the beginning	Slow rotation	Very slow rotation

**10.3.12 Figure – 154f LONDON CONTINUOUS SPIN 720° DIFFICULTY – 2.4**

A *Ballet Leg* is assumed. Followed by a partial Somersault Back Tuck as both legs are drawn into a Tuck Position, until the shins are perpendicular to the surface. The trunk unrolls rapidly as the legs are rapidly straightened to assume a **Vertical Position** midway between the former vertical line through the hips and the former vertical line through the head and the shins. A *Continuous Spin 720°* is executed.

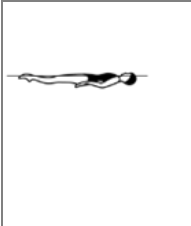
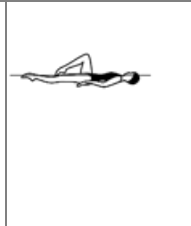
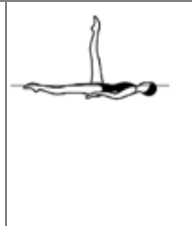
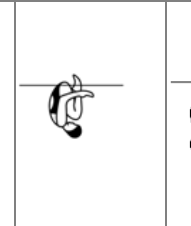
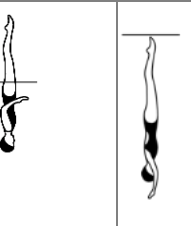

						Total
NVT	10.5	11.0	6.0	20.0	34.0	81.5
PV	1.29	1.35	0.74	2.45	4.17	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. A *Ballet Leg* is assumed



1. See BM 1 To Assume A *Ballet Leg*.

10.5



11





2. A partial Somersault Back Tuck is executed as both legs are drawn into Tuck Position, until the shins are perpendicular to the surface of the water.

7.0




2. BP 9 inverted **Tuck Position** is achieved.


**Figure – 154f LONDON CONTINUOUS SPIN 720° (cont.)**
**DIFFICULTY – 2.4**

Figure Description	NVT	Diagrams	Major Desired Actions
<p>3. The trunk unrolls rapidly as the legs are rapidly straightened to assume a <b>Vertical Position</b> midway between the former vertical line through the hips and the former vertical line through the head and the shins.</p>	18.0		<p>3.1 The trunk unrolls rapidly with BP 6 <b>Vertical Position</b> and maximum height achieved simultaneously.</p> <p>3.2 The <b>Vertical Position</b> is held only long enough to define the position and to demonstrate completion of the transition prior to the descent.</p>
<p>4. Without a pause a <i>Continuous Spin 720°</i> is executed.</p>	34.0		<p>4. See BM 13 <i>Spins</i> and 13f <i>Conti Spin</i></p>


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>
<p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>


**BP 14 Bent Knee Positions**

Body Position Description	Diagrams	Major Desired Actions
<p>b) Bent Knee Back Layout Position</p> <p>1. Body extended in Back Layout Position.</p>		<p>1. In BP 1 Back Layout Position ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.</p>
<p>2. The thigh of the bent leg is perpendicular to the surface of the water.</p>		<p>2. 90° angle between the thigh and the surface of the water, and 90° angle maintained between the thigh and the trunk. At maximum height an air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.</p>


**Figure – 154f**
**LONDON CONTINUOUS SPIN 720° (cont.)**
**DIFFICULTY – 2.4**
**BP 3 Ballet Leg Position**

Body Position Description	Diagrams	Major Desired Actions
<b>a) Surface</b>  1. Body in <b>Back Layout Position</b> .  2. One leg extended perpendicular to the surface of the water.		1. See BP 1 <b>Back Layout Position</b> . Ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.  2. 90° angle between the extended leg and the surface of the water and between the extended leg and the trunk with maximum horizontal alignment maintained throughout.


**BP 9 Tuck Position**

Body Position Description	Diagrams	Major Desired Actions
1. Head close to knees.		3. In BP 9 inverted <b>Tuck Position</b> shins are perpendicular to the surface of the water, buttocks remain at the surface and the water level is between the ankle and mid foot.



**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

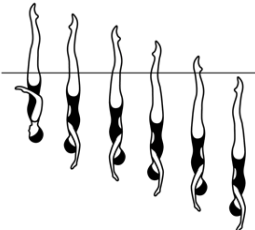
**BM 1 To Assume a Ballet Leg/A Ballet Leg is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Begin in a <b>Back Layout Position</b> . One leg remains at the surface of the water throughout.			1. See BP 1 <b>Back Layout Position</b> .

**Figure – 154f LONDON CONTINUOUS SPIN 720° (cont.)**
**DIFFICULTY – 2.4**
**BM 1 To Assume a Ballet Leg/A Ballet Leg is assumed (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
2. The foot of the other leg is drawn along the inside of the extended leg to assume a <b>Bent Knee Back Layout Position</b> .	10.5		2. See BP 14b <b>Bent Knee Back Layout Position</b> . The toe of the bending leg remains in contact with the inside of the extended leg. Minimal drop in hips. Position held only long enough to demonstrate control and accuracy.
3. The bent leg is straightened without movement of the thigh to assume a <b>Ballet Leg Position</b> .	11.0		3.1 See BP 3a <b>Surface Ballet Leg Position</b> . Height remains constant throughout the movement. 3.2 The head and trunk remain stationary throughout.

**BM 13 Spins**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. A <i>Spin</i> is a rotation in a <b>Vertical Position</b> .			1. See BP 6 <b>Vertical Position</b> . Height and position attained before the <i>Spin</i> begins.
2. The body remains on its longitudinal axis throughout the rotation.			2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water.
3. A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankles reach the surface of the water.			3.1 Stability and vertical alignment before, during and at completion of the designated rotation. 3.2 Simultaneous rotation and descent of the body with even drop spaces to complete the <i>Spin</i> as the ankles reach the surface of the water.
<b>f) Continuous Spin:</b> a <i>descending Spin</i> with a rapid rotation of 720° (2), which is completed as the ankles reach the surface of the water and continues through submergence.	34.0		f) A <i>Continuous Spin</i> must achieve and maintain a rapid rotation throughout. The acceptable allowance for a <i>Continuous Spin</i> is up to 180° less than/more than the required rotation.

<b>DESIGN DEDUCTION GUIDELINES FOR LONDON CONTINUOUS SPIN 720°</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
Inverted <b>Tuck Position</b> to <b>Vertical Position</b> (fast)			Body straight not rounded during the lift
<i>Continuous Spin 720°</i>	Accelerates and achieves speed after initiating rotation	Slow rotation	Very slow rotation
	Uneven rotation and drop but finishing at correct height	Dropping more than ½ way down from full height after first rotation	Dropping to ankles by end of 1st rotation and rotating at ankles
	Rotation is more or less than the required amount by 90°.	Rotation is more than 90° and less than 180° off the required rotation.	Rotation is at the maximum allowance of up to 180° off the required rotation.

**10.4 ANALYSIS OF 12 & UNDER WORLD AQUATICS FIGURES**

<b>Group Type</b>	<b>Group Number</b>	<b>Figure Number</b>	<b>Figure Name</b>	<b>DD</b>
<b>Compulsory</b>		106	Straight Ballet Leg	1.6
		301	Barracuda	1.8
<b>Optional</b>	<b>1</b>	359	Front Ariana	2.2
		348	Tower	1.9
	<b>2</b>	363	Water Drop	1.8
		401	Swordfish	2.1
	<b>3</b>	311	Kip	1.6
		227d	Swanita Spinning 180°	1.9

**10.4.1 Compulsory Group**
**10.4.1.1 Figure – 106 STRAIGHT BALLET LEG**
**DIFFICULTY – 1.6**

From a **Back Layout Position**, one leg is raised straight to a **Ballet Leg Position**. The Ballet Leg is lowered.





				Total
NVT=	18.5	11.0	10.5	40
PV =	4.63	2.75	2.63	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position**, one leg is raised straight to a **Ballet Leg Position**.



1. See BM 1B *To Assume a Straight Ballet Leg.*

18.5



2. The Ballet Leg is lowered.

11.0




2. See BM 2 *To Lower a Ballet Leg.*


10.5




**Figure – 106 STRAIGHT BALLET LEG (cont.)**
**DIFFICULTY – 1.6**
**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p> <p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p> <p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>

**BP 3 Ballet Leg Position**

Body Position Description	Diagrams	Major Desired Actions
<p><b>a) Surface</b></p> <p>1. Body in <b>Back Layout Position</b>.</p> <p>2. One leg extended perpendicular to the surface of the water.</p>		<p>1. See BP 1 <b>Back Layout Position</b>. Ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.</p> <p>2. 90° angle between the extended leg and the surface of the water and between the extended leg and the trunk with maximum horizontal alignment maintained throughout.</p>

**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the Figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<p><b>b) Bent Knee Back Layout Position</b></p> <p>1. Body extended in <b>Back Layout Position</b>.</p>		<p>1. In BP 1 <b>Back Layout Position</b> ears, shoulder joints, hip joints and ankle of extended leg in line at maximum horizontal alignment.</p>

**Figure – 106 STRAIGHT BALLET LEG (cont.)**
**DIFFICULTY – 1.6**
**BP 14 Bent Knee Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
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**b) Bent Knee Back Layout Position (cont.)**

2. The thigh of the bent leg is perpendicular to the surface of the water.

2. 90° angle between the thigh and the surface of the water, and 90° angle maintained between the thigh and the trunk. At maximum height an air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.

**BM 1B To Assume a Straight Ballet Leg/A Straight Ballet Leg is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** one leg is raised straight to a **Ballet Leg Position**.



1.1 See BP 1 **Back Layout Position**. Ears, shoulder joints, hip joints and ankles of extended legs at maximum horizontal alignment.



1.2 One leg is raised straight to BP 3a **Surface Ballet Leg Position** while keeping the horizontal alignment of the horizontal leg and trunk with minimal drop of the hips.

1.3 The head and trunk remain stationary throughout.

**BM 2 To Lower a Ballet Leg/A Ballet Leg is lowered**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. From a **Ballet Leg Position** the ballet leg is bent without movement of the thigh to a **Bent Knee Back Layout Position**.



1. See BP 3a **Surface Ballet Leg Position** and BP 14b **Bent Knee Back Layout Position**. Height remains constant throughout the movement.

2. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.

11.0



2.1 Full extension in BP 1 **Back Layout Position** to be achieved as the feet are joined.

10.5



2.2 The head and trunk remain stationary throughout.

<b>DEDUCTION GUIDELINES FOR STRAIGHT BALLETT LEG</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°- 15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
<b>Back Layout Position to Ballet Leg Position</b>	Body travels forward or headfirst up to 15 cm (6 in) as leg is lifted	Body travels forward or headfirst more than 15 cm (6 in) as leg is lifted	
	Hips drop up to 7.5 cm (3 in) as leg is lifted to Ballet Leg position	Hips drop 10 -30 cm (4 - 12 in) to inches as leg is lifted to <b>Ballet Leg Position</b>	Hips drop more than 32.5 cm (13 in) or more as leg is lifted to <b>Ballet Leg Position</b>
		Shoulders rounded; head is forward	Body sitting in water more than 30 cm (12 in), head off the water
<b>Ballet Leg Position to Bent Knee Back Layout Position</b>	Hips near surface		Hips deep, shoulders rounded, head off surface

**10.4.1.2 Figure – 301**
**BARRACUDA**
**DIFFICULTY – 1.8**

From a **Back Layout Position** the legs are raised to vertical as the body is submerged to a **Back Pike Position** with the toes just under the surface of the water. A *Thrust* is executed to a **Vertical Position**. A *Vertical Descent* is executed at the same tempo as the *Thrust*.





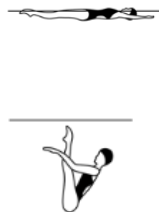
				Total
NVT=	7.0	31.0	13.0	51
PV =	1.37	6.08	2.55	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** the legs are raised to vertical as the body is submerged to a **Back Pike Position** with the toes just under the surface of the water.

7.0



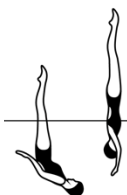
1.1 See BP 1 **Back Layout Position** and BP 11 **Back Pike Position**.

In the submerged **Back Pike Position** the hips are directly beneath the position they occupied in the **Back Layout Position**.

1.2 The pike is held only long enough to define the position and complete the transition.

2. A *Thrust* is executed to **Vertical Position**.

31.0



2.1 See BM 9 *Thrust*. Obvious increase in speed.

2.2 The body unrolls under the legs to assume BP 6 **Vertical Position**.

2.3 Maximum height and clearly defined BP 6 **Vertical Position** prior to initiation of the descent.


**Thrust Allowance**

Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.


Deductions are as follows:

Deviation Type	Angle Deviation	Deduction Amount
Small Deviation	16° – 30°	0.2
Obvious Deviation	31° – 45°	0.5
Major Deviation	More than 45°	1.0


**Figure – 301 BARRACUDA (cont.)**
**DIFFICULTY – 1.8**

Figure Description	NVT	Diagrams	Major Desired Actions
3. A <i>Vertical Descent</i> is executed at the same tempo as the <i>Thrust</i> .	13.0		3. See BM 10 <i>Vertical Descent</i> . Must be rapid and remain on the same vertical line as the <i>Thrust</i> .


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

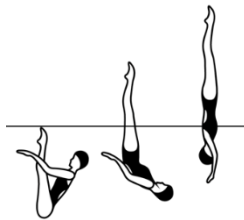
**BP 11 Back Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form an acute angle of 45° or less.		1. Legs close to chest while maintaining the straight-line alignment of the extended spine and head.
2. Legs extended and together.		2. Full extension of the legs, ankles, and feet.
3. Trunk extended with the back straight and head in line.		3. Back flat, with ears, shoulder joints, middle of side of torso, and hip joints aligned. Once the pike position is established the degree of the angle remains constant.

**Figure – 301 BARRACUDA (cont.)**
**DIFFICULTY – 1.8**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 9 Thrust**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Submerged Back Pike Position</b> with the legs perpendicular to the surface of the water a vertical upward movement of the legs and hips is rapidly executed as the body unrolls to assume a <b>Vertical Position</b> .	31.0		<p>1.1 See BP 11 <b>Back Pike Position</b>. The toes are just below the surface of the water. Once established, the degree of the angle of the pike position between the legs and the body must not change prior to initiation of the <i>Thrust</i>.</p> <p>1.2 See BP 6 <b>Vertical Position</b>. The body unrolls rapidly under the legs to assume BP 6 <b>Vertical Position</b> along the same perpendicular line to the surface of the water established by the legs in the BP 11 <b>Back Pike Position</b>.</p> <p>1.3 Obvious increase in speed from the initiation of body unrolling through the vertical upward movement.</p>
2. Maximum height desirable.			2. Maximum height and BP 6 <b>Vertical Position</b> achieved simultaneously.

**Thrust Allowance**

Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line. Deductions are as follows:

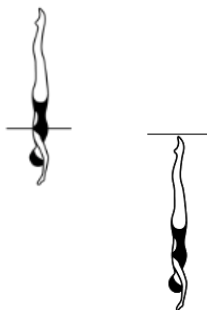
Deviation Type	Angle Deviation	Deduction Amount
Small Deviation	16° – 30°	0.2
Obvious Deviation	31° – 45°	0.5
Major Deviation	More than 45°	1.0

**Figure – 301 BARRACUDA (cont.)**
**DIFFICULTY – 1.8**
**BM 10 Vertical Descent – from Thrust**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.

13.0



1. See BP 6 **Vertical Position**. The *Vertical Descent* is executed at the same tempo as the *Thrust*.

DEDUCTION GUIDELINES FOR BARRACUDA			
Deviation Type	Small Deviation	Obvious Deviation	Major Deviation
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°- 15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
<b>Back Layout Position</b> to submerged <b>Back Pike Position</b>	Head tucked in submerged <b>Back Pike Position</b>	Back rounded in submerged <b>Back Pike Position</b>	
	Toes out of the water before the <i>Thrust</i> commences	Toes 15 – 20 cm below surface before rise	
<i>Thrust</i>		Body rising in pike so head crown is at the surface before unrolling commences	Body rising in pike, so part of the face is dry before unrolling commences
			A hinging, not an unrolling movement
		<i>Thrust</i> is faster than layout to <b>Back Pike Position</b> but not rapid	<i>Thrust</i> is slow

**10.4.2 Optional Group 1**
**10.4.2.1 Figure – 359 FRONT ARIANA**
**DIFFICULTY – 2.2**

From a **Front Layout Position** a *Front Pike Position* is assumed. One leg is lifted in a 180° arc over the surface of the water to a **Split Position**. Maintaining the relative position of the legs to the surface of the water, an *Ariana Rotation* is performed. A *Walkout Front* is executed.







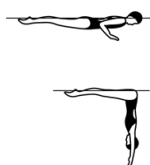
							Total
NVT		6.0	20.0	17.0	23.0	7.0	73
PVT		0.82	2.74	2.33	3.15	0.96	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Front Layout Position** a **Front Pike Position** is assumed.

6.0



1. See BP 2 **Front Layout**, BP 10 **Front Pike Position** and BM 3 *To Assume a Front Pike Position*.

Smooth even movement downwards of the trunk.

2. One leg is lifted in a 180° arc over the surface of the water to a **Split Position**.

20.0

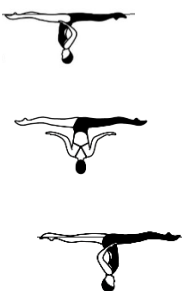


2.1 See 16a **Surface Split Position**. Constant height and continuous uniform motion to achieve BP 16a **Surface Split Position**. 2.2 Trunk maintains its vertical alignment, with hips and shoulders 'square'.

2.3 Full extension of the horizontal leg at the surface of the water.

3. Maintaining the relative position of the legs to the surface of the water, an *Ariana Rotation* is performed.

17.0



3. See BP 16a **Surface Split Position** and BM 16 *Ariana Rotation*. The trunk turns 180° around its longitudinal axis, while the legs rotate horizontally at the surface of the water, with full extension of the legs maintained throughout.



4. A *Walkout Front* is executed.

23.0





See BM 6a *Walkout Front* and BM 5 *Arch to Back Layout Position*.

**Figure – 359 FRONT ARIANA (cont.)**
**DIFFICULTY – 2.2**
**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints, and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.

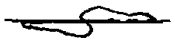
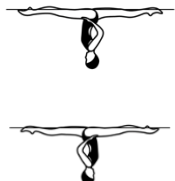
**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form a 90° angle.		1. Exact 90° angle.
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.

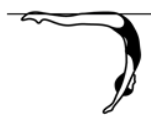
**BP 16 Split Position**

Body Position Description	Diagrams	Major Desired Actions
1. Legs evenly split forward and back.		1. Full extension of the legs at or above the surface of the water.
2. The legs are parallel to the surface of the water.		
3. Lower back arched, with hips, shoulders, and head on a vertical line.		



**Figure – 359 FRONT ARIANA (cont.)**
**DIFFICULTY – 2.2**
**BP 16 Split Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<p>4. 180° angle between the extended legs (flat Split), with inside of each leg aligned on opposite sides of a horizontal line, regardless of the height of the hips.</p>		<p>4. Flat Split. Hip joints and shoulder joints on a horizontal line, with both of these alignments 'square' and parallel to each other.</p>
<p>a) Surface Split Position</p> <p>1. Legs are dry at the surface of the water.</p>		<p>1. Full extension of the legs. Crotch and legs dry at the surface of the water.</p>

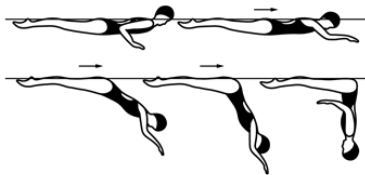
**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched with hips, shoulders, and head on a vertical line.</p>		<p>1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.</p>
<p>2. Legs together and at the surface of the water.</p>		<p>2. Hips joints at the surface of the water.</p>

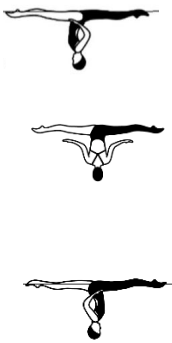
**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with face, chest, thighs, and feet at the surface of the water.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>
<p>2. Head (ears specifically), hips and ankles in horizontal alignment.</p>		<p>2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.</p>

**Figure – 359 FRONT ARIANA (cont.)**
**DIFFICULTY – 2.2**
**BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b>. The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.</p>	6.0		<p>1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b>. Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously.</p> <p>1.2 Unless otherwise specified, <i>to Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b>.</p>

**BM 16 Ariana Rotation**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Split Position</b> maintaining the relative position of the legs to the surface of the water the hips rotate 180°.</p>	17.0		<p>1.1 See BP 16a <b>Surface Split Position</b>.</p> <p>1.2 The trunk turns 180° around its longitudinal axis, while the legs rotate horizontally with no lateral movement at the surface of the water.</p> <p>1.3 Height and extension of the <b>Split Position</b> is maintained throughout.</p> <p>1.4 Uniform motion throughout.</p> <p>1.5 Lower back arched with hips, shoulders, and head on a vertical line.</p> <p>1.6 Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other.</p>

**Figure – 359 FRONT ARIANA (cont.)**
**DIFFICULTY – 2.2**
**BM 6 Walkout**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. These movements start in a **Split Position** unless otherwise specified in the Figure description. The hips remain stationary as one leg is lifted in an arc over the surface of the water to meet the opposite leg.



1. See BP 16a **Surface Split Position**.

**a) Walkout Front**

2. The front leg is lifted in a 180° arc over the surface of the water to meet the opposite leg in a **Surface Arch Position** and with continuous movement an *Arch to Back Layout Position* is executed.

23.0



2.1 Hip height remains constant and at the surface of the water.

2.2 Arcing leg moves continuously with uniform motion.

2.3 Both legs maintain full extension.

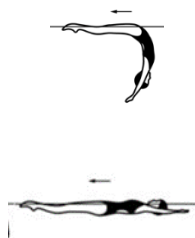
2.4 The trunk remains stationary until the feet join.

2.5 No pause in BP 13 **Surface Arch Position**, however an accurate surface arch must be evident before the body begins to rise and straighten.

2.6 Foot first surfacing motion begins when the feet are joined.

2.7 See BP 13 **Surface Arch Position** and BM 5 *Arch to Back Layout Position*.

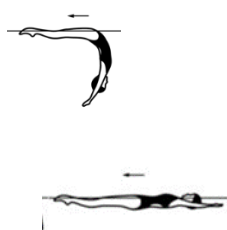
7.0


**BM 5 Arch to Back Layout Position**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. From a **Surface Arch Position** the hips, chest, and face surface sequentially at the same point with foot first movement to a **Back Layout Position** until the head occupies the position of the hips at the beginning of this action.

7.0



1. See BP 13 **Surface Arch Position**. Sharp arch in the lower back. The body rises, straightens, and moves along the surface of the water with a stationary BP 1 **Back Layout Position** achieved as the face surfaces. Full extension maintained throughout.

<b>DEDUCTION GUIDELINES FOR FRONT ARIANA</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1° - 15°</b>	<b>16° - 30°</b>	<b>31° or more</b>
<b>Front Pike Position to Split Position</b>	*See chart for <b>Split Position</b>		
<i>Ariana Rotation</i>	*See chart for <b>Split Position</b>		
			Piked hips in front <b>Split Position</b>

**10.4.2.2 Figure – 348 TOWER**
**DIFFICULTY – 1.9**

From a **Front Layout Position** a *Front Pike Position* is assumed. One leg is lifted to a **Fishtail Position**. The horizontal leg is lifted to a **Vertical Position**. A *Vertical Descent* is executed.






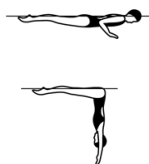
					Total
NVT=	6.0	14.5	20.5	14.0	55
PV =	1.09	2.64	3.73	2.55	10

Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Front Layout Position** a *Front Pike Position* is assumed.

6.0



1. See BP 2 **Front Layout**, BP 10 **Front Pike Position** and BM 3 *To Assume a Front Pike Position*.

Smooth even movement downwards of the trunk.

2. One leg is lifted to a **Fishtail Position**.

14.5



2.1 See BP 8 **Fishtail Position**. Height and vertical alignment of the trunk maintained throughout.

2.2 The **Fishtail Position** is held only long enough to define the position and to demonstrate completion of the transition.

3. The horizontal leg is lifted to a **Vertical Position**.

20.5



3.1 See BP 6 **Vertical Position**. Height is constant as the legs join, with the trunk and the vertical leg maintaining vertical alignment throughout.

3.2 The **Vertical Position** is held only long enough to define the position and to demonstrate completion of the transition prior to descent.



4. A *Vertical Descent* is executed.

14.0





4. See BM 10 *Vertical Descent*.

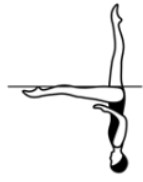
**Figure – 348 TOWER (cont.)**
**DIFFICULTY – 1.9**
**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.
2. Unless otherwise specified, face may be in or out of the water.		2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.


**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body bent at hips to form a 90° angle.		1. Exact 90° angle.
2. Legs extended and together.		2. Full extension of legs, with ankles aligned with hip joints.
3. Trunk extended with the back straight and head in line.		3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.

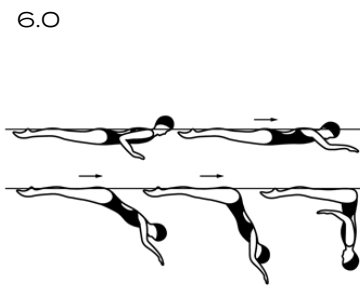
**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.		1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.

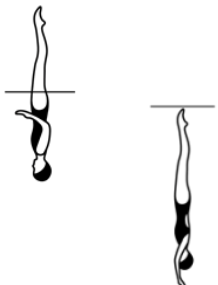
**Figure – 348 TOWER (cont.)**
**DIFFICULTY – 1.9**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b> . The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.	6.0		1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b> . Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously. 1.2 Unless otherwise specified, <i>To Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b> .

**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.	14.0		1. See BP 6 <b>Vertical Position</b> . The tempo of the descent is uniform and at the same speed as the rest of the Figure.

DEDUCTION GUIDELINES FOR TOWER			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1° - 15°</b>	<b>16° - 30°</b>	<b>31° or more</b>
See visible scales of angle deviation			

**10.4.3 Optional Group 2**
**10.4.3.1 Figure – 363 WATER DROP**
**DIFFICULTY – 1.8**

From a **Front Layout Position** a *Front Pike Position* is assumed. The legs are lifted simultaneously to a **Bent Knee Vertical Position**. A *Half Twist* is executed. A  $180^\circ$  *Spin* is executed in the same direction as the bent leg is extended to a **Vertical Position** and completed as the ankles reach the surface of the water. A *Vertical Descent* is executed.














						Total
NVT=	6.0	15.0	15.0	13.0	0	49
PV =	1.22	3.06	3.06	2.65	0	10

Figure Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Front Layout Position</b> a <i>Front Pike Position</i> is assumed.	6.0	 	1. See BP 2 <b>Front Layout</b> , BP 10 <b>Front Pike Position</b> and BM 3 <i>To Assume a Front Pike Position</i> . Smooth even movement downwards of the trunk.
2. The legs are lifted simultaneously to a <b>Bent Knee Vertical Position</b> .	15.0		2. See BP 14c <b>Bent Knee Vertical Position</b> . The trunk remains on the vertical line. The <b>Bent Knee Vertical Position</b> is achieved as the vertical is reached.


**Figure – 363 WATER DROP (cont.)**
**DIFFICULTY – 1.8**

Figure Description	NVT	Diagrams	Major Desired Actions
3. A <i>Half Twist</i> is executed.	15.0		3. See BM 12a <i>Half Twist</i> . The <i>Half Twist</i> is performed in a <b>Bent Knee Vertical Position</b> .
4. A 180° <i>Spin</i> is executed in the same direction as the bent leg is extended to a <b>Vertical Position</b> and completed as the ankles reach the surface of the water.	13.0		4.1 See BM 13d 180° <i>Spin</i> and BP 6 <b>Vertical Position</b> . Body alignment remains constant during the extension of the bent leg. 4.2 The joining of the bent leg to vertical, the completion of the 180° <i>Spin</i> and the establishment of the BP 6 <b>Vertical Position</b> at ankle level are achieved simultaneously. The bent leg is extended upward and the 180° <i>Spin</i> is executed at the same rate of space and time as that of the drop spaces of the vertical leg. 4.3 Simultaneous descent and extension of bent leg as feet join.
5. A <i>Vertical Descent</i> is executed.	0		5. See BM 10 <i>Vertical Descent</i> .


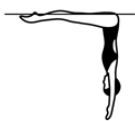
**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with head, upper back, buttocks, and heels at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.


**Figure – 363 WATER DROP (cont.)**
**DIFFICULTY – 1.8**
**BP 2 Front Layout Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
<p>2. Unless otherwise specified, face may be in or out of the water.</p>		<p>2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.</p>


**BP 10 Front Pike Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body bent at hips to form a 90° angle.</p>		<p>1. Exact 90° angle.</p>
<p>2. Legs extended and together.</p>		<p>2. Full extension of legs, with ankles aligned with hip joints.</p>
<p>3. Trunk extended with the back straight and head in line.</p>		<p>3. Back flat, with vertical alignment of ears, shoulder joints and hip joints once the position is established.</p>

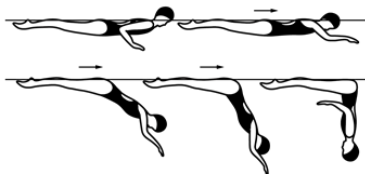
**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the Figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<p><b>c) Bent Knee Vertical Position</b></p> <p>1. Body extended in <b>Vertical Position</b> with the thigh of the bent leg parallel to the surface of the water.</p>		<p>1. In BP 6 <b>Vertical Position</b> the alignment of the extended leg, trunk and head remains constant.</p>

**Figure – 363 WATER DROP (cont.)**
**DIFFICULTY – 1.8**
**BP 6 Vertical Position - ankle level**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p> <p>2. Head (ears specifically), hips and ankles in line.</p>		<p>1. Full extension of the body.</p> <p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>

**BM 3 To Assume a Front Pike Position/A Front Pike Position is assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Front Layout Position</b> with the face in the water the trunk moves downward to assume a <b>Front Pike Position</b>. The buttocks, legs and feet travel along the surface of the water until the hips occupy the position of the head at the beginning of this action.</p>	6.0		<p>1.1 See BP 2 <b>Front Layout Position</b> and BP 10 <b>Front Pike Position</b>. Uniform motion in downward movement of the trunk. The trunk remains straight throughout the movement. Hips and head lock into position simultaneously.</p> <p>1.2 Unless otherwise specified, <i>To Assume a Front Pike Position</i> starts from a <b>Front Layout Position</b>.</p>

**BM 12 Twist – Half Twist in Bent Knee Vertical Position**

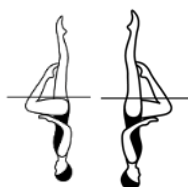
Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. A <i>Twist</i> is a rotation at a sustained height.</p> <p>2. The body remains on its longitudinal axis throughout the rotation.</p>			<p>1. Height remains constant throughout the rotation. Stability and alignment of the position is evident before, during and upon completion of the Twist. The amount of height is judged by the relationship of the hip joints to the surface of the water with maximum height desirable.</p> <p>2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water. On the spot rotation around this axis.</p>

**Figure – 363 WATER DROP (cont.)**
**DIFFICULTY – 1.8**
**BM 12 *Twist – Half Twist in Bent Knee Vertical Position (cont.)***

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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**Half Twist in Bent Knee Vertical Position**

4.

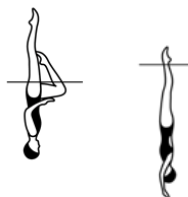
**a) Half Twist:** a *Twist* of 180°. 15.0


The acceptable allowance for a ½ Twist rotation is up to ¼ less than/more than the required rotation.

**BM 13d 180° Spin – adapted for Bent Knee Vertical joining to Vertical at ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. A 180° *Spin* is a descending rotation executed as the bent leg is extended to a **Vertical Position** and is completed as the ankles reach the surface of the water. 13.0



1. See BP 14c **Bent Knee Vertical Position**.

2. The body remains on its longitudinal axis throughout the rotation.

2. The longitudinal axis runs through the center of the body and is perpendicular to the surface of the water.

3. The *Spin* is executed in uniform motion and is completed with a *Vertical Descent* which is executed at the same tempo as the *Spin*.

3. Uniform motion to be at the same tempo as the root Figure. See BM 10 *Vertical Descent*.

4. A *descending Spin* must start at the height of the vertical and be completed as the ankle(s) reach(es) the surface of the water.

4.1 Stability and vertical alignment before, during and at completion of the designated rotation.

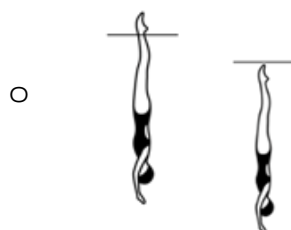
4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the *Spin* as the ankles reach the surface of the water.

4.3 The acceptable allowance for a 180° *Spin* rotation is up to ¼ less than/more than the required rotation.

**Figure – 363 WATER DROP (cont.)**
**DIFFICULTY – 1.8**
**BM 10 Vertical Descent – from ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
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1. Maintaining a **Vertical Position** the body descends along its longitudinal axis until the toes are submerged.



1. See BP 6 **Vertical Position**. The tempo of the descent is uniform and at the same speed as the rest of the Figure.

<b>DEDUCTION GUIDELINES FOR WATER DROP</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1° - 15°</b>	<b>16° - 30°</b>	<b>31° or more</b>
<b>Front Layout Position to Front Pike Position</b>	Hips do not replace position of head, moving forward up to 14 cm (5 1/2in)	Hips do not replace position of head, moving forward 15-30 cm (6-12 in)	No forward movement body hinges down to pike position
Legs lifted to <b>Bent Knee Vertical Position</b>	Legs are lifted to vertical assuming <b>Bent Knee Vertical Position</b> just after vertical is reached	Legs are lifted to vertical as they move to <b>Bent Knee Vertical Position</b> , arriving in bent knee prior to vertical	Legs are lifted to vertical, movement to <b>Bent Knee Vertical Position</b> is delayed
<i>Half Twist</i>	Rotation on lateral axis		
<i>Vertical Descent</i> as bent knee extends to <b>Vertical Position</b>	Drop spaces and extension of bent knee slightly off	Bent knee fully extended before ankles reach surface	Bent knee fully extended as calves reach surface

**10.4.3.2 Figure – 401**
**SWORDFISH**
**DIFFICULTY – 2.1**

From a **Front Layout Position** a **Bent Knee Front Layout Position** is assumed. The back arches more as the extended leg is lifted in a 180° arc over the surface of the water to assume a **Bent Knee Surface Arch Position**. The bent leg is straightened to assume a **Surface Arch Position**. With continuous motion an *Arch to Back Layout Position* is executed.








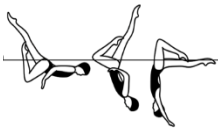




					Total
NVT=	4.0	47.0	11.5	7.0	69.5
PV =	0.58	6.76	1.65	1.01	10

Figure Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Front Layout Position</b> a <i>Bent Knee Front Layout Position</i> is assumed.	4.0	 	1. See BP 2 <b>Front Layout</b> and BP 14a <b>Bent Knee Front Layout Position</b> . There can be no change of head position once the leg starts to bend to assume the <b>Bent Knee Front Layout Position</b> .


**Figure – 401 SWORDFISH (cont.)**
**DIFFICULTY – 2.1**

Figure Description	NVT	Diagrams	Major Desired Actions
<p>2. The back arches more as the extended leg is lifted in a 180° arc over the surface of the water to assume a <b>Bent Knee Surface Arch Position</b>.</p>	47.0		<p>2.1 See BP 14d <b>Bent Knee Surface Arch Position</b>. The lifting of the extended leg and arching of the back occur simultaneously. The foot of the extended leg comes off the surface of the water as the head goes under the surface of the water.</p> <p>2.2 There is continuous motion as the extended leg is lifted in a 180° arc over the surface of the water to a <b>Bent Knee Surface Arch Position</b> with the toe of the bent leg remaining in contact with the inside of the extended leg.</p> <p>2.3 The hips maintain constant height and are the pivot point for the body rotation.</p>
<p>3. The bent leg is straightened to assume a <b>Surface Arch Position</b>.</p>	11.5		<p>3. See BP 13 <b>Surface Arch Position</b>. The trunk maintains the same position until the feet join. The <b>Surface Arch Position</b> should be shown, but not held prior to the start of the surfacing action. Hip joints remain on a horizontal line, full extension of the legs with thighs and feet at the surface of the water.</p>
<p>4. With continuous motion an <i>Arch to Back Layout Position</i> is executed.</p>	7.0		<p>4. See BM 5 <i>Arch to Back Layout Position</i>.</p>

**Figure – 401 SWORDFISH (cont.)**
**DIFFICULTY – 2.1**
**BP 2 Front Layout Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended with head, upper back, buttocks, and heels at the surface of the water.</p>		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Judgement made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and heels.</p>
<p>2. Unless otherwise specified, face may be in or out of the water.</p>		<p>2. Once the head position is established as in or out of the water the position is maintained. When the face is out of the water the ears will not be on the horizontal axis and the back may be slightly lower and arched. Hip joints, calves and heels remain at the surface of the water.</p>

**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
<p>One leg bent with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.</p>		<p>The relationship of the toe of the bent leg to the extended leg may vary depending on the Figure but should remain constant once established, and not extend in front of or behind the extended leg.</p>
<p><b>a) Bent Knee Front Layout Position</b></p> <p>1. Body extended in <b>Front Layout Position</b> with the thigh of the bent leg perpendicular to the surface of the water.</p>		<p>1. In BP 2 <b>Front Layout Position</b> the alignment of the extended leg, trunk and head remains constant.</p>
<p>2. Unless otherwise specified face may be in or out of the water.</p>		<p>2. Once established as in or out of the water, the head position is maintained. When the face is out of the water, the ears will not be on the horizontal axis, and the back may be slightly lower and arched. Hip joints and the calf and heel of the extended leg remain at the surface of the water.</p>

**Figure – 401 SWORDFISH (cont.)**
**DIFFICULTY – 2.1**

Body Position Description	Diagrams	Major Desired Actions
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**BP 14 Bent Knee Position (cont.)**
**d) Bent Knee Surface Arch Position**

1. Lower back arched with hips, shoulders, and head on a vertical line.



2. The thigh of the bent leg is perpendicular to the surface of the water.

1.1 In BP 13 **Surface Arch Position** shoulder joints and hip joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.

1.2 Hips at the surface of the water.

2. 90° angle between the thigh of the bent leg and the surface of the water. An air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.

**BP 13 Surface Arch Position**

Body Position Description	Diagrams	Major Desired Actions
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1. Lower back arched with hips, shoulders, and head on a vertical line.



2. Legs together and at the surface of the water.

1. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.

2. Hips joints at the surface of the water.

**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
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1. Body extended with face, chest, thighs, and feet at the surface of the water.

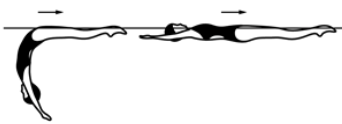


2. Head (ears specifically), hips and ankles in horizontal alignment.

1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.

2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

**Figure – 401 SWORDFISH (cont.)**
**DIFFICULTY – 2.1**
**BM 5 Arch to Back Layout Position**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Surface Arch Position</b> the hips, chest, and face surface sequentially at the same point with foot first movement to a <b>Back Layout Position</b> until the head occupies the position of the hips at the beginning of this action.</p>	7.0		<p>1. See BP 13 <b>Surface Arch Position</b>. Sharp arch in the lower back. The body rises, straightens, and moves along the surface of the water with a stationary BP 1 <b>Back Layout Position</b> achieved as the face surfaces. Full extension maintained throughout.</p>

DEDUCTION GUIDELINES FOR SWORDFISH			
Deviation Type	Small Deviation	Obvious Deviation	Major Deviation
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1° - 15°</b>	<b>16° - 30°</b>	<b>31° or more</b>
<b>Front Layout Bent Knee Position to Surface Arch Bent Knee position</b>	Straight body until lifted leg reaches 30° from vertical	Straight body until lifted leg reaches 45° from vertical	Piking hips to start leg lift

**10.4.4 Optional Group 3**
**10.4.4.1 Figure – 311 KIP**
**DIFFICULTY – 1.6**

From a **Back Layout Position** the knees, shins and toes are drawn along the surface of the water to assume a **Tuck Position**. With continuous motion the tuck becomes more compact, and a partial Somersault Back Tuck is executed until the shins are perpendicular to the surface of the water. The trunk unrolls as the legs are straightened to assume a **Vertical Position** midway between the former vertical line through the hips and the former vertical line through the head and shins. A *Vertical Descent* is executed.












					Total
NVT=	3.0	2.0	23.0	14.0	42
P =	0.71	0.48	5.48	3.33	10

Figure Description	NVT	Diagrams	Major Desired Actions
1. From a <b>Back Layout Position</b> the knees, shins and toes are drawn along the surface of the water to assume a <b>Tuck Position</b> . With continuous motion the tuck becomes more compact, and a partial Somersault Back Tuck is executed until the shins are perpendicular to the surface of the water.	3.0	  	1.1 See BP 1 <b>Back Layout</b> and BP 9 <b>Tuck Positions</b> . With the head and shoulders remaining stationary, the knees, shins and toes are drawn to the body to assume a tight tuck at the position occupied by the trunk in the <b>Back Layout Position</b> . 1.2 There is continuous motion from the initiation of the leg draw to achievement of the inverted BP 9 <b>Tuck Position</b> .
2. The trunk unrolls as the legs are straightened to assume a <b>Vertical Position</b> midway between the former vertical line through the hips and the former vertical line through the head and shins.	23.0		2.1 BP 6 <b>Vertical Position</b> and maximum height achieved simultaneously. 2.2 The <b>Vertical Position</b> is held only long enough to define the position and to demonstrate completion of the transition prior to the descent.




**Figure – 311 KIP (cont.)**
**DIFFICULTY – 1.6**

Figure Description	NVT	Diagrams	Major Desired Actions
3. A <i>Vertical Descent</i> is executed.	14.0		3. See BM 10 <i>Vertical Descent</i> .


**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

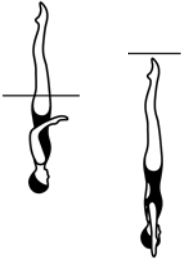
**BP 9 Tuck Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body as compact as possible, with the back rounded and the legs together.		1. Legs together with shins at the surface of the water and tucked tightly to the front of the body.
2. Heels close to buttocks.		2. Compact tuck. Chin tucked in.
3. Head close to knees.		3. In BP 9 inverted Tuck Position shins are perpendicular to the surface of the water, buttocks remain at the surface and the water level is between the ankle and mid foot.

**Figure – 311 KIP (cont.)**
**DIFFICULTY – 1.6**
**BP 6 Vertical Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended perpendicular to the surface of the water; legs together, head downward.		1. Full extension of the body.
2. Head (ears specifically), hips and ankles in line.		2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.

**BM 10 Vertical Descent**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.	14.0		1. See BP 6 <b>Vertical Position</b> . The tempo of the descent is uniform and at the same speed as the rest of the Figure.

<b>DEDUCTION GUIDELINES FOR KIP</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
<b>Back Layout Position</b> to inverted back <b>Tuck Position</b>	As body moves into tuck position head moves off the surface toward knees to assume <b>Tuck Position</b>	Head and torso move toward feet to assume a <b>Tuck Position</b>	
Inverted back <b>Tuck Position</b> to <b>Vertical Position</b>	<b>Tuck Position</b> could be tighter	Head out of line	Knees off chest, head not tucked in
	Body unrolls and legs extend upward simultaneously but vertical attained is slightly in front of or behind midway point described	Unroll is not simultaneously achieved. Legs move to vertical and then back unrolls under legs	Head and back move to vertical and then the legs open at hips (thighs parallel to surface of water and legs straighten to vertical
			Head leads shoulders backward to open tuck

**10.4.4.2 Figure – 227d SWANITA SPINNING 180°**
**DIFFICULTY – 1.9**

From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed. The bent leg is straightened to assume a **Knight Position**. The body rotates 180° to assume a **Fishtail Position**. Continuing in the same direction a *descending Spinning 180°* rotation is executed as the horizontal leg is lifted to a **Vertical Position** and is completed as the ankles reach the surface of the water. A *Vertical Descent* is executed.







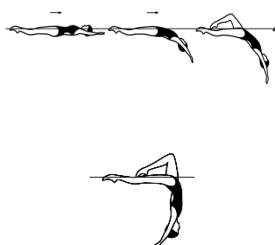
						Total
NVT=	17.5	14.0	14.0	12.5	0	58
PV =	3.02	2.41	2.41	2.16	0	10

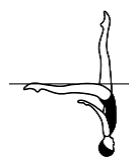
Figure Description	NVT	Diagrams	Major Desired Actions
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1. From a **Back Layout Position** a *Bent Knee Surface Arch Position* is assumed. 17.5




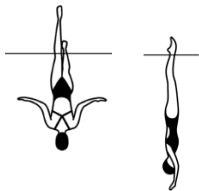

1. See BP 1 **Back Layout Position**, BP 14d **Bent Knee Surface Arch Position** and BM 15 *To Assume a Bent Knee Surface Arch Position*.  
Continuous uniform movement from **Back Layout Position** to **Bent Knee Surface Arch Position**.

2. The bent leg is straightened to assume a **Knight Position**. 14.0




2.1 See BP 17 **Knight Position**.  
Horizontal alignment of hips and shoulders 'square' and maintained during the lift to **Knight Position**.  
2.2 Height remains constant during the straightening of the leg to **Knight Position** with full extension of the horizontal leg maintained.  
2.3 The bent leg is straightened along the vertical line established by the thigh in the **Bent Knee Surface Arch Position**.

**Figure – 227d SWANITA SPINNING 180° (cont.)**
**DIFFICULTY – 1.9**

Figure Description	NVT	Diagrams	Major Desired Actions
3. The body rotates 180° to assume a <b>Fishtail Position</b> .	14.0		<p>3.1 See BP 8 <b>Fishtail Position</b>. The vertical leg remains stationary and height remains constant during the rotation.</p> <p>3.2 The foot of the horizontal leg remains at the surface of the water and not above or below.</p> <p>3.3 Full extension of the horizontal leg throughout the 180° rotation</p>
4. Continuing in the same direction a descending <i>Spinning 180°</i> rotation is executed as the horizontal leg is lifted to a <b>Vertical Position</b> and is completed as the ankles reach the surface of the water.	12.5		<p>4.1 The legs are joined while descending and rotating to assume a BP 6 <b>Vertical Position</b> at ankle level.</p> <p>4.2 The vertical leg maintains the vertical line throughout the rotation.</p> <p>4.3 Longitudinal axis is maintained throughout the rotation.</p> <p>4.4 The tempo of the rotation and descent is uniform and at the same speed as the root Figure.</p>
5. A <i>Vertical Descent</i> is executed.	0		<p>5. See BM 10 <i>Vertical Descent</i>. The tempo of the descent is uniform and at the same speed as the rest of the Figure.</p>

**BP 1 Back Layout Position**

Body Position Description	Diagrams	Major Desired Actions
1. Body extended with face, chest, thighs, and feet at the surface of the water.		<p>1. Gives the impression that the body is stretched horizontally to its maximum. Front of the trunk will also be at the surface of the water.</p>

**Figure – 227d SWANITA SPINNING 180° (cont.)**
**DIFFICULTY – 1.9**
**BP 1 Back Layout Position (cont.)**

Body Position Description	Diagrams	Major Desired Actions
2. Head (ears specifically), hips and ankles in horizontal alignment.		2. Judgement is made by checking visual points of the horizontal alignment: ears, shoulder joints, hip joints and ankles. This imaginary line should also pass through the middle of the side of the trunk.

**BP 14 Bent Knee Position**

Body Position Description	Diagrams	Major Desired Actions
One leg bent, with the toe of the bent leg in contact with the inside of the extended leg at the knee or higher.		The relationship of the toe of the bent leg to the extended leg may vary depending on the Figure but should remain constant once established, and not extend in front of or behind the extended leg.

**d) Bent Knee Surface Arch Position**

1. Lower back arched with hips, shoulders, and head on a vertical line.




2. The thigh of the bent leg is perpendicular to the surface of the water.

1.1 In BP 13 **Surface Arch Position** shoulder joints and hip joints on a horizontal line with both of these alignments 'square' and parallel to one another. Head (ears specifically) in line with shoulders.


1.2 Hips at the surface of the water.

2. 90° angle between the thigh of the bent leg and the surface of the water. An air pocket will be evident between the back of the thigh and calf of the bent leg and the surface of the water.


**Figure – 227d SWANITA SPINNING 180° (cont.)**
**DIFFICULTY – 1.9**
**BP 17 Knight Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Lower back arched, with hips, shoulders, and head on a vertical line.</p>		<p>1. Arch is in the lower part of the spine only.</p>
<p>2. One leg vertical.</p>		<p>2. Vertical alignment through ears, shoulder joints, hip joints and ankle of the vertical leg.</p>
<p>3. Other leg extended backward with the leg at the surface of the water and as close to horizontal as possible.</p>		<p>3. Hip joints and shoulder joints on a horizontal line with both of these alignments 'square' and parallel to each other. The top of the horizontal extended leg faces upward.</p>

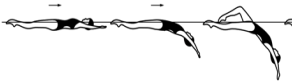

**BP 8 Fishtail Position**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended in <b>Vertical Position</b> with one leg extended forward. The foot of the forward leg is at the surface of the water regardless of the height of the hips.</p>		<p>1. See BP 6 <b>Vertical Position</b> for body alignment. The foot of the forward leg must be at the surface of the water. Hip joints must be on a horizontal line.</p>

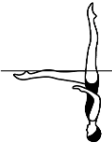
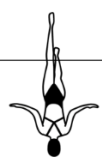
**BP 6 Vertical Position - ankle level**

Body Position Description	Diagrams	Major Desired Actions
<p>1. Body extended perpendicular to the surface of the water; legs together, head downward.</p>		<p>1. Full extension of the body with the water level at the ankles.</p>
<p>2. Head (ears specifically), hips and ankles in line.</p>		<p>2. Judgement is made by checking visual points of the vertical alignment: ears, shoulder joints, hip joints and ankles.</p>

**Figure – 227d SWANITA SPINNING 180° (cont.)**
**DIFFICULTY – 1.9**
**BM 15 To Assume a Bent Knee Surface Arch Position/A Bent Knee Surface Arch is Assumed**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. From a <b>Back Layout Position</b> with the head leading, the head, hips and feet move along the surface of the water.</p>			<p>1. See BP 1 <b>Back Layout Position</b>.</p>
<p>2. With continuous movement the head leaves the surface of the water as the back is arched more to assume a <b>Bent Knee Surface Arch Position</b> with the hips occupying the position of the head at the beginning of this action.</p>	17.5		<p>2.1 Continuous uniform movement from the BP 1 <b>Back Layout Position</b> to BP 14d <b>Bent Knee Surface Arch Position</b>. Hip height remains constant. Hip joints on a horizontal line.</p> <p>2.2 The toe of the bent leg must remain in contact with the inside of the extended leg while assuming the <b>Bent Knee Surface Arch Position</b>.</p>

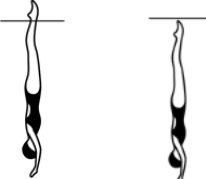
**BM 13d 180° Spin – adapted from Fishtail Position joining to Vertical at ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Continuing in the same direction a descending <i>Spinning 180°</i> rotation is executed as the horizontal leg is lifted to a <b>Vertical Position</b> and is completed as the ankles reach the surface of the water.</p>	12.5	 	<p>1. See BP 8 <b>Fishtail Position</b>.</p>
<p>2. The body remains on its longitudinal axis throughout the rotation.</p>			<p>2. The longitudinal axis runs through the center of the body and the vertical leg which is perpendicular to the surface of the water.</p>
<p>3. The <i>Spin</i> is executed in uniform motion and is completed with a <i>Vertical Descent</i> which is executed at the same tempo as the <i>Spin</i>.</p>			<p>3. Uniform motion to be at the same tempo as the root Figure. See BM 10 <i>Vertical Descent</i>.</p>

**Figure – 227d SWANITA SPINNING 180° (cont.)**
**DIFFICULTY – 1.9**
**BM 13d 180° Spin – adapted from Fishtail Position joining to Vertical at ankle level (cont.)**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>4. A <i>descending Spin</i> must start at the height of the vertical and be completed as the ankle(s) reach the surface of the water.</p>			<p>4.1 Stability and vertical alignment before, during and at completion of the designated rotation.</p> <p>4.2 Simultaneous rotation and descent of the body with even drop spaces to complete the Spin as the ankles reach the surface of the water.</p> <p>4.3 The acceptable allowance for a 180° <i>Spin</i> rotation is up to ¼ less than/more than the required rotation.</p>

**BM 10 Vertical Descent – from ankle level**

Basic Movement Description	NVT	Diagrams	Major Desired Actions
<p>1. Maintaining a <b>Vertical Position</b> the body descends along its longitudinal axis until the toes are submerged.</p>	○		<p>1. See BP 6 <b>Vertical Position</b>. The tempo of the descent is uniform and at the same speed as the rest of the Figure.</p>

<b>DEDUCTION GUIDELINES FOR BARRACUDA FOR SWANITA SPINNING 180°</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.2</b>	<b>0.5</b>	<b>1.0</b>
<b>Angle deviation</b>	<b>1°-15°</b>	<b>16°- 30°</b>	<b>31° or more</b>
<i>To assume Bent Knee Surface Arch Position from <b>Back Layout Position</b></i>		Body arrives in <b>Surface Arch Position</b> just prior to knee bend	Head and shoulders press backward, <b>Surface Arch Position</b> shown before knee bends
<b>Bent Knee Surface Arch to Knight Position</b>		Hips are not parallel and horizontal leg turned outward	Hips are not parallel (15° or more) and horizontal leg turned outward with kneecap perpendicular to surface
Rotation from <b>Knight Position</b> to <b>Fishtail Position</b>		Horizontal leg moves side to side during rotation	Vertical leg makes a circle during 180° rotation toward horizontal leg (off of axis)
<i>Spin 180°</i>	Horizontal and vertical leg join once the rotation, and descent is completed at ankles		Descent is completed at ankles after the first 90° rotation, so second rotation half is performed at same height (Twisting)

## CHAPTER 3. - ROUTINES

### 11. INTRODUCTION

Artistic Swimming is an aquatic discipline that at a competitive level requires a large variety of highly refined athletic skills. Many of these skills take place while athletes are in apnea. Routines are the artistic expression of the discipline. A routine is a choreography to music performed in the water. In routines athletes demonstrate their mastery in skills combining techniques to create movements that match with the selected music.

Routines can start in or out of the water but must finish in the water. How athletes present themselves before the routine starts (walk-on) as well as the movements performed during this period of 20 - 30 seconds is considered under the Artistic Impression Performance mark. Deck movements (10 seconds) are also considered under Artistic Impression Performance mark.

It is recommended that all Judges and Technical Controllers attend routine practice training sessions with the Coach Card to familiarize themselves with the routine and the content of the Coach Card in advance, so everyone is well prepared for the day of competition. Practice session viewing has no impact on results on the day of the competition. On the day of the competition the Judges and Technical Controllers will consider the performance on the day of the competition only.

### 12. ROUTINE ELEMENTS AND TRANSITIONS

Routines are composed of Elements and Transitions.

1. **Elements** include:
  - **Hybrids** (free content)
  - **Acrobatics**
  - **Technical Required Elements** (TRE), which are precisely described combinations of positions and transitions to be performed by all athletes in Technical Routines only
2. **Transitions** are the linking actions between the judged Elements, including propulsion techniques, strokes, ballet leg combinations, flexibility surface actions, surface pattern changes, or Pair Assisted Actions. This also includes all movements before and after a TRE and all Hybrids in the Acrobatic Routine.

#### 12.1 ROUTINE TYPES

There are two (2) types of routines depending on its content:

1. **Technical Routines**, which require the inclusion of TRE
2. **Free Routines**, which do not include TRE

The routine types by number of participating athletes are:

- Women Solo (1 athlete) and Men Solo (1 athlete) Technical and Free
- Women Duet (2 athletes) and Mixed Duet (2 athletes) Technical and Free
- Team (4 to 8 athletes) Technical and Free
- Acrobatic Routine (4 to 8 athletes) Free
- Free Combination Routine (4 to 10 athletes) Free

## 12.2 PANELS AND JUDGEMENT OF ROUTINES

### 12.2.1 Technical Controllers

With the new scoring system implemented on January 1, 2023 the difficulty of the Elements that the routine contains is declared by the participants before the competition through the Coach Card. Whether the declared difficulty of the Hybrids and Acrobatics or the correct TRE is executed is checked by **Difficulty Technical Controllers (DTCs)** during the competition. DTCs must officiate in all routines. The difficulty of Transitions is not declared or checked as Transitions are part of the Artistic Impression score.

The three (3) DTCs check the following:

- The number, order of performance and predeclared difficulty of Elements
- The performance and predeclared order of Technical Required Elements (technical routines)

Declared difficulty (DD) values can be found in Appendixes 6 and 7 to the World Aquatics AS Rules and the Coach Card format can be found in Appendix 8 to World Aquatics AS Rules. World Aquatics reserves the right to adjust the components assigned to each category as required.

The three (3) **Synchronization Technical Controllers (STCs)** are to observe and record the number and type of synchronization errors. STCs will register the number and magnitude of unequal actions in all routines, except for Solo events (**AS 16.1.1** and **AS 16.1.2**).

### 12.2.2 Elements Panel and Artistic Impression Panel of Judges

Two (2) panels of five (5) Judges must officiate in all routines with one (1) panel for Elements and one (1) panel for Artistic Impression.

#### 1. Elements Panel

Elements panel of five (5) Judges shall award one (1) score for the execution of each Element (Hybrids, Acrobatics and TREs).

Judges consider the level of excellence in performing highly specialized skills. Execution of all routine Elements: TREs, Hybrids and Acrobatics (**AS 17.2.1**).

#### 2. Artistic Impression

Artistic Impression panel of five (5) Judges shall award three (3) scores:

One (1) score for **Choreography and Musicality**. Choreography is the creative skill of composing a routine that combines artistic and technical components. The design and weaving together of variety, creativity, and innovation of all movements: Elements and Transitions. It also includes the pool coverage. Musicality covers expression of the mood of the music, the use of the music's structure and the synchronization of movements with music.

One (1) score for **Performance**. Performance is the manner in which the athletes present the routine to the viewers as well as the walk-on and the deck movements. The use of body language to express physical and emotional power, confidence, and total command of the performance.

One (1) score for **Transitions**. Judges consider the execution and complexity of varied and purposeful movements, propulsions and strokes that link routine Elements.

As per **AS 17.1** and **AS 17.2** in all Routines each Judge shall award scores from 0-10 points in increments of 0.25:

Perfect	10	Satisfactory	5.75 – 5.0
Near perfect	9.75 – 9.5	Deficient	4.75 – 4.0
Excellent	9.25 – 9.0	Weak	3.75 – 3.0
Very Good	8.75 – 8.0	Very weak	2.75 – 2.0
Good	7.75 – 7.0	Hardly recognizable	1.75 – 0.25
Competent	6.75 – 6.0	Completely failed	0

### 13. JUDGING ROUTINES - GENERAL OVERVIEW

Accurate judging can only be achieved by a Judge who is well prepared and has become thoroughly familiar with each of the judging categories, Elements and Artistic Impression, and routine components, Elements and Transitions.

Judges must have developed the ability to apply a consistent and validated scale of excellence to each athlete. The Judge must apply those scales while utilizing the criteria **objectively**. With training and conscientious application of the standards, all Judges should be able to award accurate scores.

The ultimate goal for Judges should be **a knowledgeable and objective judging by application of the criteria prescribed in this Manual, the World Aquatics AS Rules and other documents, as applicable, free from prejudice and preconceptions:**

- Each of the two (2) panels of Judges (Elements and Artistic Impression) should be independent and should not influence each other.
- Judges must not judge based on what they expected to see or what they saw in the past. Judges must not be influenced by previous results, practice before the competition, or other factors that are not part of the criteria to base the judgement on.
- In Duets, Team, Free Combination and Acrobatic Routines, Judges must judge the performance of all athletes.

### 14. JUDGING ELEMENTS

The Elements panel of Judges considers the execution of Elements. Execution is the level of excellence demonstrated through the athlete's mastery of highly specialized skills. Execution is how well the athlete performs the Elements they choose to perform. Elements consist of **Hybrids, Acrobatics** and **Technical Required Elements**, judging of which is further described below.

As per Rule AS **14.2**, the performance ends with music accompaniment. Therefore, if an Element is performed but not completed by the time the music ends, Element Judges shall not consider the part of the Element performed after the end of music accompaniment in their mark for that Element.

#### 14.1 USE OF EXPANDED MARKING SCALES

The Expanded Marking Scales describe typical performances commonly observed in athletes' execution of Elements across each scoring category. Typically, athletes develop all necessary skills progressively, therefore, it is uncommon to see a performance that is excellent in control but with large deviations; however, any situation may occur. Judges must be prepared for these situations and use the marking scales correctly. For each score range, Expanded Marking Scales depict a general impression of the performance, including the type and the number of mistakes/deviations from the standpoint of perfection.

**In order to determine the mark for Elements**, Judges use the respective Expanded Marking Scales for TREs, Hybrids and Acrobatics.

**First,** Judges set a score ceiling based on the average height achieved by the athlete(s) for all types of Elements. Subsequently, Judges determine a range for the general impression based on the control factors, extension, and stability. Dynamic and stable height scales and Split scales for Hybrids and TRE are the same as for Figures; for Acrobatics, a specific height scale is provided.

Perfect execution at a height of 7.0 cannot be scored over 7.0. Consider which scale is applicable (stable or dynamic) and what position should be evaluated (in Hybrids vertical position with one (1) leg or two (2) legs, Fishtail, Split, table, tuck, etc.; in Acrobatics position of Supporting, Featured or Base Swimmer(s)).

- Judges do not consider actions performed at ankles for height average.
- Height in pushed up non-sustained movements is not included in the Guiding Scale for Height Quality of Performance. Judges do not establish the average height considering the push-up actions, but in the final execution evaluation, the number and height of these actions may lead to move a quarter point (0.25) up or down of the Judge's score.
- If a TRE is performed at a height between the indicated levels, Judges need to calculate the mark based on the height achieved and award increments of 0.25, 0.5, or 0.75, based on how closely the height approaches the next ceiling score.
- Evaluate the performance in terms of low, medium, and high score range. In case of doubt, go with the higher mark.

**Second,** Judges deduct from the general impression score for any deviations observed that do not correspond with the description of the general impression score range that applies to each type of Element. Remember, each score range describes the type of deviation/mistake commonly observed.

An example of a deviation that might occur in a Hybrid may be in the position during a vertical descents or ascents (after rockets, during spinning, from sustained Vertical Position); unwanted travelling (clear for Duets and Teams altering positioning); unintended deviations from vertical in Fishtail, Vertical Position, etc. Judges use quarter points according to the magnitude of deviation (small 0.25, obvious 0.50, major 1.0).

**Deductions** (for more detail on deductions for TRE and Hybrids see suggested deductions in Figures section and for Acrobatics see Acrobatics section).

<b>SMALL</b>	<b>OBVIOUS</b>	<b>MAJOR</b>
0.25	0.5	1.0

When scoring Hybrids or TREs in Team routines consideration must be given to the number of athletes performing a large deviation (obvious mistake). If half of the Team demonstrates the deficiency a deduction -0.5 should be applied to the Element score. If more than half of the Team demonstrates a large deviation, then a -1.0 should be applied to that Element score by the Elements panel. For example:

- In a Team of eight (8) athletes -
  - One (1) to four (4)** athletes demonstrate the deficiency = **0.5** deduction.
  - Five (5) to eight (8)** athletes demonstrate the deficiency = **1.0** deduction.

- In a Team of six (6) athletes -

**One (1) to three (3)** athletes demonstrate the deficiency = **0.5** deduction.

**Four (4) to six (6)** athletes demonstrate the deficiency = **1.0** deduction.

Example: During a Hybrid, two (2) athletes drop into an inverted tuck and miss several intended movements. The judge will deduct 0.5 from the Element score for the Hybrid.

**Judges must remember that the difficulty of Elements should not be considered at all. This will be factored in through the degree of difficulty and the calculation of the result.**

An athlete cannot repeat an Element (Acrobatics, Technical Required Element or Hybrid) if it is missed, interrupted, or results in a Fall. Each Element in the routine is evaluated only on its first attempt. If the Featured Swimmer falls during an Acrobatics, the Element is considered a Fall and cannot be re-performed for scoring.

If a stoppage occurs during a Technical Required Element or Hybrid, the Element will be judged on what is performed, even if such Technical Required Element or Hybrid has less than five (5) movements and would then technically be considered a Transition.

It is recommended that athletes and coaches avoid choreographing Transitions that closely resemble Technical Required Elements (TRE) to prevent confusion for the Judges.

Examples how to determine the mark for Elements:

**Example 1:** The Element Judge places a performance in the satisfactory score range according to the Expanded Marking Scale. It means that the average height was between 5.5 and 6.5 and that obvious and major deviations may have been detected. The Judge does not deduct 2 or 3 points for large deviations but decides if the final score must be in high 4 or in mid 5 depending on height attained and number of deviations.

**Example 2:** The Element Judge places a performance in the good score range according to the Expanded Marking Scale, which means that small and obvious deviations may have been detected, and that the average height was between 7.5 and 8.5. To decide the final score, the Judge considers if there were obvious deviations, and how many, to stay in the high good (7.75) or good (7.0) category.

**Example 3:** The Element Judge places a performance in near perfect score range according to the Expanded Marking Scale, which means full control, near maximum height and maybe one (1) or two (2) small deviations. In such case, the Judge awards the maximum score they can, that is as for height attained (9.5 -9.75). If all requirements in Expanded Marking Scale for the near perfect execution were there BUT a large or obvious deviation was observed, the Judge deducts 1 or 0.5 point. The score does not fall into competent or good category but clearly demonstrates the impact of the major or obvious mistake/deviation and distinguishes it from a similar performance level without major or obvious mistakes/deviations.

## 14.2 HYBRIDS

A **Hybrid** is defined as a combination of five (5) or more movements performed with lower limbs with intentional apnea (head down under hips level). Note that short Hybrid-like movements of four (4) or less movements with or without intentional apnea OR horizontal movements along the surface with lower limb actions that have consequential apnea (rolling over, kicking, etc.) are considered as transitional movement. It is important that Judges review Appendix 6 to familiarize themselves how to count movements in Hybrids.

From a judging perspective, an athlete may perform a Hybrid as described, but due to their skill level, the head might not be perfectly aligned under the hips. Additionally, if a traveling walkout-type movement takes place during the Hybrid, the head may not be directly beneath the hips, yet it can still be considered a Hybrid. Judges should focus more on the presence of intentional apnea than the precise positioning of the head under the hips when determining if the movement is a Hybrid or Transition.

The following factors should be considered when judging Hybrids:

### **Design**

Components of Hybrids may show the **precise characteristics of positions, movements or transitions** described in the Appendix 1 to the World Aquatics Competition Regulations (Basic Positions and Basic Movements, and Figures) and in the declared difficulty reports, but this does not have to be the case. On many occasions the components will not match any of those described positions or movements at all or only in parts.

Also, Hybrids may be performed close to or far from Judges' position and/or in moving water caused by the (intentional) power of actions, the number of athletes performing, or the moving progression (travelling) of the Hybrid. Judges must focus on what they see at or over the water surface. It is also common to see Hybrids components performed at a fast speed.

Considering these factors, the design accuracy in Hybrids is defined as to clearly show the intended action/position whether it is vertical, tilted, arched, bent, Split, angles, Twisting, spinning, travelling etc. For example, a vertical descent can be performed travelling, but body alignment must be present; descending spinning requires the even distribution of rotation during descent, but a rapid Spin does not mean that it has to be continuous, the action can be stopped at the ankles, reversed and combined with leg or feet movements during the descent or ascent.

### **Control**

As part of control factors consider the following components:

- **Height**

See the Guiding Height Scales for stable and dynamic height in this Manual.

- **Extension**

Extension is a range to which something can be stretched to its fullest length. In this case, it is the use of muscular strength to bring a joint to its maximum physiological extension function.

In Hybrids, the knees, ankles, feet, and toes should always be fully extended with no relaxation of extension during any part of the execution, unless clearly intended otherwise in the choreography.

- **Stability**

Solid, with equilibrium maintained and unaffected by change of position. Position is unaffected by movement. Attain position exactly, without correction. Fluid without evidence of strain.

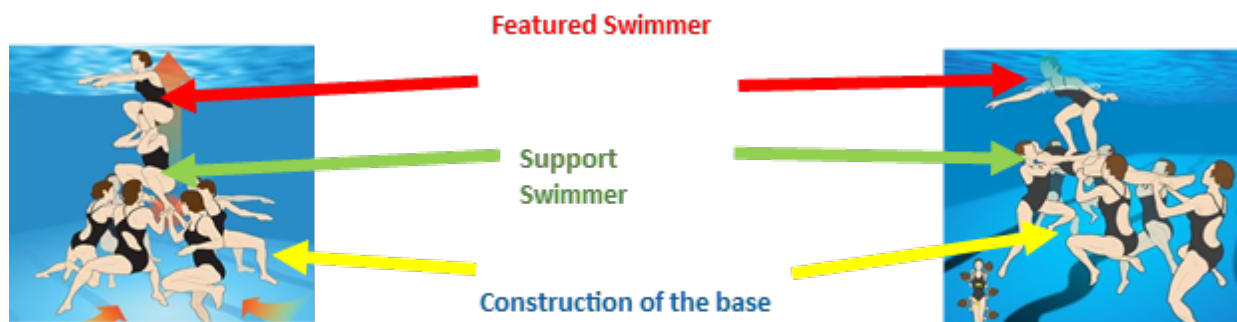
**14.2.1 Expanded Marking Scale for Hybrids Execution**

CATEGORY	MARK	HYBRIDS EXECUTION				
		HEIGHT	EXTENSION/CONTROL	DEVIATIONS	FLEXIBILITY RANGE	PATTERNS (TEAMS)/PROXIMITY (TEAMS, DUETS)
<b>Perfect</b>	<b>10</b>	Maximum in scale both dynamic and stable	Full control - solid stability. Accurate lines in all Hybrids. Full extension of body and all joints. Effortless, clean.	No deviations	Extreme flexibility (hips, shoulders, spine)	Sharp, precise, totally controlled pattern and accurate pattern changes during the Hybrid. Athletes perform in extremely close proximity to each other.
<b>Near Perfect</b>	<b>9.5-9.75</b>	Near maximum 9.5/9.75 or more	Full extension. Stable, effortless, clean.	Only extremely small deviation(s) (1 - 2)	Extreme	Small misplacement of the pattern (1-2) for very short duration of time during the Hybrid. Athletes perform in very close proximity to each other.
<b>Excellent</b>	<b>9.0-9.25</b>	Average clearly on 9.0-9.5 or more	Full extension. Minimum problems in stability.	Few (1-2) small deviations	Extreme	Small misplacement of the pattern (1-2) for very short duration of time during the Hybrid. Athletes perform in very close proximity to each other.
<b>Very Good</b>	<b>8.0-8.75</b>	Average 8.5 to 9.5 or more	May lose full extension or total stability but for a minimum duration.	Few (2-3) small deviations	Large	Few small misplacements during the Hybrid but pattern remains very clear. Athletes perform in close proximity to each other.
<b>Good</b>	<b>7.0-7.75</b>	Average 7.5 to 8.5 or more	May lose full extension or total stability for a few moments during Hybrids (obvious).	Few (2-3) small and/or obvious (1) deviations. No major deviation	Average/medium	The pattern during the Hybrid is clear and understandable but may have 1 or 2 athletes 'out' of placement. Athletes perform in close proximity to each other for the majority of the Hybrid.
<b>Competent</b>	<b>6.0-6.75</b>	Average 6.5 to 7.5 or more	Not full extension at any moment, but not poor either. May show some obvious lack of stability.	Few small (2 - 3) and/or couple of obvious deviations (1- 2) No major deviation	Medium to small	Misplacements causing the pattern to be imprecise during majority of the Hybrid. Corrections required by 1 or 2 athletes. Athletes are moderately close to each other, may drift apart for short moment.
<b>Satisfactory</b>	<b>5.0-5.75</b>	Average 5.5 to 6.5 or more	Not full extension at any moment, even poor occasionally. Obvious lack of stability.	Obvious and Major Deviations (1)	Small	The pattern is not clear for most of the Hybrid. Frequent modifications required by athletes. Athletes are spread out from each other (inconsistent spacing).
<b>Deficient</b>	<b>4.0-4.75</b>	Average 4.5 to 5.5. or more	Poor extension and obvious lack of stability during all Hybrids.	Few Obvious (2-3) and/or Major deviations (1- 2)	Small	Very unclear with continuous, unnecessary movements that do not correct the misplaced pattern during the Hybrid. Athletes perform with distance between them (= body length).
<b>Weak</b>	<b>3.0-3.75</b>	Low height	Struggling in all aspects.	Few Major deviations (2 - 3)	Small to none	Difficult to identify the pattern during the Hybrid. Athletes have a clear distance between them (> body length).

### 14.3 ACROBATICS

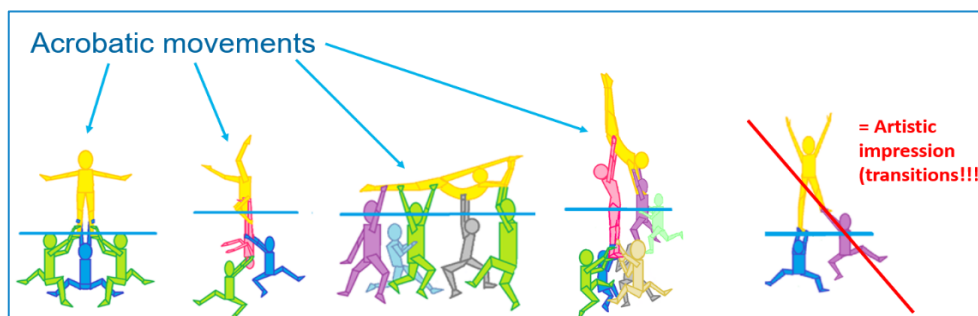
Execution of Acrobatics is judged by the same principles as those guiding other Elements. Judges must diligently evaluate the entire Acrobatic Movement, from the setup to its completion (submergence), and the entire Construction visible at or above the water, not just the actions of the Featured Swimmer(s). Judges must also evaluate the position(s) achieved and the stability of the athlete(s) in control on top. All Acrobatics must clearly demonstrate height, timing, design, and control with efficiency of movement in the execution.

Athletes' roles in Acrobatic Movements are depicted below:



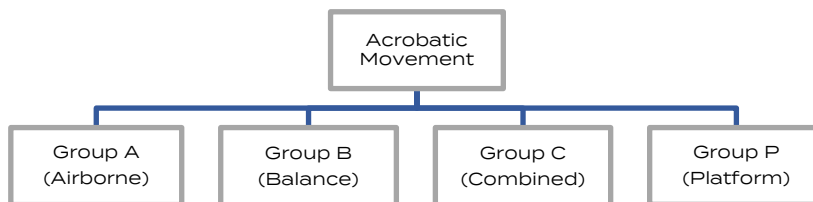
#### 14.3.1 Acrobatics Terminology

**Acrobatic Movements** are an integral part of Artistic Swimming routines that demonstrate spectacular gymnastic feats and/or risky actions in the air, on a balancing support, or in combination, and are achieved with the assistance of other athletes. A Team Acrobatic Movement is considered an Element with a minimum of four (4) athletes (for example: three (3) Base Swimmers + one (1) Featured Swimmer; or two (2) Base Swimmers + one (1) Support Swimmer who pushes one (1) Featured Swimmer). Acrobatic Movements must start and finish in the water. Acrobatic actions involving three (3) or less athletes are not considered Team Acrobatics. Refer to the diagram below that depicts the difference between Acrobatic Movements and other acrobatic actions.



**Acrobatic Groups.** All Acrobatic Movements are divided into four (4) (main) Groups:

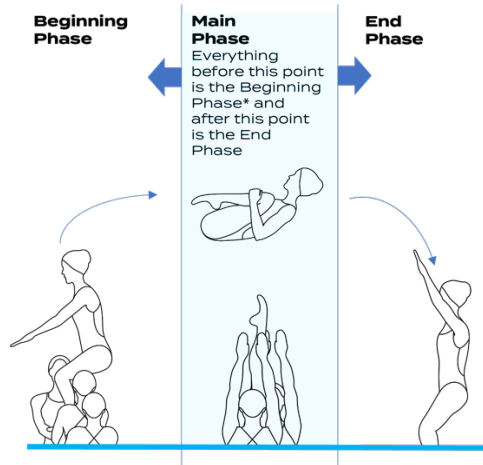
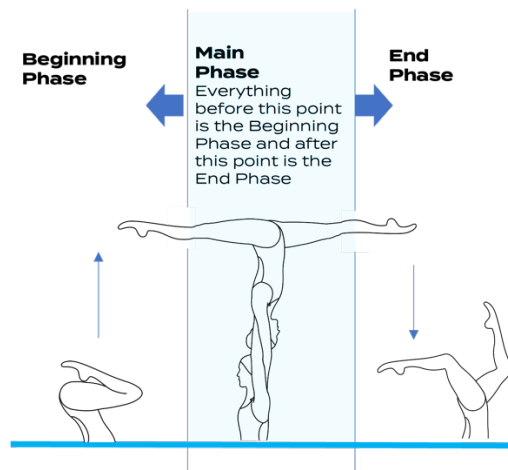
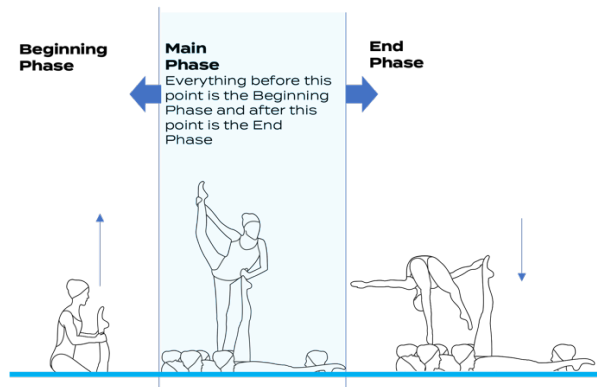
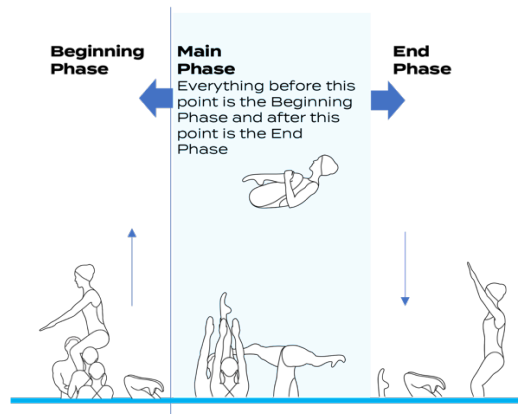
- **Group A** - stands for “Airborne”. All actions in this group are performed by the Featured Swimmer in the air. Group A types are Jumps and Throws.
- **Group B** - stands for “Balance”. Acrobatic Movements in this Group are performed on a support/base, with connection between Featured Swimmer and Support Swimmer/or Base Swimmers from beginning to end. Group B types are Stack and Lift.
- **Group P** - stands for “Platform”. Platform involves a coordinated effort of athletes to form a stable support on which one (1) or more athlete is lifted to pose or to perform actions. Acrobatics in this Group may include a jump or a “dismount” ending (water entrance) of the Featured Swimmer. Group P types are Standard and Float.
- **Group C** - stands for “Combined” and encompasses a combination of the characteristics of two (2) or more of the three (3) groups above in the same Acrobatics. Group C types are Onto Support, Through the Support, Fly above Formation, and Other.



**Acrobatics Element Phases** - All Acrobatics consist of the following three (3) phases:

1. **Beginning Phase:** this phase is the Initiation of the acceleration and into the push, take-off or rise of the Acrobatics until just before reaching the Main Phase.
2. **Main Phase:** the action of the Featured Swimmer(s) in position(s) that defines the Group A, B, C and/or P.
3. **End Phase:** Submergence of the Featured Swimmer(s) and Construction after the Main Phase, including water entry or the return of the Featured Swimmer(s) to the Construction and submergence.

Graphic examples of Phases in selected acrobatic types in each Acrobatics Group is below:

**Group A**

**Group B (Stack)**

**Phases -Group P**

**Phases -Group C (Fly over Split)**


**Base Swimmer.** Role of the Base Swimmer includes pushing or lifting the Featured Swimmer(s) or the Support Swimmer(s) with the Featured Swimmer on top. Typically, there is more than one (1) Base Swimmer.

**Construction** is a generalized name for collaborated work of all athletes according to their assigned role in the Acrobatic Movement (Base Swimmers + Support Swimmer(s)+ Featured Swimmer(s)). The Construction is the "skeleton", "architecture" of the Acrobatic Movement.

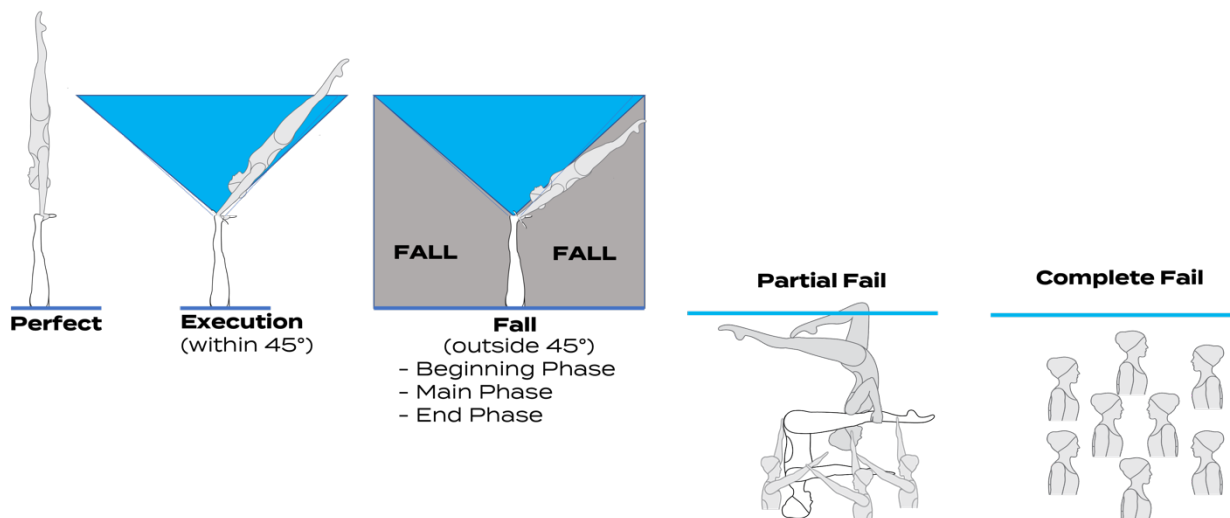
**Construction of the base** is the name of the coordinated actions of Team athletes to form a support (under or at the water's surface) from which (or on which) one (1) or more Featured Swimmer(s) execute Acrobatic Movement. It includes Base Swimmers, and sometimes also Spotters.

**Fail.** There are two (2) types of Fails – Complete Fail and Partial Fail:

- **Complete Fail** refers to when there is no Beginning Phase identified. Construction is not achieved. No identifiable criteria for judging.
- **Partial Fail** occurs when the Acrobatics fails once the Construction is surfacing and before the Beginning Phase has initiated acceleration. This includes when there are only heads of athletes, feet, or bubbles at the surface. For example: The Acrobatic Movement starts rising to the surface, but no more than shoulders of the Featured Swimmer are visible at the surface before the Featured Swimmer falls back into the water, or the Construction rises without the Featured Swimmer.

**Fail** is when the Featured Swimmer(s) and/or the Support go uncontrolled into the water (slip or fall) during any of the three (3) Acrobatic Phases. Falls generally indicate a loss of control but may not lead to the Partial or Complete Fail of the Acrobatics. A Fall that occurred in the End Phase of the Acrobatics is less "significant" than a Fall that occurred in the Beginning or Main Phase and must be considered by Judges and reflected in their scores according to the Expanded Marking Scale for Acrobatics Execution. A Fall is also considered when the Featured Swimmer's torso is outside a 45° angle of intended vertical line of movement in Group B, Group C and Pair Acrobatics. The 45° cone has a starting point at the point of connection of the Featured Swimmer and the Support/Base Swimmer(s). Note that it is still considered a Fall if in Group P, Group B or Group C the Featured Swimmer becomes unstable and falls in the water without necessarily falling outside the 45° off the vertical line. See graphic depiction of Falls, Fail and execution issues below.

Graphic example of execution problems, Fall, Partial Fail and Complete Fail:



**Float** is a coordinated action of Base Swimmers and/or Support Swimmer(s) who form a stable geometric figure (from legs, hands, or both) at the surface on which a Featured Swimmer executes movements. Floats can also be lifted from underwater. The Float may finish with a jump/dismount of the Featured Swimmer at the end of the Acrobatic Movement.

**Featured Swimmer** is the top swimmer (flyer or featured performer) who executes acrobatic actions or movements on the top of and connected to the Support Swimmer, Base Swimmer(s) or in the air. In certain Acrobatics, there can be two (2) Featured Swimmers, e.g. in “Snake” in Acrobatic Group A or in Fly Over Split in Acrobatic Group C.

**Fly above Formation** is when the Featured Swimmer jumps and flies over the second (main) Formation (without touching).

**Formation** is two (2) or more groups of athletes in Group C. Well synchronized actions of these groups should guarantee the execution of Acrobatic Movements. Without proper work from one (1) or both Formations the Acrobatic Movement may fail to succeed.

**Jump** is when a Featured Swimmer jumps from the Construction using their legs to become airborne/disconnected from the support with a “repulsion phase”. Jump can occur in both Team Acrobatics and Pair Acrobatics.

**Lift** is when a Featured Swimmer sits, stands, or lays on Base Swimmers. The Featured Swimmer is lifted up (away) from the water surface (as high as they are able) to be considered a Lift. A Lift typically has two ‘levels’ of athletes, the Featured Swimmer, and the Base Swimmers.

**Onto the support** is when the Featured Swimmer jumps/transits from first (pushing) formation onto another – second (main) formation and remains on it until submergence of the Support Swimmer.

**Pair Acrobatics** is an Acrobatic Movement consisting of two (2) athletes, where the Base Swimmer is underwater and lifts or Throws the Featured Swimmer up into the air. Pair Acrobatics are considered Elements in Women Duets and Mixed Duets only. If Pair Acrobatics occurs in Team routines, it is considered a Transition and as such judged under Artistic Impression only. Types of Pair Acrobatics include a Lift, a Throw, and a Jump. See the Acrobatics Catalogue for examples of Pair Acrobatics.

**Pair Assisted Action** is when the bottom (base) swimmer remains under water surface or on the surface, but the Featured Swimmer remains close to the surface (obviously not a Pair Acrobatics (Lift, Throw or Jump)). “Boost-type” assisted movements are considered Pair Assisted Actions. Coaches must ensure Pair Assisted Actions do not meet a Pair Acrobatics definition. Pair Assisted Actions are always considered Transitions only, regardless of the type of routine, and are not declared on the Coach Card. Pair Assisted Actions are judged by the same general principles/criteria that are used for Transitions (execution, complexity, choreography).

**Platform** is a coordinated action of Base Swimmers who lift from underwater a Support Swimmer in a horizontal position and the Featured Swimmer stands, sits, or lays on the Support Swimmer. Some platforms may be formed at the surface. A platform may finish with a jump/dismount of the Featured Swimmer at the end of the Acrobatic Movement.

**Spotter** is an athlete with a role of an additional support (lift or push) inside the Construction and is usually placed close to the main Construction. It is possible to have a few (1-4) separate Spotters or a “pair” of Spotters (e.g. “pair boost”). They are typically connected to the Featured Swimmer(s) and their role is to provide additional support/assistance to the Featured Swimmer(s). For example: a Featured Swimmer is lifted on a Stack head-down in an owl position and one (1) Spotter is holding the back foot of the Featured Swimmer.

**Stack** is when the Featured Swimmer sits, stands, or lays on the Support Swimmer(s) who is/are in a vertical body position (head-down or head-up). A Stack typically has three (3) 'levels' of athletes: the Featured Swimmer, Support Swimmers(s) and the Base Swimmers.

**Support Swimmer** is the middle athlete working or maintaining position on top of the Base Swimmer(s) in a "three (3) tier/level" Construction. Example: Stack, Platform, and "square" (Sq) construction in group A.

**Sustained Lift** (Pair Acrobatics) is when Base Swimmer remains under water and lifts the Featured Swimmer to sustain the Lift for three (3) or more seconds while travelling. The Featured Swimmer performs actions above the water at maximum height (head-up or head-down) and when the Base Swimmer pushes and releases support the Featured Swimmer submerges under the water.

**Through the support** is when the Featured Swimmer jumps/transits and passes through the second (main) formation (touches and continues moving).

**Throw** is when the Featured Swimmer is thrown in the air/disconnected from the support by the Construction of the Base or Support Swimmer(s). Unlike in Jumps, there is no "repulsion phase" by the legs of the Featured Swimmer in Throws. Throws can occur in both Team and Pair Acrobatics.

### 14.3.2 Procedure for Judging Acrobatics

In order to determine the final score for Acrobatics, Element Judges shall take the following three (3) steps:

#### a) Height

The first step is for Element Judges to establish the “ceiling” mark in the Main Phase of the Acrobatic Movement based on height, as indicated in the Guiding Scale for Height Quality of Performance. Height should be referred to:

- Featured Swimmer(s) in Group A and Group P
- Support Swimmer(s) in Group B (Stack)
- Base Swimmer(s) in Group B (Lift)
- Any of the above swimmers in Group C, depending on the type of Acrobatics.

If an Acrobatic Movement is performed at a height between the indicated levels, Judges need to calculate the actual height and award increments of 0.25, 0.5, or 0.75, based on how closely the height approaches the next ceiling score. Example: In Group B, Stack Head Down, the Support Swimmer’s height is between kneecap (7.0) and mid-thigh (8.0), the Element Judge will determine a ceiling score of either 7.25, 7.5 or 7.75 depending on how close the height is to the mid-thigh reference point.

Judges must remember that the height score is not the final score for the Acrobatics; it merely establishes the ceiling, or maximum score once other judging factors are considered. Note that the ceiling score indicated on the diagrams is the maximum score, not a range of the score category, e.g. if the height chart indicates that waist height is 8.0, the ceiling score for Acrobatics that achieved that height is 8.0 and not between 8.25, 8.5 or 8.75.

See the Acrobatics Guiding Scale for Height Quality of Performance and height diagrams in this Manual for more details on judging height in Acrobatics.

#### b) Overall Impression

After the ceiling mark is determined, the Element Judges establish a category for Overall Impression according to Expanded Marking Scale for Acrobatics Execution.

##### 1. Construction - Support Swimmers & Base Swimmers

Judges consider the support/Construction of the Base Swimmers for:

- **Push problem** affecting the Featured Swimmer
- **Design** for efficiency and effectiveness of the Construction
- **Control, stability** and **sustainability** of the of the Support Swimmer(s) or Base swimmers
- **Angle accuracy** of the positioning of the of the Support Swimmer(s)
- Full body **extension** of Support swimmer(s)’ positions

- Clean and intentional **water entry** (for example: when Featured Swimmer jumps from the Support Swimmer, the Support Swimmer still needs to enter the water in a controlled manner, not just “fall on the back”)

## 2. Actions of the Featured Swimmer

Actions of the Featured Swimmer must be clear and easily recognizable, shown long enough to be understood and display a definite completion or finishing of the action.

Judges consider the movements of the Featured Swimmer in relation to:

- **Angles** for accuracy of positions
- **Stability** and **control**. The Featured Swimmer should display controlled movements. There should not be any ‘falling off’, loss of balance, or instability of the Featured Swimmer
- Full body **extension**
- **Direction** and **distance accuracy**. An incorrect direction line or distance may influence an Overall Impression for the Acrobatic Movement and can be dangerous to other athletes
- Clean and intentional **water entry**

## 3. Minimal set-up and recovery time

A minimal time should be given to the set-up and the recovery time after the completion of the Acrobatic Movement. Both should be achieved without any underwater scramble or struggle.

### c) Inaccuracies

If the Acrobatic Movement does not align with the Overall Impression category in the Expanded Marking Scale for Acrobatics Execution due to additional inaccuracies noted by the Judge, the Judge should refer to the Inaccuracy Identification Table for Acrobatics to further adjust the score, as needed. Inaccuracies in execution can be identified as small, obvious or major, depending on the severity of the inaccuracy:

- **Small (S)** Inaccuracies are slight deviations from the intended action, visible only to a Judge’s trained eye. Deduction for small inaccuracy is 0.25.
- **Obvious (O)** Inaccuracies detectable and display clear deviations from intended actions. Deduction for obvious inaccuracy is 0.5.
- **Major (M)** Inaccuracies are noticeable errors in accuracy that are easily recognized. This includes an execution inaccuracy reaching a 45° deviation but not recognized as a Fall. Deduction for major inaccuracy is one (1) point.

Acrobatics with a Fall cannot be awarded a higher mark than the Competent Category (no higher than 6.75 score). An Acrobatics that is considered a Partial Fail will be rewarded with 2.0 points. An Acrobatics that is considered a Complete Fail will receive 1.0 point.

### **Examples of the three-step approach to judging Acrobatics**

**Example 1:** The Element Judge notes on the program that an Acrobatics in Group B (Balance) - Stack is to be performed. While the Support Swimmer achieved a height of eight (8.0), the Construction was very unstable causing the Featured Swimmer to fall off during the Main Phase. As a result, the Element Judge determines the Overall Impression to be in the Deficient category (4.0 - 4.75). Even though there were other minor inaccuracies, the Judge would not make any further deductions, as Deficient category already accounts for inaccuracies in many areas of execution.

**Example 2:** The Element Judge notes on the program that an Acrobatics in Group P (Platform) is to be performed. However, the Featured Swimmer was never able to get onto the Construction. Since the Judge is unable to determine whether this Construction was indeed meant to be a Platform in Group P or a Lift in Group B, it can be considered a Partial Fail as something was completed but it is unclear what. As a result, the Element Judge determines the Overall Impression to be in the Very Weak category (2.0). The Judge would not make any additional deductions.

#### **14.3.2.1 Two (2) Team Acrobatics**

If two (2) Team Acrobatic Movements occur one after another without submerging it should be considered as two (2) separate Acrobatic Movements. Element Judges will award two (2) scores, one (1) score for each Acrobatics.

If two (2) identical Acrobatic Movements are performed simultaneously, it should be considered and calculated as one (1) Acrobatic Movement. Element Judges will award one (1) score representing the average of both Acrobatics.

It is cautioned that if two (2) different Acrobatic Movements are performed simultaneously, Element Judges may not be aware of which Acrobatics is intended to be scored first. Whilst this will result in a base mark, Element Judges must score both.

#### **14.3.2.2 Two (2) Identical Acrobatics**

If seemingly identical Acrobatic Movements are repeated (not performed simultaneously) in the same routine, the Artistic Impression Judges will adjust the Choreography and Musicality scores due to lack of variety, while the Element Judges will score the performance based on the marking scale.

**14.3.3 Guiding Scale for Height Quality of Performance – Acrobatics**

ACRO GROUP		CONSIDER HEIGHT OF:	POSITION/TYPE OF SUPPORT:	10	9.5	9.0	8.0	7.0	6.0	5.0	4.0	3.0	
<b>GROUP A</b>	<b>JUMP/THROW</b>	<b>FEATURED SWIMMER</b>	ANY	One and half (1½) body or more			One (1) body		Half (½) body		Quarter (1/4) of body		Anything less than indicated in 4.0 column
			<b>GROUP B</b>	<b>LIFT</b>	<b>BASE SWIMMER</b>	ARMS/HANDS	Shoulders (head above water surface)		Chin & upper arms		Half head	Top of head and elbow	
HEAD	Shoulders (head above water surface)					Head only (chin dry)		Top of head		Just below water surface			
SHOULDERS	Upper Chest					Shoulders		Chin	Top of head	Just below water surface			
<b>STACK</b>	<b>SUPPORT SWIMMER</b>	HEAD UP	Kneecap and higher	Crotch	Waist	Chest	Neck	Top of head	Just below water surface				
		HEAD DOWN	Waist or higher	Crotch	Mid-thigh	Kneecap	Mid-shin	Ankle	Just below water surface				
<b>GROUP C</b>	<b>ONTO SUPPORT</b>	<b>SUPPORT/ BASE SWIMMER</b>	ANY (depends on the Acrobatic Movement)	Depending on the type of Acro C - refer to Groups B, A above or Group P below.									
	<b>THROUGH SUPPORT/FLY ABOVE</b>	<b>SUPPORT/ BASE SWIMMER</b>											
<b>GROUP P</b>	<b>STANDARD / FLOAT</b>	<b>FEATURED SWIMMER</b>	HEAD UP	Feet dry or higher	Ankles	Low shins	Mid-shins	Under kneecaps	Mid kneecaps	Above Kneecaps			
			HEAD DOWN	Completely out of water (entire body incl. arms)	Top of the head above surface	Chin	Shoulders	Chest	Waist	Top of pelvis			
<b>PAIR ACRO</b>	<b>LIFT/THROW/ JUMP</b>	<b>FEATURED SWIMMER</b>	HEAD UP	Ankle or higher (airborne)	Kneecap	Mid-thigh	Crotch	Lower back	Waist	Mid-rib			
			HEAD UP JUMP VARIANT	One (1) body			Three quarters (3/4) body		Half (1/2) body		Quarter (1/4) of body		
			HEAD DOWN	Head above surface or higher (airborne)	Chin	Armpits	Mid-ribs	Lower back	Crotch	Mid-thigh	Above kneecap		

\*"Higher" means that a greater portion of the body is above the water

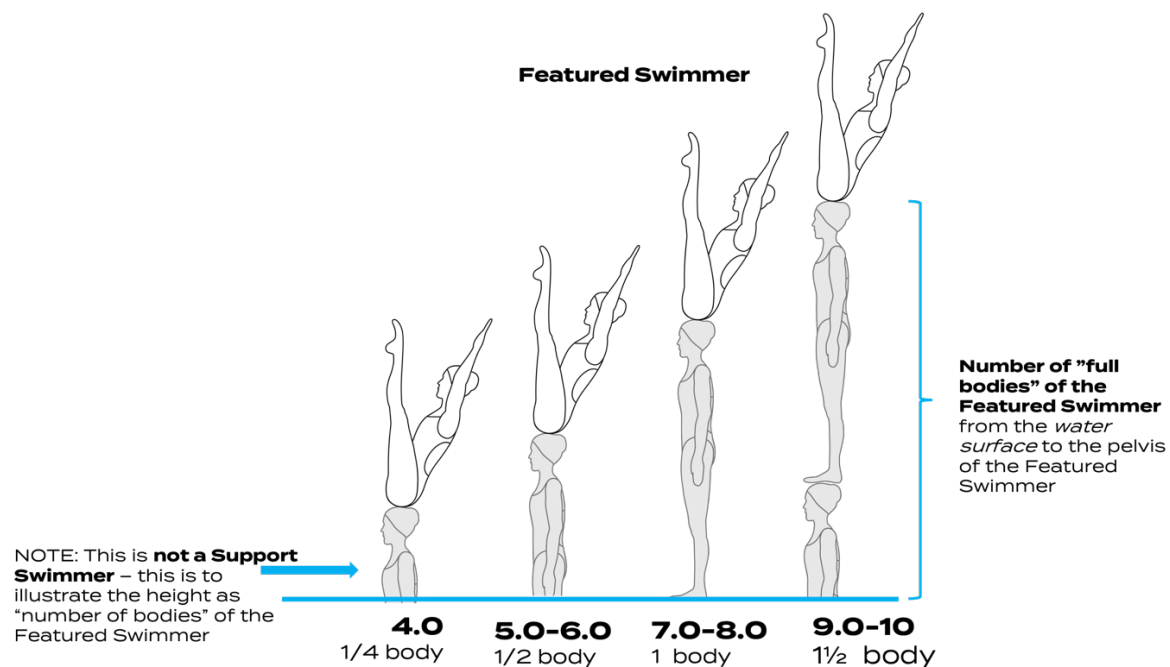
Note that the heights shown on the Guiding Scale for Height Quality of Performance – Acrobatics, represent the ceiling score. If an Acrobatics is performed at a height between the indicated levels, Judges need to calculate the mark based on the height achieved and award increments of 0.25, 0.5, or 0.75, based on how closely the height approaches the next ceiling score. For example, if in the Acrobatics Group B Stack Head Down the Support Swimmer achieved the height above kneecap, that height would correspond to 7.5 mark, depending on where exactly the water level is relative to Support Swimmer's body.

#### 14.3.4 Guiding scale for Height Quality of Performance – Acrobatics diagrams

##### 14.3.4.1 GROUP A (AIRBORNE)

Group A - Airborne has a three (3) layered Construction with Featured Swimmer being the 1<sup>st</sup> layer, Support Swimmer the 2<sup>nd</sup> layer and Base Swimmers the 3<sup>rd</sup> layer. To establish the ceiling mark, Judges consider the height of the **Featured Swimmer** in relation to the surface of the water. Considering that the physical height of each athlete is different, Judges need to visually estimate how many “full bodies” (from head to toe) can fit within the jump amplitude (from the water surface to the pelvis of the Featured Swimmer at the point of maximum height in the air).

**When to determine the height:** Judges determine the height when the Featured Swimmer is at the maximum airborne height. The point of maximum height is determined when the Featured Swimmer’s pelvis reaches its highest position above the water, regardless of gender.



#### 14.3.4.2 GROUP B (BALANCE) STACK

Group B -Stack has a three (3) layered Construction with Featured Swimmer being the 1<sup>st</sup> layer, Support Swimmer the 2<sup>nd</sup> layer and Base Swimmer the 3<sup>rd</sup> layer.

In order to determine the ceiling mark, Judges look at the height of the **Support Swimmer**.

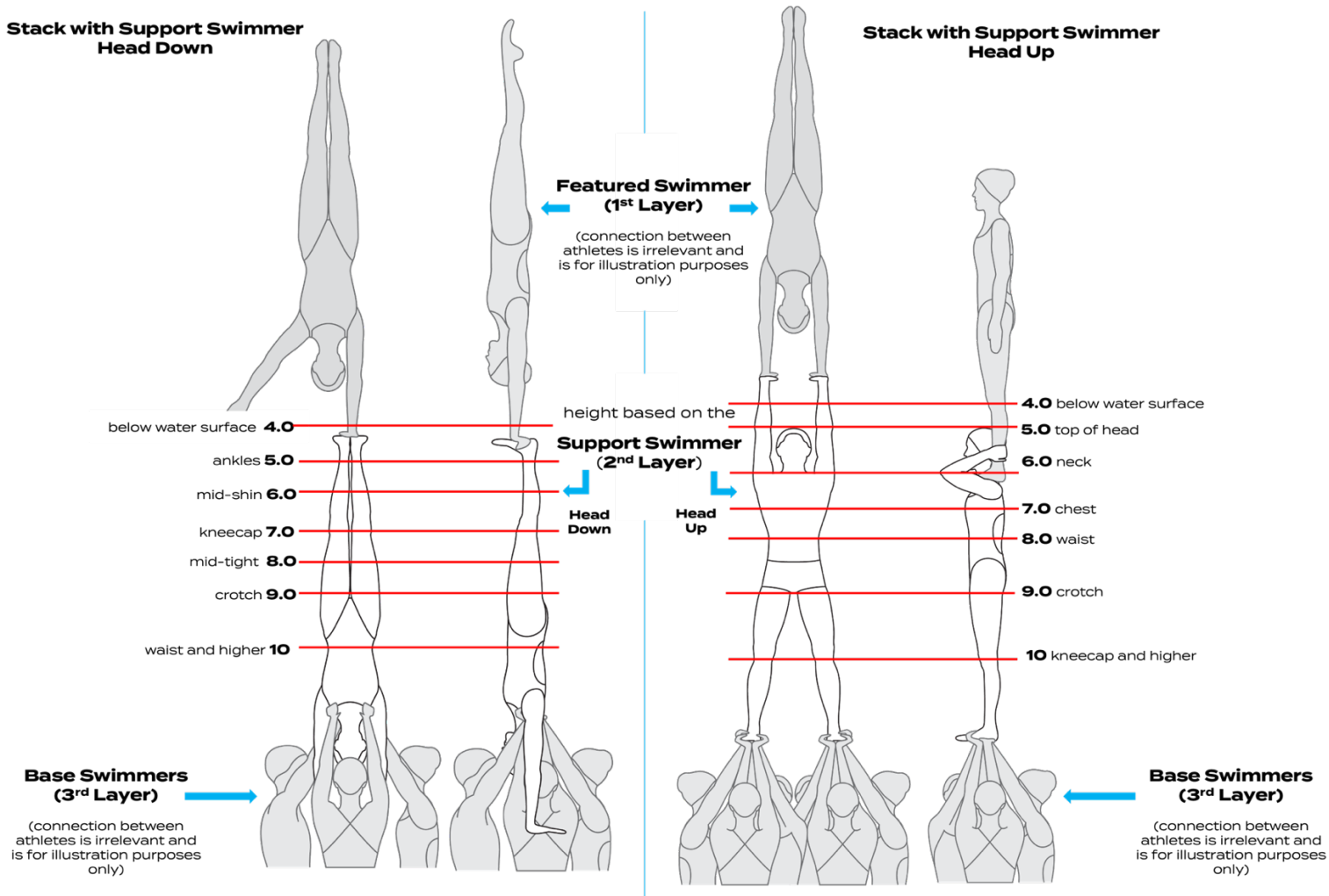
**When to determine the height:** Element Judges consider the height of the Support Swimmer when the full body weight of the Featured Swimmer is fully supported by the Support Swimmer. The Featured Swimmer does not necessarily need to reach the first position declared on the coach card as the first position may not be known to the Judges.

Note that in **Stacks with two (2) Support Swimmers** the height is calculated as the **average height** of two (2) Support Swimmers. For example, if one (1) Support Swimmer was lifted *head-up* to “waist” height level (8.0) but the second Support Swimmer was lifted *head-down* to “waist and higher” height level (10 points), the Judges calculate the average of 8.0 and 10, which is 9.0. If two (2) identical Stacks occur at the same time, Element Judges average scores for each Stack.

**14.3.4.3 GROUP B (BALANCE) STACK DIAGRAM**

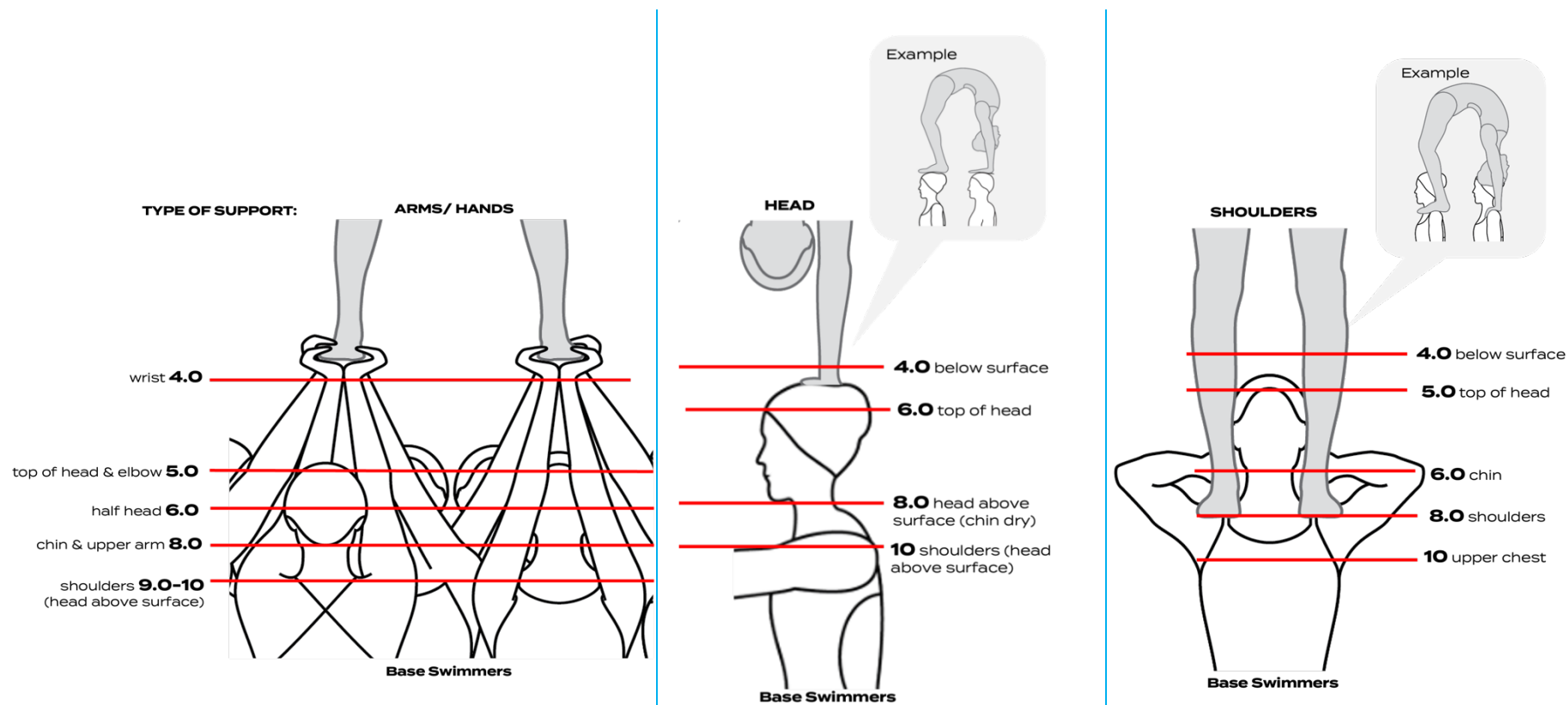
**Stack with Support Swimmer  
Head Down**

**Stack with Support Swimmer  
Head Up**



#### 14.3.4.4 GROUP B (BALANCE) LIFT

Group B -Lift has a two (2) layered Construction with Featured Swimmer being the 1<sup>st</sup> layer and Base Swimmers the 2<sup>nd</sup> layer. In Group B -Lift Element Judges consider the height of Base Swimmers to establish the ceiling mark. Since there will be more than one (1) Base Swimmer supporting the Featured Swimmer, the height is calculated as the average height of all Base Swimmers supporting the Featured Swimmer.



#### 14.3.4.5 GROUP P (PLATFORM)

Group P – Platform (Standard) has a three (3) layered Construction with Featured Swimmer being the 1<sup>st</sup> layer, Support Swimmer the 2<sup>nd</sup> layer and Base Swimmers the 3<sup>rd</sup> layer. To establish the ceiling mark, Judges consider the height of the **Featured Swimmer**.

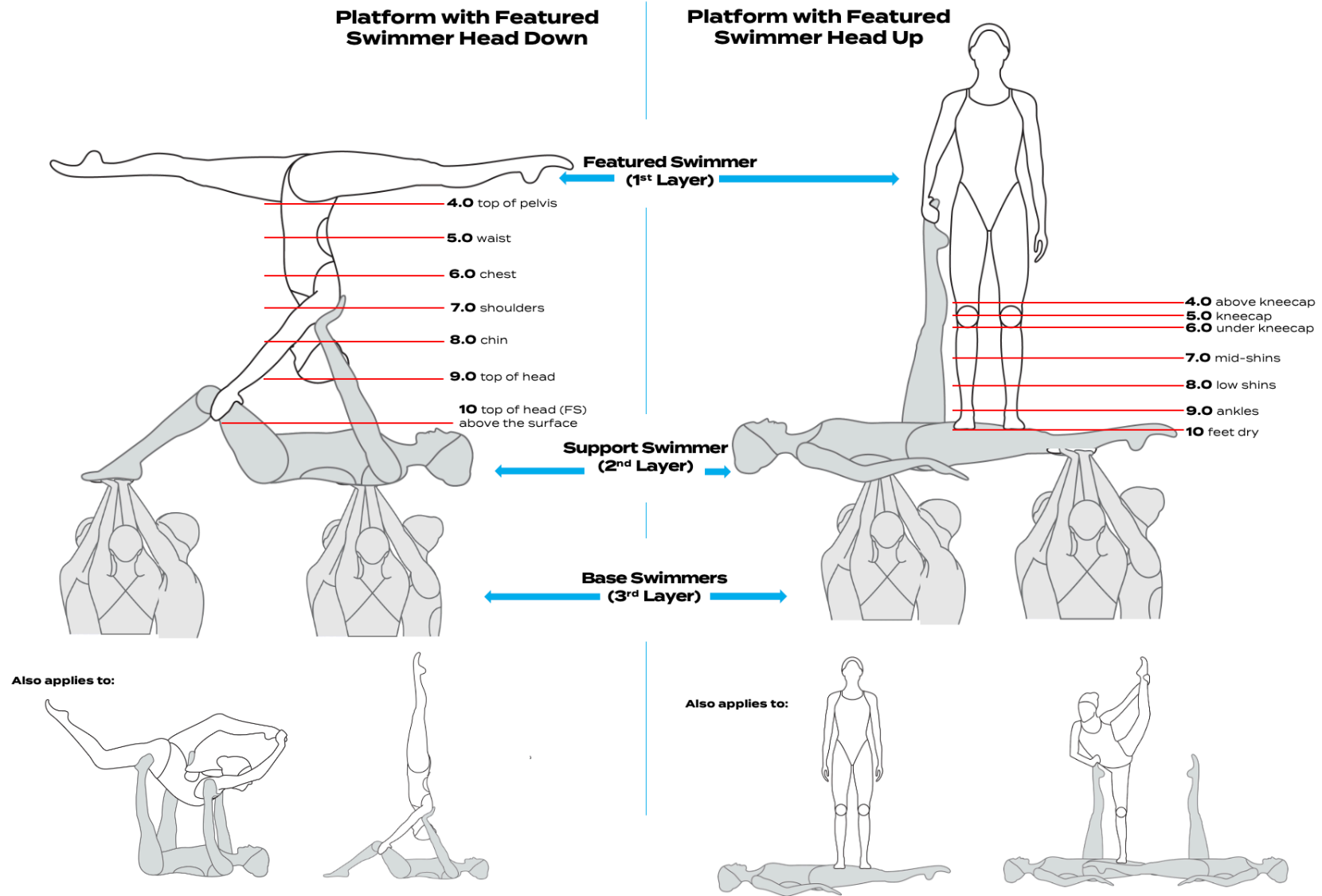
**When to determine the height:** Element Judges consider the height of the Featured Swimmer during the entire Main Phase of this Acrobatic Movement. Because Platform typically takes longer to perform and typically has the longest Main Phase among the Acrobatic Groups, it is important that the height is calculated as average height of the Featured Swimmer during the entire Main Phase. For example, if the Featured Swimmer reached the height level in the Perfect category at the beginning of the Main Phase but by the end of the Main Phase the height gradually decreased to the height level in the Good category, the final height level will be in the Excellent category taking into consideration how long the Featured Swimmer maintain the height level in any of the categories.

The height of the Construction/Support Swimmers is not considered, even if they are submerged.

Please also note that if the Acrobatic Movement ends with a dismount of the Featured Swimmer (such as somersault, dive etc.), it is considered a part of the End Phase of the Acrobatic Movement. Judges should not consider the height of the dismount when determining the average height. However, Judges should evaluate the control and design (incl. distance and direction) of the Featured Swimmer's dismount, and any inaccuracy must be reflected in the score, similarly to other inaccuracies in Featured Swimmer's actions during the entire performance, from the Beginning Phase to End Phase (e.g. lack of balance, lack of extension, additional movements, poor Split, etc.). Judges should also observe if the submergence of the Construction was efficient, clean, and clear.

Group P – Platform (Float) has a two (2) layered Construction with Featured Swimmer being the 1<sup>st</sup> layer and Base Swimmers the 2<sup>nd</sup> layer. To establish the ceiling mark, Judges consider the height of the **Featured Swimmer**.

**GROUP P (PLATFORM) HEIGHT CHART DIAGRAM**



**14.3.4.6 GROUP C (Combined)**

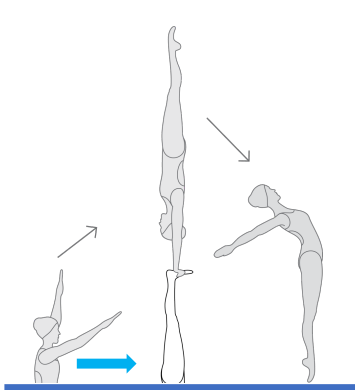
In Group C, the applicable height chart is based on the type of Acrobatics in the main Formation (Platform, Stack, etc.) of the Construction. Once the Acrobatics type is determined, a height chart for that Acrobatic Group is used.

Please note that the second Formation in the Acrobatic Movement is an integral part of that Acrobatics and, therefore, Element Judges should evaluate its control and design factors, even though the height of the second Formation does not impact the ceiling height score.

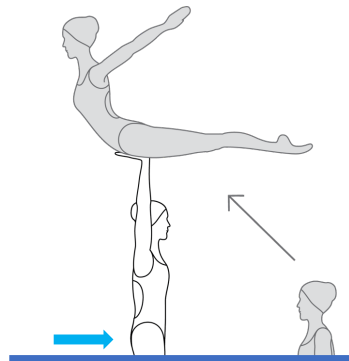
Below are examples of Group C Acrobatics indicating the athlete that Element Judges should focus on to determine the height.

In regard to “Onto Stack” type of Group C, the height is determined at the moment right AFTER the Featured Swimmer lands on the main Formation (for all cases: when there is a jump on the main Formation and the Featured Swimmer remains on it until submergence; when there is a pass through on the main Formation and the Featured Swimmer continues moving until entering the water).

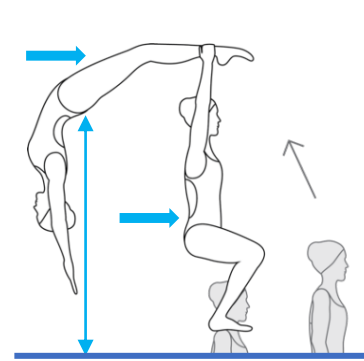
**14.3.4.7 GROUP C (Combined) HEIGHT CHART DIAGRAM**



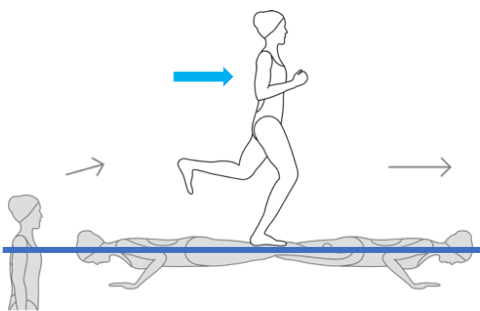
For "Jump/transit through or onto head-down Stack" apply the height chart for **Group B – Stack head down** at the time right after the Featured Swimmer arrives on the Support Swimmer of the Stack and remains on it until submergence or before continuing moving and entering water.



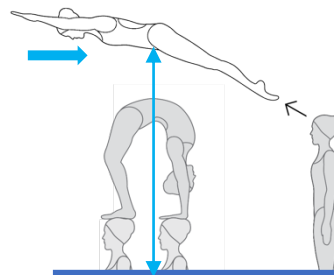
For Jump/Transit "Onto Stack from spotter" or "Through Stack" from Throw apply the height chart for **Group B – Stack head up** as the Featured Swimmer lands on the Supporting Swimmer of the Stack and remains on it until submergence or before continuing moving and entering water.



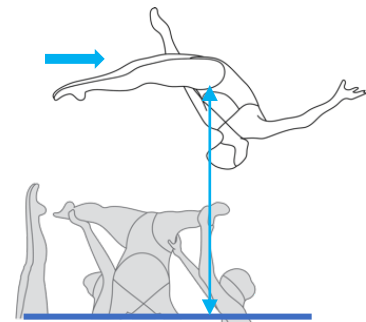
For "Two Jumps from Throws" (two (2) Featured Swimmers in connection with each other) apply the height chart for **Group A** to each of the two (2) Featured Swimmers and calculate the average. Judges look at the average height for both Featured Swimmers in the moment when their pelvis reaches maximum height.



For **two (2) or more floats** (swimmers floating on a surface connected to each other) from any kind of "Throw" apply the height chart for **Group P – Platform** the entire time when the Featured Swimmer is on the Supporting Swimmer(s) in the Platform and before entering the water.



For "**Fly above Second Formation**" (Lift, Pair Acrobatics, Stack head-down) beginning from any kind of Throw where the Featured Swimmer is performing a Split Position or a Bridge Position (or any other position) and the 2<sup>nd</sup> Formation is Group A (Jump/Throw), with the second Featured Swimmer jumping over the 1st Formation (fly above, no touching) apply the height chart for **Group A**.



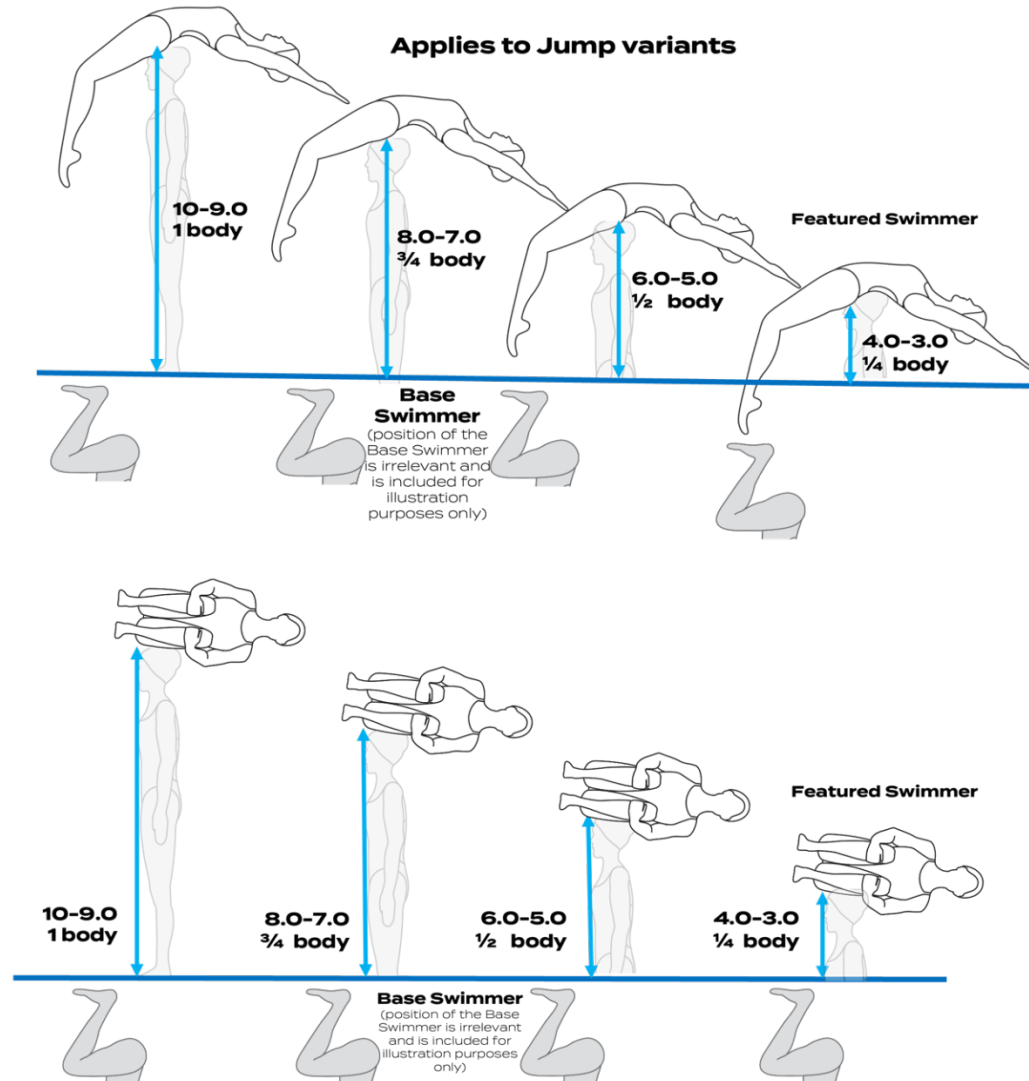
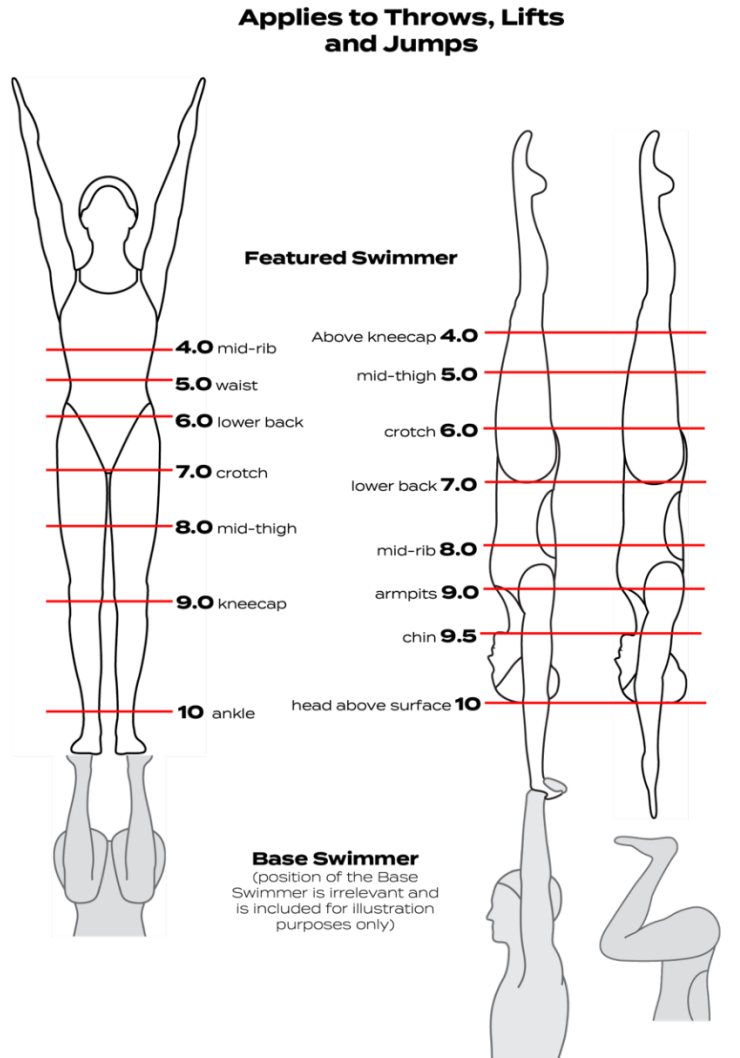
#### 14.3.4.8 PAIR ACROBATICS

In order to assign the Elements score for Pair Acrobatics (Lifts, Jumps, or Throws) Judges must follow the same three (3) steps used in Team Acrobatics: 1. determine the height, 2. evaluate Overall Impression and 3. determine any additional inaccuracies. For height, please refer to the Height Charts for Pair Acrobatics. Please note that Fall and Fail principles apply to Pair Acrobatics

##### **When to determine the height:**

- For Pair Acrobatics with tuck or tuck variant, Judges determine the maximum height just before the dismount action is initiated.
  - For back flip/somersault and front somersault, Judges determine the height similarly to Group A in Team Acrobatics, i.e. when the Featured Swimmer is at the maximum airborne height. The point of maximum height is determined when the Featured Swimmer's pelvis reaches its highest position above the water, regardless of gender.
  - To establish the height for Sustained Lifts, Judges should calculate the average height achieved during the entire length of the Sustained Lift, including the boosted movements and sustained movements, using the height chart for Pair Acrobatics – Lift. Note that for sustained movements Judges cannot use the Guiding Scale for Height Quality of Performance for Basic Position, as this chart is designed for actions performed by one (1) athlete without the support of another athlete.
  - For Pair Acrobatics where the Featured Swimmer is repeatedly boosted or lifted by the Base Swimmer other than the Sustained Lift, Judges average maximum heights achieved in each of the boosted or lifted actions using the Pair Acrobatics Height Chart.
  - For all other Pair Acrobatics, the height is determined at the maximum height achieved by the Featured Swimmer as per the Pair Acrobatics Height Chart Diagram below.
- Overall Impression of Pair Acrobatic Movement is based on the main control factors of the Featured Swimmer (height, clarity, angles, extension). Judges must also evaluate the design, stability, and sustainability of the entire Acrobatic Movement, including the Featured Swimmer and Base Swimmers and the way they interact. Judges are looking for a clear water entry, and must pay attention to unintentional falls, push problems and other execution issues.

**14.3.4.9 PAIR ACROBATICS HEIGHT CHART DIAGRAM**



**14.3.5 Expanded Marking Scale for Acrobatics Execution**

CATEGORY	MARK	ACROBATICS EXECUTION		
		HEIGHT (minimum)	OVERALL IMPRESSION	FALL/FAIL
<b>Perfect</b>	<b>10</b>	Maximum over 9.5 in scale	Very strong and powerful. Effortless. Clean. Perfect control in all phases (beginning to entry). Ease of performance. Featured Swimmer performs clearly defined actions. Precise, accurate positions, directions, distance and movements. Full extension, where required. Construction is in full control, solid and stable throughout. No inaccuracies. Flawless.	<b>NO FALL</b>
<b>Near Perfect</b>	<b>9.5 – 9.75</b>	Near Maximum	Featured Swimmer performs clearly defined actions. Precise, accurate positions, directions, distance and movements. Full extension, where required. Clean water entry with minimum splashing Construction is in full control, solid and stable throughout. A single small inaccuracy from perfection.	<b>NO FALL</b>
<b>Excellent</b>	<b>9.0 – 9.25</b>	9.0-	Featured Swimmer may have a minor lapse in clearly defined actions. Only a minor problem may occur in one of these areas: precision, accuracy of positions, directions, extension, distance, and movements. Clean water entry with minimum splashing Construction may have small inaccuracies in full control, solidity, and stability. Small inaccuracy (1 or 2) from perfection in either the Construction or Featured Swimmer.	<b>NO FALL</b>
<b>Very Good</b>	<b>8.0 – 8.75</b>	8.0	Mostly strong and powerful. Very high, stable, and convincing. Featured Swimmer performs clean and clear. A small error may be detected but none are significant. Clean water entry with some splashing. Construction may lose stability but for a minimum duration and only affects one phase. Some noticeable set-up and recovery time. A couple (2) of small inaccuracies.	<b>NO FALL</b>
<b>Good</b>	<b>7.0 – 7.75</b>	7.0	A good display of strength and power (but not Perfect or extreme). Featured Swimmer may have obvious inaccuracies in extension, control, direction, distance, or water entry. Construction may lose obvious stability/control during one (1) phase. Noticeable setup time and recovery time. Inaccuracies may include multiple small (2+) or two (2) obvious or one (1) major.	<b>NO FALL</b>
<b>Competent</b>	<b>6.0 – 6.75</b>	6.0-	Lack of strength and power. Featured Swimmer may inaccurately achieve positions. The water entry is not clean. Construction may show obvious lack of stability during two (2) phases. Obvious/long set-up and recovery time. Inaccuracies may include multiple (2+) small or two (2) obvious or two (2) majors.	<b>FALL AFTER MAIN PHASE/ DURING END PHASE</b> Depends on Execution category of Acrobatics prior to the Fall.
<b>Satisfactory*</b>	<b>5.0 – 5.75</b>	5.0	Lack strength and power. Mediocre overall effect. Featured Swimmer has obvious and or major inaccuracies. May appear as though they are about to fall. Excessive water upon entry. Obvious lack of stability in the Construction. Instability may affect all phases. Very long set-up and/or recovery time possible.	<b>FALL AFTER MAIN PHASE/ DURING END PHASE</b> Depends on Execution category of Acrobatics prior to the Fall.
<b>Deficient *</b>	<b>4.0 – 4.75</b>	4.0	Deficient strength and power. Major problems. May be limited by skill level. Featured Swimmer displays large inaccuracies in many areas: clarity, directions, extension, distance. Poor water entry. Construction is low and unstable throughout. Very long and obvious set-up and/or recovery time.	<b>IN MAIN PHASE</b>
<b>Weak *</b>	<b>3.0 – 3.75</b>	Under 4	Very low, unstable, and unclear. Looks failed. No control. Limited by skill level. Struggling in all aspects. Hardly recognizable except at surface.	<b>FALL IN BEGINNING PHASE</b> Main Phase attempted
<b>Very Weak</b>	<b>2.0</b>		The Beginning Phase is hardly identifiable and then deconstructs. At surface level only.	<b>PARTIAL FAIL</b> Fall at the start of the Beginning Phase is surfacing/Main Phase not attempted.
<b>Hardly Recognizable</b>	<b>1.0</b>		No Construction. No identifiable criteria for judging.	<b>COMPLETE FAIL</b> Acrobatics did not happen.

The descriptions of categories Satisfactory (five (5)) and below pertain to Acrobatics that exhibit significant inaccuracies throughout and/or a low height. Once a Judge classifies the Acrobatics as Deficient or lower due to a Fall or Fail, Judges are not required to apply cumulative deductions.

After determining the Acrobatics height, Judges should assess the Overall Impression of the Acrobatic Movement to determine the appropriate category according to the Acrobatic Execution Marking Scale. If the Acrobatic Movement does not align with the Overall Impression category on the Marking Scale Chart due to additional inaccuracies noted by the Element Judge, the Judge should refer to the inaccuracy table to adjust the score as needed. It is important that deductions are not overly cumulative; for instance, Judges should avoid simply adding up multiple small deductions. Instead, an Acrobatic Movement with several small errors may be better classified as having an obvious deduction.

Accumulating Inaccuracies/Inaccuracy Count is the sum of inaccuracies and their value (depending on type/size).

<b>Inaccuracy type</b>	<b>Inaccuracy Count</b>	<b>Deduction Total</b>
Small	1 - 2	0.25
Small	3+	0.5
Obvious	1 - 2	0.5
Obvious	3+	1.0
Major (no Fall or Fail)	1+	1.0

**14.3.6 Inaccuracy Identification Table for Acrobatics**

PHASE	SWIMMER(S)	INNACURACY TYPE	INNACURACY DESCRIPTION	EXAMPLE
BEGINNING/MAIN PHASE	CONSTRUCTION (BASE/SUPPORT SWIMMERS)	<b>Push problem</b>	Difficulty with supporting the Featured Swimmer.	A: Support Swimmer is unable to push-up the Featured Swimmer with their feet and their legs remain bent and/or shaking. Appears very unstable. B: Support is shaking with visible difficulty pushing the Featured Swimmer P: In a "Ballet leg" Construction the Support Swimmer is unable to extend the vertical leg on which they attempt to push up the Featured Swimmer B: Support Swimmer is unable to lift-up the Featured Swimmer above the head and their arms remain bent and/or shaking. Appears very unstable and almost falls. C: Acrobatic Movement from "Snake-stack type" that barely lifts out of the water and is done on the surface. PA (Pair Acrobatics) Base Swimmer does not extend arms, appearing unstable.
		<b>Design</b>	Visibly poor design.	A: Throw from surface is not synchronized when pushing the Featured Swimmer in the air. B: Poor timing in two (2) Stacks or a Split Position Lift when one (1) leg is lifted before the other leg. C: Poor timing between two (2) Formations. P: Clear arch required in the Construction, but the arch is not visible. PA: Base Swimmer pushes before Featured Swimmer causing poor timing.
		<b>Stability</b>	Unplanned assistance to Featured Swimmer	P, B: One (1) (or more) Base Swimmer decides to give additional support to a Featured Swimmer to prevent a fall.
		<b>Angles</b>	Support Swimmer(s) deviates from an ideal position.	S - 5° - 15° deviation of the Support Swimmer from an ideal position. O - 16° - 44° deviation of the Support Swimmer from an ideal position. M - 45° and more deviation of the Support Swimmer from an ideal position.
		<b>Extension</b>	Support Swimmer displays a lack of extension during the movement.	S - Not fully extended for a small/tiny part of the movement. (knees, feet, elbows, hips) O - Not fully extended for most of the movement. M - Obvious lack of extension for majority of movement.
	FEATURED SWIMMER	<b>Angles</b>	Featured Swimmer deviates from an ideal position.	S - 5° - 15° deviation of the Featured Swimmer from an ideal position. O - 16° - 45° deviation of the Featured Swimmer from an ideal position. 46° and more deviation of the Featured Swimmer = FALL
		<b>Stability/Control</b>	Featured Swimmer displays a lack of control causing unintentional actions or extra movements.	A: Hands splashing before Stack or uncontrolled kicking of legs at surface while submerging. B: Featured Swimmer stands up slowly and/or hips go before head. May achieve position but passes through first position. B: Slip of hand or leg during balancing but Featured Swimmer does not fall. C: Featured Swimmer jumps from one (1) Formation onto the other and lands on one (1) foot. The arm of the Support Swimmer moves sideways. That means the Featured Swimmer does not stay aligned on vertical axis with Support Swimmer and Featured Swimmer enters the water beside Support Swimmer. C: Onto Support, Featured Swimmer jumps but is unable to reach proper vertical line and their torso is within 45° cone P: Featured Swimmer performs position standing on one (1) leg and this leg that is connected to support is bent and/or shaking. The same goes for handstand where arms of the Featured Swimmer are shaking or unintentionally bending. PA: Featured swimmer kicks at the surface to reposition themselves on the Base Swimmer.
		<b>Extension</b>	Featured Swimmer displays a lack of extension during the movement.	S - Not fully extended for a small/tiny part of the movement. (knees, feet, elbows, hips) O - Not fully extended for most of the movement. M - Obvious lack of extension for majority of movement.

		<b>Direction/ Distance</b>	An incorrect "direction" line of the Featured Swimmer during the Jump/Throw. This influences the general impression of the Acrobatic Movement and can be dangerous for other athletes.	<p>A: The Jump or Throw does not follow the direct intended line from the Construction.</p> <p>A: The Jump or Throw should not be too far from the Construction (unless choreographed).</p> <p>A: The Jump or Throw should not be too close to the Construction.</p> <p>B: Two (2) Support Swimmers stay too far from each-other that causes Featured Swimmer not to rise-up where they should but stay flat and horizontal (or the same problem but the Featured Swimmer is the one who pushes two (2) Support Swimmers to side and not "pressing on them" and rising</p> <p>C: "Onto support/Throw on a platform" Featured Swimmer jumps but support is too far, Featured Swimmer does not jump on the designated part of the body of the 2<sup>nd</sup> Formation (trying to save the Acrobatic Movement) and is very unstable.</p> <p>C: Fly above second Formation, Featured Swimmers collide or nearly collide.</p> <p>C: Fly above Split (or other position), Featured Swimmer does not pass above, but rather passes on the side of the second Formation.</p> <p>P: Featured Swimmer jumps off Platform but lands too close to the Construction.</p> <p>PA: Featured Swimmer jumps and unintentionally lands too close to the Base Swimmer.</p>
		<b>END PHASE/WATER ENTRY</b>	Water entry of the Featured Swimmer is unintentional and may have excess water.	<p>A, C: Featured Swimmer's jump is inaccurate and causes an unintended splash.</p> <p>B, P: Entry into the water is not fully controlled.</p> <p>A, C: When the water entry is excessively splashy and unclear.</p> <p>A, C: Featured Swimmer performs a somersault/pike rotation, but the swimmer does not complete full rotations and "smacks" the water surface.</p> <p>PA: Water entry seems uncontrolled and splashy</p>
<b>FALL/FAIL</b>				
Falls can occur at any phase of the Acrobatics (including Pair Acrobatics). If a Fall occurs, Element Judges award no more than 6.75 points for the Acrobatics, depending on the phase in which the Fall occurs according to the Expanded Marking Scale for Acrobatics Execution. Element Judges need to distinguish between the Fall and lack of stability not resulting in a Fall.				
<b>PHASE</b>	<b>FALL/ FAIL</b>	<b>EXAMPLES</b>		
<b>Beginning Phase</b>	<b>Fail</b>	<p>A: During take-off the Featured Swimmer attempts to jump but slips and does not achieve Main Phase movements/positions.</p> <p>B: The Featured Swimmer falls from the Support Swimmer before reaching the Main Phase position/height.</p> <p>C: If an Acro C 'onto support' is attempted but the Featured Swimmer does not connect to the Support Swimmer in the Main Phase.</p> <p>P: The Featured Swimmer falls from the Platform as it rises to the surface.</p> <p>PA: The Featured Swimmer slips from Base Swimmer's shoulders or hands after the Lift is initiated.</p>		
<b>Main Phase</b>	<b>Fail</b>	<p>A: Featured Swimmer jumps but slips and does not achieve maximum height in the Main Phase</p> <p>C: The Featured Swimmer Jumps from a simple Throw and attempts to do a cartwheel through support on the surface, but the push was not enough resulting in a Fall.</p> <p>C: In Onto Support, Featured Swimmer jumps but is unable to reach proper vertical line and their torso is outside 45° cone.</p> <p>C: During "Run on the back" the Featured Swimmer slips and falls.</p> <p>B, P: The Featured Swimmer falls from or falls with the Support Swimmer to a side during rotation while performing "positioning" or/and achieving maximum height (not take-of or uprising phase of the Acrobatics).</p> <p>C: In Fly above 2<sup>nd</sup> Formation the Featured Swimmer jumps but the parabola/height was not achieved correctly resulting in the Featured Swimmer falling on the construction.</p> <p>PA: The Featured Swimmer slips from the Base Swimmer's feet as maximum height of the movement is achieved.</p> <p>PA: The Featured Swimmer's position is greater than 45° off intended line.</p>		
<b>End Phase</b>	<b>Fail</b>	<p>C: During "Jump on the stack" the Featured Swimmer did what was declared but could not hold the balance and falls.</p> <p>A: During a return of the Featured Swimmer to the Construction the legs of the Featured Swimmer slip through or off the Construction.</p> <p>A: The Featured Swimmer returns on the Support Swimmer's hands, but the Support Swimmer does not hold well, and the Featured Swimmer slips in the water.</p> <p>B, P (without dismount): After showing Main Phase movements the Feature Swimmer slips and fall into the water.</p> <p>A: At the end of the Acrobatic Movement the Featured Swimmer "opens" from tuck position to a straight position and smacks "flat" the water surface.</p> <p>C: In the Fly above 2<sup>nd</sup> Formation, the 2<sup>nd</sup> Formation falls on a side while the Featured Swimmer (flyer) performs movements above.</p> <p>PA: The Featured Swimmer is unable to control the Acrobatics from maximum height and falls into the water.</p>		
<b>Any Phase</b>	<b>Fail</b>	<p>P: In "Float from two (2) parallel supports" or the "Rhombus" Float- one (1) of the supports disconnects and swims away.</p> <p>P: In a "bent knee" Construction, knees are not stable causing the Featured Swimmer to fall.</p> <p>B: Legs of the Support Swimmer from the vertical or a "V" position open and the Featured Swimmer falls.</p> <p>B: Both the Support Swimmer and the Featured Swimmer fall, or the Support Swimmer falls while the Featured Swimmer stands inaccurately.</p>		

#### **14.4 TECHNICAL REQUIRED ELEMENTS (TRE)**

When judging TREs Judges must follow judging guidelines as for Figures.

Judges need to know the TRE well but do not have to consider the rules regarding allowance for *Spins* or *Twists*, omitting part or performing an incorrect action that would result in a zero (O) when scoring a Figure. Element Judges must focus on the accuracy of design in positions, transitions, and speed requirements, along with control factors, and deliver a score for each TRE. Difficulty Technical Controllers (DTCs) will identify if any part of the TRE is omitted or does not conform with the requirements and assign a zero (O) as the declared difficulty for the Element.

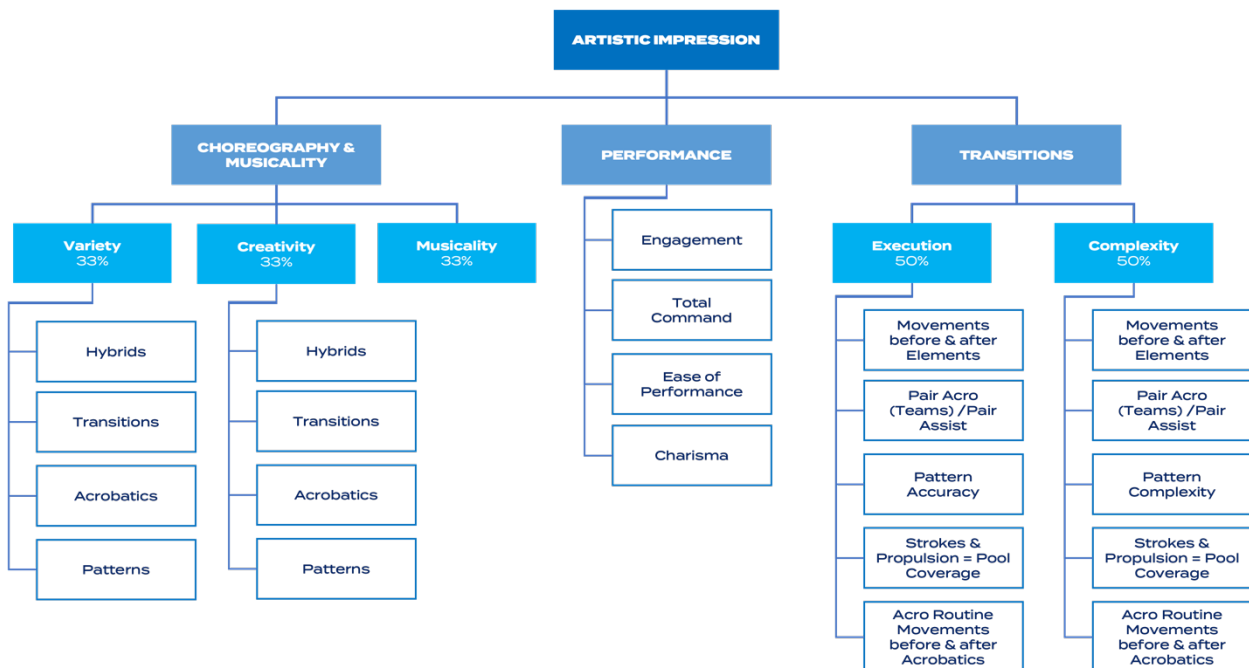
Judges use the same deduction guidelines adapted to the scoring in routine: small 0.25, obvious 0.50 and major 1 point, for deviation from the TRE description.

## 15. JUDGING ARTISTIC IMPRESSION

Artistic Impression is an effect, image or feeling retained as a result of the demonstration of skill by the athlete(s). The Artistic Impression score covers three (3) areas: **Choreography and Musicality, Performance** and **Transitions**. Each area is scored separately from 1 to 10 points with 0.25 increments.

The aim of the Artistic Impression score is to give Coaches and athletes the opportunity to exploit athlete's artistic qualities. The scores given by this panel should not be influenced by the other areas that determine the total score: Difficulty, Synchronization and Elements execution. It is very important that Judges realize that a routine with low (declared) difficulty can achieve a perfect score in the Artistic Impression area. The strategy of the Coach and the athlete is aimed at maximizing the total score, so the Artistic Impression Judges should make sure to only reward the Artistic Impression area.

Due to the subjective nature of many parts in Artistic Impression, wide latitude must be allowed. What may be considered artistic to one may seem common to another. An appreciation of a variety of cultures, styles, music types and interpretations should be cultivated. Personal feelings, i.e., whether one likes the routine or not, should not sway the Judges' perception. Evaluations and scores awarded should be based on how the routine fits the judging criteria.



## 15.1 CHOREOGRAPHY AND MUSICALITY

### 15.1.1 Approaches to choreography

Choreography (from Greek *choreo*: circle, dance, *graphy*: writing) is the art of composing dances. The design of movements and structures inside a routine (dance) so that Elements (TRE, Hybrids, Acrobatics), patterns and Transitions are combined, and an aesthetic effect is produced. In Artistic Swimming routines are choreographed to music.

Choreography is the creative skill of composing a routine that combines artistic and technical components. It involves the design and weaving together a variety, creativity, and innovation of all movements: Elements and Transitions.

Choreography is defined as the art of assembling movements so that they have:

- Meaning (an idea that is expressed physically): the routine can tell a story, create an abstract experience, or give a physical form to music. There should be purpose to the combination of movements.
- Form/structure: primary organising principle for expressing and unifying the meaning/intention. Music plays a central role determining the structure of a piece.
- Style: matching movements of a particular dance models with music styles (classic, popular, urban, hip-hop...etc.) or the creation of a personal own style.

The pillars of choreography are:

- Weight and size (movements can be heavy or light, big or small)
- Time (movements can be sudden or sustained, cadenced or in unison)
- Space (pathways or lines of travel, direction-facing during movements)
- Flow (movements bound and controlled or free and unrestrained)

The routine is not just a combination of unrelated actions. It should resemble a novel rather than a collection of short stories.

It is extremely important for the Artistic Impression Judge to keep an open mind and the ability to appreciate a variety of styles, even though they may prefer one style over another. Judges should always be prepared to judge something they have not seen before and evaluate it according to the appropriate judging criteria.

Note that when an athlete does not complete their choreography by the time the music accompaniment ends, Artistic Impression Judges must consider and factor in the length of time that movements continue when the music accompaniment ends into their Choreography and Musicality score.

Beyond the aesthetic experience, when evaluating the Choreography, the Judge *must* consider the entire routine for variety and creativity. This assessment includes the Hybrids, Acrobatics, Transitions, and patterns.

Note: previously, bonuses were awarded through the Coach Card for Placement, Traveling, and Synchronization of Hybrids. Judges should continue to recognize and reward routines that effectively showcase these components through a well-balance routine in the Choreography portion of the Artistic Impression score.

### 15.1.2 Variety - diversity, assortment

The athlete(s) should demonstrate a variety of body positions, body movements, strokes, arm movements and propulsion techniques to demonstrate proficiency in the various Artistic Swimming skills. When demonstrating these skills, it is desirable to use a variety of levels of space. The athlete(s) should show a balance of strokes, body positions, and propulsion techniques appropriate to the music. It is not necessary to include every skill, and some repetition may enhance the performance.

#### 1. Hybrids composition

There are uncountable variations possible in Hybrids:

- Body positions: Vertical Position, pike, tuck, Split Position, bent knee, etc.
- Components from the different Families in different combinations
- Multi-dimensional movements including simple and complex angles
- Varied beginnings and endings
- Ascending, descending, continuous, combined, opening, and closing Spins, Twirls, and sustained rotations, all in a multitude of body positions and combinations
- Travelling or stationary movements
- Connected movements, movements in unison or in cadence

#### 2. Transitions

A variety of transitional actions should be employed when moving from Element to Element (Hybrids, TRE, or Acrobatics). These actions include:

**Strokes and propulsion techniques.** Examples of variety in these techniques include the following:

- Bent, straight, angled, or curved arms
- Single or double arms
- Spread, flat, angled, cupped, straight, closed, or curved hand and finger positions
- Tilt, turn, lift, or stay erect head and body angles
- Height or body position changes can be made within a stroking sequence
- Front to back to side
- Horizontal to vertical and vice versa
- Boosts
- Flutter, eggbeater, scissors, whip, dolphin kicks
- Torpedo (with or without leg or arm movements added, rolled, etc.)

**Ballet leg(s).** All possible combination: single, double, flamingo, from side, straight, rolled, etc.

**Surface flexibility actions**

- Surface Splits in any variant
- Prone spine flexibility actions (ex: ring feet-head)

**Pair assisted actions**

- Actions performed by two (2) athletes where the bottom (base) athlete may remain under the water surface or on it, but the Featured Swimmer always remains on the surface (not lifted). Also “boost-type” assist movements are considered as pair assist actions.

Please remember that Transitions encompass all movements occurring before and after the Elements (TRE, Hybrids, Acrobatics), as well as all movements before and after the Acrobatics in an Acrobatic Routine.

**3. Acrobatics**

- Different groups (A, B, P and C)
- Variety in positions, directions, rotation, planes
- Pair Acrobatics

**4. Patterns and pattern changes**

- Patterns and pattern changes can also vary
- Spread patterns and close formations
- Curved lines and circles
- Straight lines and diagonals
- Moving or stationary patterns
- Symmetric and asymmetric patterns
- Box, diamond, triangle, V, X, cross
- Groups in a Team can be varied:
  - All 8 athletes
  - 4-4 athletes, 2-2-2-2 athletes, 3-2-3 athletes, 1-7 athletes, 2-6 athletes, etc.

### 15.1.3 Creativity - the act of being original or imaginative

Creativity should be considered in the broad sense of making something out-of-the-ordinary, something unexpected or surprising. It may entail combining or changing familiar material to offer something unique, or it may be the way in which music is used to make something happen, to cause an element of surprise, or to replace the obvious stereotype with the unexpected. The meaning of *creative* should not be restricted to new or original, but instead should be understood as the making of a lasting impression, something truly unique, a 'memorable moment'.

In Duets and Teams, connections between athletes may add to the creativity of the choreography.

The routine may also demonstrate a creative use of the music. This refers to using the music in an appropriate manner but in other than the expected stereotype for the music used.

Look for creativity in all actions: Hybrids, Transitions, Acrobatics and Patterns. A superior routine will use a wide variety of creative movements for the entire performance.

- **Uniqueness**

Look for unique, unusual, innovative, out-of-the-ordinary, surprising, or unexpected actions.

- **Paired and Team actions**

These may include joined or intertwined movements in pairs or groups, floats and connected actions, lifts, Throws (such as somersaults in the air) and platforms with statues.

- **Highlights and memorable moments**

In addition to the above, memorable moments may come from:

- a combination of actions
- rapidly changing combinations of float sequences
- combinations of figure and/or stroke sequences
- peel-off or add-on cadence actions
- exciting figure actions such as Rocket Splits, Thrusts, Thrust Spins or open and closed multiple spins of varying tempos

### 15.1.4 Patterns

Pool pattern is described as the area through which the athlete moves or the pathway the athlete takes through the water. Constant travel throughout the routine is desired. Patterns and their formations should be innovative and add to the uniqueness of the routine. How the athlete creatively moves throughout the pool area and the pattern of movement they create should be major considerations considered.

A well-choreographed routine will be constantly moving and will cover the whole pool. In a routine with good pool coverage, athletes will avoid spending extended periods of time in a small area of the pool.

**Constant flowing action**

Routines travel the length, on angles, to corners and sides of the pool while moving in and out of patterns. The flow should continue without abrupt stops, reverse actions, or retracing paths unless they are for choreographic effect. Time spent in any one spot should be minimal.

**Effective use of space**

Although the space should be effectively used for movement to cover all areas of the pool, consideration should also be given to the placement of highlights and special actions. These special actions should be placed where they can be effectively seen and appreciated.

**15.1.5 Musicality - Use and Interpretation of music**

Musicality is defined as "musical quality or character"; therefore, all music and its interpretation have musicality. We understand musicality in Artistic Swimming as the ability of athletes to express what the music says and how it makes them feel based on their personality. Athletes should be expressing the mood of the music, while making use of the music's structure.

The use of music refers to how the athlete(s) use the structure of the music. The use of music should be judged with an open mind, allowing for a wide latitude of individual interpretation. Maybe a spoken word piece is used or there are deliberate silences in the routine. Judges should be prepared to reward the use of all kinds of sound or the absence of it.

Music has a far greater influence because music is the basis for all the other categories. Choreography is dependent upon it; performance relates to the feeling the athlete has for the music. Using music effectively should be thought of as the blending of movements and music into a oneness of expression.

In the Solo event, when use and interpretation of the music are done to perfection, it will appear as if the soloist and their music are one. It is as though the music was written for them.

**Interpretation of character, mood, feeling**

Music Interpretation in Artistic Swimming means the translation of sounds, rhythms, dynamics, melodies, moods, accents, and highlights in the music to suitable expression of movement in water. The nature of the music, from full symphonic orchestration to a single violin concerto, from symphonic choral works to pop ballads, determines the type of action that the choreographer chooses to use to express its mood, and the emotional responses needed for its portrayal.

Music may range from strong, forceful, staccato, and loud to soft, subdued, delicate and flowing. Strong, dynamic music calls for powerful, grandiose actions and movements. Soft, flowing music calls for a more lyrical interpretation with rounder, more fluid and delicate actions. Fast, quick, complex movements fit music with a fast tempo, whereas slow, graceful movements must be created for slower passages. The mood of the music may induce tension or excitement, joy, or tranquillity in the listener. Some music calls for continuous flowing action; other music has stops and starts demanding intermittent or staccato action. The nature and demands of the music should all be found in the athlete's portrayal of it. An exceptional performance will give the effect of the athlete being the music, exploring all qualities and adding their own special interpretation.

- **Character, quality**

Consider the sound: full symphonic orchestration or single instrument; pop vocal or military band; chamber quartet to rock band; strident, overriding beats or soft, flowing melody. Then consider whether the character of the music has been portrayed by the movements in the water.

- **Mood, meaning of the music**

Consider the mood or meaning of the music, strong, romantic, joyous, sorrowful, patriotic, etc. Consider both the obvious and subtle qualities of the music and whether they have been interpreted and provide meaning.

- **Feeling, fervour, and passion**

Consider the emotional impact of the music and how it has been interpreted. The athlete must be able to bring out the emotion heard by the viewers through the interpretation given.

### **Use of the music's dynamics**

The term 'use' means 'availing oneself of something as a means to an end'. The music's rhythms, dynamics and accent points set the tempo and power for the actions. Literally, use of the music is how the athlete uses the beats and measures, the 'highs and lows', varying melodic themes, different instrumental sounds, and the dynamic changes (highlights and accent points).

Highlights or accent points in music call for something special such as boosts, platforms, lifts, Throws, Airborne Split, multiple spins, etc. A superior routine will match the highlights to the special accents in the music. These are the memorable moments that remain with the viewers.

- **Tempo changes**

Actions must match the tempo - fast, moderate, slow, or stopped—and change when the music does.

- **Power and delicacy**

Movements match the strength and delicacy heard. Strong, angular, and forceful actions are used for dynamic music. Flowing, curving, soft actions are best for lyrical, melodious parts. The highs and lows in the music are matched by actions, up high or low in the water.

- **Accents and highlights**

Memorable moments are matched to the accents and highlights in the music—the crescendos and decrescendos, big cymbal clangs, drum rolls, etc.

The athlete can portray a special performance by using the music in a very different way as the 'standard' description above, giving additional effects that are only brought out in this specific performance.

**Synchronization with music**

The Artistic Impression Judges must consider whether athlete's actions are coordinated with the rhythm, melody, accents, or highlights and whether there is synchronization with the special effects in the music that may be used for spins, rockets, boosts, stacks, lifts, and Throws. Changes of the pace of movements should occur in conjunction with the tempo changes in the music.

Artistic Impression Judges should take into consideration major deviations from the tempo or feeling of the music, or obvious failure to match actions with a musical accent or highlight.

Please note that this should not be confused with athletes not being in unison. The synchronization with music can be perceived as being more prominent in Solo routines and in the execution of Acrobatic Movements.

## 15.2 PERFORMANCE

Performance is the way the athlete or athletes present the routine to the viewers, as well as how they “dominate” the space.

Performance involves the use of the face and the whole body. The athletes must demonstrate that they are in total command throughout. The impression is one of a richness of movement, with the athlete ‘owning the water’. Total command requires a completeness of performance that demonstrates confidence, poise, and effortlessness; a high-energy level, both physical and emotional; and consistency of performance with the maintenance of an illusion of ease throughout. There must be responsiveness to the emotions expressed by the music and appropriate to the choreography, along with the ability to communicate with sincerity and enjoyment to viewers so that they are drawn into and feel as if they are a part of the performance.

Routines that receive top scores in this category show dynamism and strength yet are also fluid, graceful and captivating. They have an allure, an appeal to the senses, a magnetism; in short, they have charisma.

- **Engagement/Completeness of performance**

- **Use of whole body, body language**

- Superior athletes will demonstrate excellent posture and be able to display and make use of body language in head and torso positions, in leg, arm and hand movements and in facial expressions, to carry a message to the viewers.

- **Focus of body and face**

- Look for eye contact and use of the head. The focus can be erect and upright, with straight or squared shoulders, or it may be soft, curving, turning with tilting shoulders and accompanied by appropriate facial expressions to carry a message to the viewers.

- **Use of varied moods**

- The athlete should be able to demonstrate a desired mood (love, power, joy, sorrow, anger, pain, etc.) to allow the audience to also feel the emotions heard in the music.

- **Aura of total command, confidence**

- **Convincing presentation**

- The entire performance should be purposeful, riveting, and demanding attention, with confidence and command maintained throughout. Athletes(s) show complete personal involvement in the routine.

- Consider in the scoring the initial appearance (self-introduction): the walk-on and deck movements and positions should be assured, with sharp, clear, and commanding positioning. The ending position should also be sharp, clear, and commanding.

- Note that while the swimsuit is not of a principal importance, if a very special creative or innovative design to match the theme or music is shown, Judges may consider rewarding it with a bonus of maximum of 0.25 points.

- **Ease of Performance/Effortlessness**

An illusion of ease should be maintained throughout the performance. The breathing should be quiet and not explosive or wheezing. All movements should appear effortless and powerful without splash or struggle. The return to the surface and 'break-through' should be smooth and easy, without sputtering, blowing bubbles or fountains of water. The athlete should not look frantic or panicky and should remain poised and confident throughout.

**Consistency of performance**

Top athletes will not look rushed or exhausted but will demonstrate a consistency in their level of performance from start to finish. The routine will flow seamlessly, with continual movement throughout, so that the viewer is led from one action to the next, never able to look away even momentarily because there are no stops or resting points where movement lags.

- **Charisma and communication**

**Ability to communicate with viewers**

The personal presence of the athlete(s) can be captivating, enchanting, intriguing, fascinating, etc. The routine seems too short when it is done so well.

**Facial expressions**

If the mood of the music changes, so may the facial expressions. A 'pasted-on' smile is seldom appropriate, especially if the feeling of the music is serious, strong, angry, or sad and sorrowful. Throughout the routine, the athlete or athletes need to portray confidence and at ease in all their movements.

**Sincerity**

To be convincing, athletes should be able to establish eye contact with the Judges and audience.

**Showmanship**

The terms magnetism, charm, appeal, and charisma signify how the athlete projects to the audience. Athletes must 'sell' their performance every time it is executed, always appearing new and fresh. Each performance should bring obvious enjoyment eliciting spontaneous applause from the viewers. You could watch it again and again.

### 15.3 TRANSITIONS

Routines are not just a random assortment or a loose connection of isolated movements; one of the key aspects of Artistic Impression is how the Elements are linked together. This connection is known as a Transition.

A Transition is a movement or series of movements bound together by a physical impulse or line of energy that result in the recognition of logical connection that prevents Elements from appearing arbitrary and isolated.

Transitions are typically defined as all actions that are not Elements (TRE, Hybrids and Acrobatics). While Hybrids are defined as a combination of five (5) or more movements performed with lower limbs with intentional apnea, Transitions afford all expressive possibilities with upper body as well as short Hybrid-like movements of four (4) or less movements with or without intentional apnea or horizontal movements along the surface with lower limb actions that have consequential apnea (rolling over, kicking, etc.). Note that Sustained Surface Connections with travel ("SuCon") required for Mixed Duet Routines are considered under Transitions and Choreography and Musicality score.

- In the Transition score, Execution and Complexity of Transitions should be considered equally. The variety and creativity of the routine's transitions is considered with the Choreography and Musicality score. The ability of the athlete to perform a larger variation of complex transitional movements, showing constant movement of many different body parts in an excellent manner will increase the Transitions score. For the execution of Transitions, please refer to the height charts for Eggbeater and Ballet Legs. Judges will also consider movements before and after a TRE and all Hybrids in the Acrobatic Routine as part of the Transition score. Please refer to height charts and Hybrid Execution Marking Scale.

Judges should consider the Transition for **Execution** through the following aspects:

- Transitions should be smooth and seemingly effortless unless clearly intended otherwise in the choreography.
- Athletes should maintain control, extension, stability, clarity, easy of performance and height during Transitions.
- Fluidity must be seen through all Transitions.
- The ability to travel and cover all pool areas.
- Accuracy of the pattern formations during the Transitions.

Judges should consider the Transition for **Complexity**, "richness" or "intricacy" through the following aspects:

- Complicated actions that contain many parts.
- The amount of body movement Involved. Exploring the complete range of possible body movements (upper body and horizontal movements).
- Multiple changes in body positions, angles, directions, and water levels.
- Very rapid, multiple quick movements to change arm, hand, leg, or foot positions.

- A complex combination of changing angles of the arms.
- Strokes that require an extreme range of flexibility, such as those with the extended arm behind the shoulder line.
- Complexity and large variation of the pattern changes during the transitions including the close distance between the athletes.

The most effective Transitions are hardly perceived by the viewer and are accomplished so smoothly and naturally that they are finished before one is aware what has happened. Whether from stroke to Element, Element to stroke, all Transitions should flow from start to finish smoothly, logically, and effortlessly. They should be efficient and purposeful. There should also be evidence of a high energy level with no loss of power, speed, or height throughout the routine.

### **Impact of the major error on Artistic Impression**

The Artistic Impression score will be impacted when a major error occurs during the routine. Considering this may be a small portion of the total routine it is reasonable to consider a small deduction (0.25). If multiple errors occur throughout the routine these deductions can be accumulated resulting in a larger impact on the scores with maximum deduction of one (1.0) point.

When a failure to do the intended action happens (major error) the Artistic Impression Judges will consider the following:

- If the error occurs during a Transition a small deduction to the execution portion of the Transition score should be applied.
- If the error affects the total command a small deduction to the Performance score is applied.
- If the overall choreography is impacted causing confusion in the understanding of the routine a small deduction may be applied to the Choreography score.

**15.3.1 Marking scale for Artistic Impression panel**

CHOREOGRAPHY AND MUSICALITY		9 - 10 Excellent/Perfect Bonus	8-8.75 Very Good Bonus	7-7.75 Good Standard	6 - 6.75 Competent Deductions	5 - 5.75 Satisfactory Deductions	4 - 4.75 Deficient Deductions	3.0* Weak Deductions	
<b>General Impression – Aesthetic Experience</b>		Routine is captivating, fascinating, and enchanting throughout.	Routine generates a positive emotional effect.	An enjoyable routine that may not be engaging throughout.	Predictable, and ordinary, which may cause a part of the routine to lose appeal.	Captivation is lost during long portions of the routine.	Aesthetically very basic and simple routine resulting in a complete lack of captivation.	Minimal or elementary. Routine is limited by athlete's very limited skill set.	
<b>CHOREOGRAPHY</b>	<b>Variety &amp; Diversity</b>	<b>General</b>	The routine has a particular recognizable style created by a deep harmony among the varied and assorted movements.	Routine is a cohesive collection of movements that flow naturally from one into another.	The routine has a balanced proportion between Elements and Transitions.	The routine has some balance between Elements and Transitions.	The routine is monotonous with limited variety.	The routine has very simple content and contains a very small number of different actions in both Elements and Transitions.	The routine contains only basic/beginner movements and propulsion techniques.
			The choreography shows extensive variety that is blended harmoniously, and repetition of movements is purposeful and enhances the effect of the routine.	The choreography shows variety that is blended harmoniously, and repetition of movements enhances the effect of the routine.	Routine contains a variety of body positions and movements in Elements and Transitions. Repetition of movements does not result in a lack of variety.	Repetition of body positions and movements in Elements and Transitions resulting in some variety for portion(s) of the routine.	Repetition of positions and movements is becoming disturbing. Routine may still display limited moments of variety.	Routine is based on repetition with the purpose of showing the same Elements and Transitions.	Repetition is necessary due to the athlete's very limited skill set.
			Routine is rich in variety and the use of types of speed of techniques, heights, and directions in all movements.	Majority of types of variety, speed, heights, and directions are used throughout the routine.	A balanced use of variety of speed, heights and directions are used throughout most of the routine.	Some use of variety of speed, heights and directions used throughout the routine. Some repetition.	Limited variety and diversity shown of speed, height, and direction of movements used throughout the routine. Repetitive.	Lack of variety of speed, heights and directions used throughout the routine.	No appearance of variety of speed, heights and directions used throughout the routine. Beginner routine.
		<b>Hybrids</b>	All Hybrids are uniquely diverse.	Vast majority of Hybrids are diverse.	Hybrids are mostly diverse but with some similarities.	Hybrids have some diversity but are mostly similar.	Hybrids are very similar.	Hybrids are seemingly identical.	Hybrids contain only basic/beginner movements.
			Numerous variations of unique movements from all families skillfully assembled within each individual Hybrid and/or among Hybrids throughout the routine.	Variety is blended harmoniously. Many variations of movements from a variety of families are well combined within each individual Hybrid and/or among Hybrids throughout the routine.	Routine contains a variety of body positions and movements from different families. Repetition of movements (movements from one (1) Family) or Hybrids are intended for effect and do not result in a lack of variety.	Some noticeable repetition of body positions and movements in Hybrids contribute to the limited variety. This recurrence may be seen within each individual Hybrid and/or among Hybrids throughout the routine.	Repetition is substantial. Hybrids have too many repeated body positions and movements creating a lack of variety. This recurrence may be seen within each individual Hybrid and/or among Hybrids throughout the routine.	Repetition is extreme. Hybrids have minimal content and contain a very small number of different techniques, body positions and movements. This recurrence may be seen within each individual Hybrid and/or among Hybrids throughout the routine.	Variation is reduced to basic movements due to athlete's very limited skill set.
			A superior assortment of beginnings and ending of the Hybrids	A diverse assortment of beginnings and endings of the Hybrids.	Mostly varied beginnings and endings of Hybrids.	Similar beginnings and endings to Hybrids.	Similar/Same beginnings and ending to Hybrids.	Same beginnings and endings to Hybrids.	Deficiency in beginning and ending to the Hybrids is based on athlete's very limited skill set.

- \*Note that marks between 1.0 -2.75 remain available to Judges if routine warrants it

<b>CHOREOGRAPHY AND MUSICALITY</b>		<b>9 - 10 Excellent/Perfect Bonus</b>	<b>8-8.75 Very Good Bonus</b>	<b>7-7.75 Good Standard</b>	<b>6 – 6.75 Competent Deductions</b>	<b>5 – 5.75 Satisfactory Deductions</b>	<b>4 – 4.75 Deficient Deductions</b>	<b>3.0 Weak Deductions</b>	
<b>CHOREOGRAPHY (cont.)</b>	<b>Variety &amp; Diversity (cont.)</b>	<b>Transitions</b>	Rich variety: each Transition demonstrates an intricate set of movements.	Rich variety of the different kinds of Transitions.	Transitions are mostly diverse but with some similarities.	Transitions have some diversity but are mostly similar.	Transitions are very similar.	Few different Transitions, and mostly simple strokes.	No variety in Transitions.
			Routine is enhanced by the wide variety of Transitions and propulsion techniques used.	Continual use of varied propulsion techniques throughout the routine.	A balanced variety of propulsion techniques.	Propulsion techniques are limited to one (1) or two (2) styles.	Propulsion techniques are limited to one (1) style with minimal variety.	Propulsion is obligatory to move from one Element to another and/or to rest between two (2) Elements, lacking in variety.	Basic, beginner propulsion techniques.
		<b>Acrobatics</b>	All Acrobatics are uniquely diverse.	All Acrobatics are diverse.	Acrobatics are mostly diverse but with some similarities.	Acrobatics have some diversity but are mostly similar.	Acrobatics are very similar with similar actions from the Featured Swimmer.	Acrobatics contain seemingly identical actions from the Featured Swimmer.	Acrobatics contain only basic/beginner movements.
Different types are used with clearly distinct and innovative actions from the Featured Swimmer.	Different types of Acrobatics are used with clearly distinct actions from the Featured Swimmer		Different types of Acrobatics are used with some similar actions from the Featured Swimmer.	Different types of Acrobatics are used with similar actions from the Featured Swimmer.	Different types of Acrobatics are used with similar actions from the Featured Swimmer.				
		<b>Patterns</b>	Appealing, frequently changed, fluid pattern changes while presenting unique and varied patterns throughout the routine.	Constant and unique pattern changes and types of patterns continuously occurring for the vast majority of the routine.	Good variety of pattern types and pattern changes. Balanced number of pattern changes during Hybrids and Transitions.	Routine has limited pattern changes that are often predictable.	A stagnant use of pattern changes causing repetitiveness. Moving from pattern A to pattern B and back to pattern A. One (1) type of pattern used more than others.	Patterns are similar throughout the routine. Pattern changes are difficult to recognize.	Pattern variety is basic and limited due to athlete's very limited skill set.

\*Note that marks between 1.0 -2.75 remain available to Judges if routine warrants it.

<b>CHOREOGRAPHY AND MUSICALITY</b>		<b>9 - 10 Excellent/Perfect Bonus</b>	<b>8-8.75 Very Good Bonus</b>	<b>7-7.75 Good Standard</b>	<b>6 - 6.75 Competent Deductions</b>	<b>5 - 5.75 Satisfactory Deductions</b>	<b>4 - 4.75 Deficient Deductions</b>	<b>3.0 Weak Deductions</b>	
<b>CHOREOGRAPHY (cont.)</b>	<b>Creativity/Innovation</b>	<b>General</b>	The routine tells a story, athlete(s) give special meaning to the music with the movements.  The performance is perceived as a unique and memorable piece of art.	The choreography is full and interesting throughout.  The routine is perceived as different from other routines and out-of-the-ordinary.	The routine contains mainly standard movements that are combined in a way which is mostly, but not always surprising for the Judges.  Perception is that of an engaging routine with one (1) or more less interesting parts.	The routine is predictable with little or no memorable moments.  Perception is that of a somewhat ordinary routine	The routine consists of common basic actions and contains several gaps in creativity.  Perception is that of an obligatory routine. Creativity was somewhat disregarded to maximize a degree of difficulty of the Routine.	There is a lack of connection within the creativity between the different parts and movements during the majority of the routine.  The perception is that creativity was completely disregarded to maximize the degree of difficulty of the routine.	The routine lack's structure and seems to be a series of unrelated actions.  Deficiency in creativity is based on athlete's very limited skill set.
		<b>Hybrids</b>	The routine has innovative Hybrids and Judges are surprised by distinctive actions ("wow" moments).	The vast majority of the Hybrids create memorable moments through creative combinations of movements.	The routine has mostly memorable Hybrids achieved through creative combinations of movements. Some creative opportunities are missed.	The routine contains some repetitive movements in the Hybrids. Creative opportunities are missed.	The routine is based on the repetition of the same movements in the Hybrids resulting in a lack in creativity.	Clearly the routine relies heavily on the repetition of the same movements in the Hybrids, which leads to a deficiency in creativity	Athlete's very limited skill set resulting in basic repetitive movements in the Hybrids.
		<b>Transitions</b>	A seamless blend of unique Transitions. Many different angles, including both single and double arms, ballet legs, flexibility, and paired actions.	A combination of many interesting angles including arms, ballet legs, flexibility, and paired actions for the vast majority of the routine.	A combination of some interesting angles including arms, ballet legs, flexibility, and paired actions.	Intermittent use of innovative Transition types used during the routine.	Limited variety and creativity displayed in Transition types used. Predominantly using one type more often than others.	Lack of creativity in Transitions. Transitions have only slight variation creating a sense of repetition.	Same type of Transitions used throughout the routine.
		<b>Acrobatics</b>	Each Acrobatics is a display of creativity and innovation resulting in a 'wow' effect.	The vast majority of the Acrobatics are creative and achieve a memorable moment.	Most of the Acrobatics are creative and memorable.	Some parts of the Acrobatics are creative.	Minimal creativity in Acrobatics.	Lack of creativity in Acrobatics.	None/minimal creativity in Acrobatics.
		<b>Patterns/ Pool Coverage</b>	Innovative pool coverage and pattern changes throughout the routine.  All highlights and actions are well placed.	Generally creative routine flow. Effective use of space.  The majority of highlights and actions are well placed.	Standard use of the pool space.  Some highlights and actions may be poorly placed.	Limited creativity in patterns and pattern changes.  Most highlights and actions are poorly placed.	Athletes stay in one (1) pattern for an extended period.  Highlights and actions are poorly placed.	Patterns and pattern changes are few and basic.  Highlights and actions placed randomly.	Difficult to determine patterns, pattern changes and placement of highlights.  Actions placed randomly.

\*Note that marks between 1.0 -2.75 remain available to Judges if routine warrants it.

<b>CHOREOGRAPHY AND MUSICALITY</b>	<b>9 – 10 Excellent/Perfect Bonus</b>	<b>8-8.75 Very Good Bonus</b>	<b>7-7.75 Good Standard</b>	<b>6 – 6.75 Competent Deductions</b>	<b>5 – 5.75 Satisfactory Deductions</b>	<b>4 – 4.75 Deficient Deductions</b>	<b>3.0 Weak Deductions</b>
<b>MUSICALITY</b>	The music and its structure play a central role in the choreography.	The nature and demands of the music are translated into vast majority of the movements.	In general, the athlete's movements match the music.	Some actions fit the music.	Limited actions fit the music.	Music is mainly used as background to synchronize the movements.	Music is mostly ignored by the athlete(s).
	The combination of movements and music creates a oneness of expression. Music enhances the sensation of the movements. Perfectly captures character of the music.	The character of the music is portrait in the water, exploiting most opportunities the music provides.	Some opportunities provided by the music are not used in the choreography. Some character of music is captured.	Mainly use of the obvious rhythm or melody. Some attempt to project mood or theme.	The character of the music is not captured by the movements.	Simple use of rhythm results in monotonous pace of movements.	Any music could be used.
	Highlights/Acrobatrics perfectly match with the music creating a special effect.	Highlights/Acrobatrics match the music.	In Highlights/Acrobatrics few and small mismatches of the action with the music.	In Highlights/Acrobatrics there are several small or one (1) of obvious mismatches of actions with the music.	In Highlights/Acrobatrics there are several obvious mismatches of actions with the music.	In Highlights/Acrobatrics: major errors in synchronizing actions with the music.	In Highlights/Acrobatrics no relation to the music
<b>PERFORMANCE</b>	<b>9 – 10 Excellent/Perfect Bonus</b>	<b>8-8.75 Very Good Bonus</b>	<b>7-7.75 Good Standard</b>	<b>6 – 6.75 Competent Deductions</b>	<b>5 – 5.75 Satisfactory Deductions</b>	<b>4 – 4.75 Deficient Deductions</b>	<b>3.0 Weak Deductions</b>
	Total command throughout routine with use of face and whole body (90-100% of the routine). Flawless. Outstanding charisma. Routine appears effortless.	Well accomplished total command during routine with use of face and whole body (80% of the routine). Minor breaks in total command. The vast majority of the routine is performed effortlessly.	Achieved total command and use of face/body for most of the routine (70% of the routine) but may lack physical and/or emotional energy to stay connected for entire routine.	Some attempt at command (60% of the routine) but lacks physical and/or emotional energy to stay connected for entire routine.	Limited attempt at command (50% of the routine). Only able to project for ½ of the routine while the remainder of the routine is inner focused. Lacks physical and/or emotional energy causing the routine to appear insecure.	The majority of the routine is inner focused with small attempts to connect to the audience (40% of the routine). Unconfident.	Inward focused for the entire of the routine.

\*Note that marks between 1.0 -2.75 remain available to Judges if routine warrants it.

TRANSITIONS		9 – 10 Excellent/Perfect Bonus	8-8.75 Very Good Bonus	7-7.75 Good Standard	6 – 6.75 Competent Deductions	5 – 5.75 Satisfactory Deductions	4 – 4.75 Deficient Deductions	3.0 Weak Deductions
<b>TRANSITIONS</b>	<b>Overall</b>	Performs a large complexity of Transitional movements showing constant accurate actions of many different body parts performed in an excellent manner.	Performs intricate and rich movements. The vast majority is complex and performed almost flawlessly.	Well-coordinated movements but may lack fluency in a few instants; efficiency and execution level may slightly deteriorate as routine progresses. Mostly complex.	Some Transitions produce a lack of fluidity. Efficiency and execution level deteriorates as routine progresses. Some complexity.	Transitions lack fluidity, efficiency and/or include extended breathing or rest sections. Limited and basic complexity.	Transitions are poorly executed and mostly breathing/resting sections. No fluency. Increasingly simple and basic.	Transitions seem to be used to complete regulated routine time. Even the simplest movements show large execution problems.
	<b>Executions</b>	Full extension and control. Stable, effortless, high, clean.	May lose full extension or height but for only minimal amount of time.	May lose full extension or height for a few moments/short duration.	Not full extension or height at any moment, but not poor either.	Not full extension or height at any moment, even poor occasionally.	Mostly low execution level. Poor extension.	Struggling in all aspects.
		For heights refer to the Height Chart for Ballet Leg, Eggbeater and Boost. Must review Height Chart and Expanded Marking Scale for Execution for Hybrids in Acrobatic Routine and movements before/after TRE.						
	<b>Patterns &amp; Pool Coverage</b>	Patterns are sharp, precise, totally controlled, and accurate pattern changes during transitions. Only small misplacements for a very short duration. Exceptional pool coverage.	There are a few small misplacements of patterns during the Transitions, but patterns remain clear. Pool coverage is effective.	The patterns during the Transitions are clear and understandable but may have occasion athletes 'out' of placement.	Misplacements causing the patterns to be imprecise during the majority of the Transitions. Corrections are required by one (1) or two (2) athletes.	Patterns are not clear for most of the Transitions. Frequent modifications required by athletes.	Very unclear with continuous, unnecessary movements that do not correct the misplaced pattern during the Transitions.	Difficult to identify the patterns during the Transitions.
	<b>Complexity</b>	Complexity can be appreciated throughout all Transitions.	Shows complexity in vast majority of the Transitions.	Complexity for most arm movements, surface flexibility actions or ballet leg combinations.	Some complexity in arm movements, surface flexibility or ballet leg combinations.	Limited Transitions. Propulsion and sculling lack complexity. Routine has mostly basic movements.	Very simple Transitions. Propulsions and sculling lack complexity and remain at an elementary level.	Extremely simple Transitions that may be difficult to identify.
		The routine features a rich intricacy and detail of transitional movements, utilizing diverse speeds, heights, angles, and directions throughout, creating a dynamic and engaging flow. Complex and multidimensional use of multiple body parts simultaneously. Continuous movements with constant action.	The vast majority of Transitions display a range of speeds, heights, angles and directions, although some sections may lack richness. Multiple body parts are used simultaneously. Very small gaps in continual movements.	Most transitional movements incorporate different speeds, heights, angles, and directions, but the routine could further explore complexity in some areas. Two or more body parts are used simultaneously. Small gaps in continual movements.	Transitions show some intricacy, but there is a lack of changes in speed, height, angles, or direction in transitions. Some simultaneous use of different body parts. Some obvious gaps in continuity of movements.	The routine exhibits minimal detail in transitional movements, with limited exploration of speed, angles, and height. Limited simultaneous use of different body parts. Reduced movements resulting in evident rest spots.	There is a lack of use of complexity in the transitional movements. No detail and no changes in speed, angles and height. Lack of simultaneous use of different body parts. Predominantly displaying rest spots.	There is no indication of complexity in movements. Minimal use of body parts.
		Intricate surface pattern changes; patterns are continuously evolving during Transitions. Athletes in close proximity of each other.	Complex surface pattern changes during the Transitions.	Surface pattern changes with noticeable complexity.	Surface pattern changes are present but with noticeable time between them.	Transitions of Surface patterns are limited and basic.	Surface pattern changes; are few, slow and basic.	Lack of any surface pattern changes; Transitions are entirely static and unchanging. Athletes at a considerable distance from each other.

\*Note that marks between 1.0 -2.75 remain available to Judges if routine warrants it.

## 16. TECHNICAL ROUTINES

### 16.1 GENERAL REQUIREMENTS

In Olympic Games, Olympic Games Qualifier, Artistic Swimming World Cup, World Aquatics Artistic Swimming Championships and World Aquatics Junior Artistic Swimming Championships and other World Aquatics competitions as designated, required Elements are used.

1. Unless otherwise specified in the description, all required Elements must be executed according to the requirements described in the World Aquatics AS Manual for Judges, Coaches, Technical Controllers and Referees.
2. If one (1) or more competitors omit all or part of an Element or perform an incorrect action in an Element, refer to the World Aquatics Competition Regulations on the World Aquatics website at [www.worldaquatics.com](http://www.worldaquatics.com) for penalties regarding incorrect or omitted actions.
3. Technical Required Elements #1 - #5 (Solo, Duet and Team routines) or #1 - #3 (Mixed Duet) can be performed in any order.
4. Technical Required Elements #1 - #5 (Solo, Duet and Team routines) or #1 - #3 (Mixed Duet routine) - It is required that the Technical Required Elements, the selected degree of difficulty for each Technical Required Element, and the selected order of performance, must be declared and submitted on the Coach Card for the Technical Routine. The Coach Card must be submitted prior to the Competition/Event.
5. Additional Hybrids and the selected degrees of difficulty for each Hybrid, and the selected order of performance, must be declared, and submitted on the Coach Card for the Technical Routine. The Coach Card must be submitted prior to the Competition/Event.
6. For Team and Women's Duet routines: With the exception of Deck Work, Entry into the water, Acrobatic Movement (Team), Pair Acrobatics (Women Duet), Cadence Action (Team) and getting into and out of the Circle (Team), Technical Required Elements, Free Hybrids and Transitions are to be performed simultaneously and facing the same direction by all Duet or Team members.
7. For Mixed Duet routines: Only Technical Required Elements must be performed simultaneously and facing the same direction. Deck Work and Entry into the water, Hybrids, entry into or exit out of Technical Required Elements, Transitions and Pair Acrobatics do not have these restrictions and may be performed freely (non-simultaneously and facing different directions).
8. Additional movements can be added immediately before and after (breath to breath) Technical Required Elements #1 - #5 (Solo, Duet and Team) or #1 - #3 (Mixed Duet). Those movements will not add any extra difficulty, nor will they be considered as additional Hybrids.
9. Time limits – refer to the World Aquatics Competition Regulations.

**Recommendation for all Technical Routines**

For clarity of judgment, it is strongly recommended that Technical Required Elements #1 - #5 (Solo, Duet and Team routines), or #1-3 (Mixed Duet routines) are separated by other content. Declared difficulty (DD) values are subject to adjustment by World Aquatics.

**16.2 TECHNICAL REQUIRED ELEMENTS**
**16.2.1 Women and Men Solo Technical Required Elements**

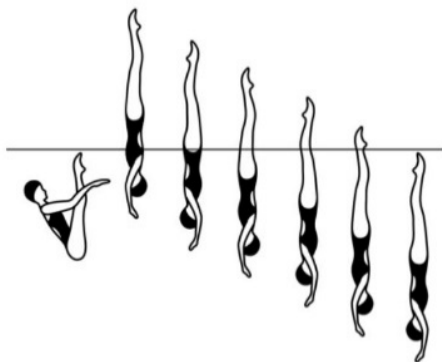
Element #	Element Version	Women and Men Technical Required Elements	DD
<b>1</b>	<b>A</b>	Thrust Continuous Spin 720°	2.7
	<b>B</b>	Thrust Spinning 360°	2.1
<b>2</b>	<b>A</b>	Combined Spin 1080° – Continuous Spin 1080°	3.0
	<b>B</b>	Combined Spin 720° – Continuous Spin 1080°	2.7
<b>3</b>		Swordfish Straight Leg - Knight	3.2
<b>4</b>	<b>A</b>	Fishtail Half Twist – Continuous Spin 720°	2.9
	<b>B</b>	Fishtail – Continuous Spin 720°	2.6
<b>5</b>	<b>A</b>	Rocket Split Bent Knee Joining 360°	2.4
	<b>B</b>	Rocket Split Bent Knee	2.1




**SOLO Technical Routine Additional Requirement:**

6. One (1) additional Hybrid must be performed. It may be placed anywhere in the routine.

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1A - Thrust Continuous Spin 720°**
**DD - 2.7**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust Continuous Spin 720°* (2 rotations) is executed.



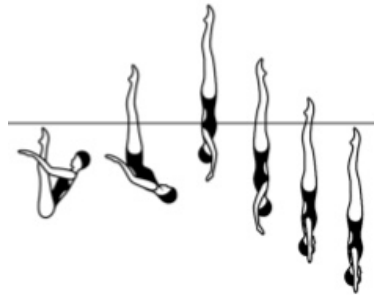
				Total
NVT=		31.0	67.0	98
PV =		3.16	6.84	10


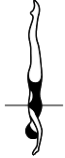


## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1B - Thrust Spinning 360°**
**DD - 2.1**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust Spinning 360°* (1 rotation) is executed.



					Total
NVT=		31.0	39.0	0	70
PV =		4.43	5.57	0	10

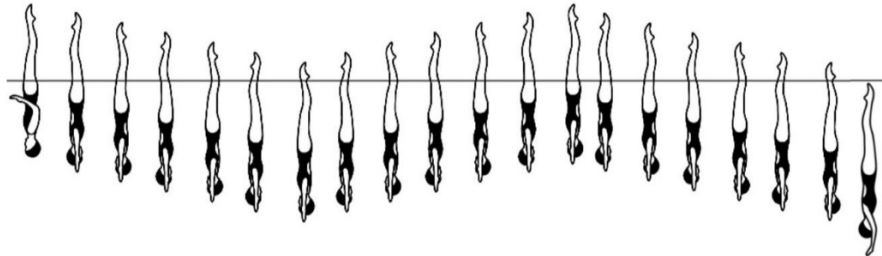
## Clarification:





- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.

<b>DEDUCTION GUIDELINES FOR SOLO TECHNICAL ELEMENT #1</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<i>Thrust</i>	Legs 15° to 30° from perpendicular	Legs 31° to 45° from perpendicular	Legs 46° or more from perpendicular
		Body rising in pike, so crown of head is at the surface before the unroll commences	Body rising in pike, so part of the face is dry before the unroll commences
			A hinging, not an unrolling movement. Flat back during the transition
<i>Continuous Spin 720° (Version A)</i>	Speed: Accelerates and achieves speed after the first 90° degrees of the rotation	Slow rotation	Very slow rotation
	Distribution: Uneven rotation and drop but finishing at correct height	Dropping more than ½ way down from full height after first rotation (360°)	Dropping to ankles by end of 1st rotation (360°) and rotating at ankles
	Number of Rotations: Rotation is more or less than the required amount by 90°	Rotation is more than 90° and less than 180° off the required rotation	Rotation is at the maximum allowance of up to 180° off the required rotation
	Vertical line: Small deviation off the vertical line during the <i>Continuous Spin</i> (1° to 15°)	Obvious deviation off the vertical line during the <i>Continuous Spin</i> (16° to 30°)	Major deviation off the vertical line during the <i>Continuous Spin</i> (more than 31°)
<i>Spinning 360° (Version B)</i>	Speed: Accelerates and achieves speed after the first 90° degrees of the rotation	Slow rotation	Very slow rotation
	Distribution: Slightly uneven drop spaces	Erratic drops during spin	Severe drops during spin
	Number of rotations: Rotating slightly more or less than 360°	Rotating clearly more or less than 360° but less than 450° (+1/4) or more than 270° (-1/4)	Rotating at limit of <i>Spin</i> allowance: minimum 270° (-1/4) maximum 450° (+1/4)
	Vertical line: Small deviation off the vertical line during the <i>Continuous Spin</i> (1° to 15°)	Obvious deviation off the vertical line during the <i>Continuous Spin</i> (16° to 30°)	Major deviation off the vertical line during the <i>Continuous Spin</i> (more than 31°)

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2A – Combined Spin 1080° – Continuous Spin 1080°**
**DD - 3.0**

From a **Vertical Position** a *Combined Spin of 1080°* is executed (3 rotations + 3 rotations). Continuing in the same direction and without a pause a *Continuous Spin 1080°* (3 rotations) is executed.



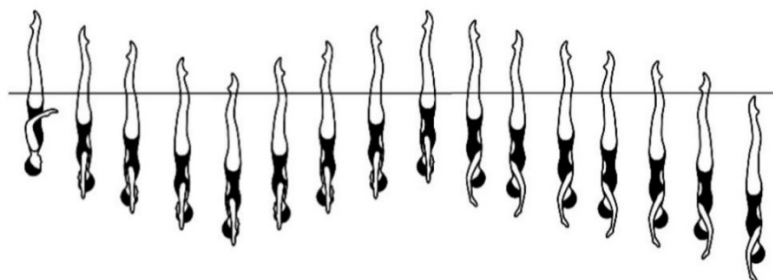
				Total
NVT=	69.0		49.0	118
PV =	5.85		4.15	10





Clarification:

- BM 13 f) *Continuous Spin* is executed rapidly.
- The height of the starting and ending of BP 6 **Vertical Position** in BM 13j) *Combined Spin* is the same.
- The *Continuous Spin* must be executed rapidly, reflecting a tempo different from that of the *Combined Spin*

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2B – Combined Spin 720° – Continuous Spin 1080°**
**DD - 2.7**

From a **Vertical Position** a *Combined Spin of 720°* is executed (2 rotations + 2 rotations). Continuing in the same direction and without a pause a *Continuous Spin 1080°* (3 rotations) is executed.



					Total
NVT=		50.0		49.0	99
PV =		5.05		4.95	10

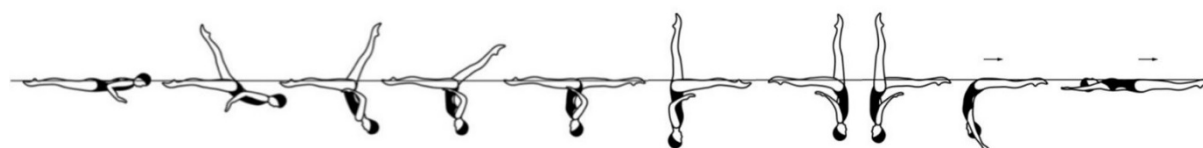
**Clarification:**







- BM 13 f) *Continuous Spin* is executed rapidly.
- The height of the starting and ending of BP 6 **Vertical Position** in BM13 j) *Combined Spin* is the same.
- The *Continuous Spin* must be executed rapidly, reflecting a tempo different from that of the *Combined Spin*.

<b>DEDUCTION GUIDELINES FOR SOLO TECHNICAL ELEMENT #2</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<i>Combined Spin 1080°/720°</i>	Pausing in the <b>Vertical Position</b> too long at the ankles before starting the ascending <i>Spin</i>	Rotation occurs at ankle height for 180° prior to the initiation of the ascending <i>Spin</i>	Number of descending and ascending <i>Spins</i> not matching by more than 90°
		Erratic drops/rises during the descending and ascending <i>Spins</i>	Obvious push up at the end of the ascending <i>Spin</i>
	Small deviation of the vertical line during the <i>Combined Spin</i> (1° to 15°)	Obvious deviation off the vertical line during the <i>Combined Spin</i> (16° to 30°)	Major deviation off the vertical line during the <i>Combined Spin</i> (more than 31°)
<i>Continuous Spin 1080°</i>	Speed: Accelerates and achieves speed after the first 90° degrees of the rotation	Slow rotation	Very Slow Rotation
	Distribution: Uneven rotation and drop but finishing 1080° at ankles	Dropping more than ½ way down from full height after first rotation (360°)	Dropping to ankles by end of 1st rotation (360°) and rotating at ankles
	Number of Rotations: Rotation is more or less than the required amount by 90°	Rotation is more than 90° and less than 180° off the required rotation	Rotation is at the maximum allowance of up to 180° off the required rotation
	Vertical line: Small deviation off the vertical line during the <i>Continuous Spin</i> (1° to 15°)	Obvious deviation off the vertical line during the <i>Continuous Spin</i> (16° to 30°)	Major deviation off the vertical line during the <i>Continuous Spin</i> (more than 31°)

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 3**
**3- Swordfish Straight Leg - Knight**
**DD-3.2**

From a **Front Layout Position**, the back arches as one leg is lifted in a 180° arc over the surface to a **Split Position**. A hip rotation of 180° is executed as the front leg is rapidly raised to assume a **Fishtail Position**. Maintaining the vertical alignment of the body and with accelerating speed, the foot of the horizontal leg is moved in a horizontal arc of 180° at the surface to a **Knight Position** and with continuous motion and continuing in the same direction an additional 180° rotation is executed. The vertical leg is lowered to a **Surface Arch Position** and with continuous motion an *Arch to Back Layout Position* is executed.



							Total	
NVT=		43.0	16.5	21.0	24.0	18.5	7.0	130
PV =		3.31	1.27	1.62	1.85	1.42	0.54	10

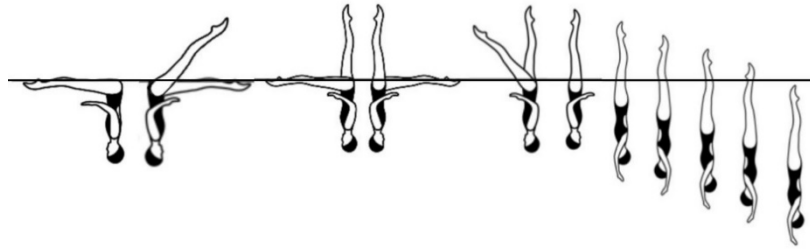
## Clarification:


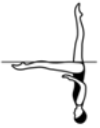
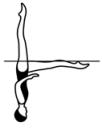


- The action from BP 16 **Split Position** to BP 8 **Fishtail Position** is executed rapidly.
- From BP 8 **Fishtail Position** to BP 17 **Knight Position** the horizontal leg moves with accelerating speed at the surface of the water and with continuous acceleration and continuing in the same direction an additional 180° rotation is executed.

<b>DEDUCTION GUIDELINES FOR SOLO TECHNICAL ELEMENT #3</b>			
<b>Deviation Type</b>	<b>Small Deviation</b>	<b>Obvious Deviation</b>	<b>Major Deviation</b>
<b>Deduction</b>	<b>0.25</b>	<b>0.50</b>	<b>1.0</b>
<i>Front Layout Position to Split Position</i>	Straight body until lifted leg reaches 30° from horizontal	Straight body until lifted leg reaches 45° from horizontal	Piking hips to start leg lift
		The horizontal leg drops below the surface as the opposite leg is lifted to <b>Split Position</b>	
<b>Split Position</b>	*See chart for <b>Split Position</b>		
<b>Split Position</b> and 180° hip rotation to <b>Fishtail Position</b>	Slightly falling off balance in the <b>Fishtail Position</b>	Clearly losing balance in the <b>Fishtail Position</b>	
		Slow	Very slow
<i>Fishtail position to Knight position</i>	Slow to accelerate but does achieve speed	Accelerates but only at the last 180° rotation	Does not accelerate at all
		Horizontal leg is slightly lifted above the surface	Horizontal leg is lifted significantly above the surface
	Small deviation off the vertical line (1° to 15°)	Obvious deviation off the vertical line (16° to 30°)	Major deviation off the vertical line (more than 31°)
<i>Knight position</i>	*See Height Chart for <b>Knight Position</b>		
<i>Knight to surface arch position</i>	Continuous motion is uneven	Continuous motion is not evident	Fails to maintain continuous motion and does not show <b>Surface Arch Position</b>

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 4**
**4A – Fishtail Half Twist - Continuous Spin 720°**
**DD – 2.9**

From a **Front Pike Position**, a rotation of 360° is executed as one leg is lifted to a **Fishtail Position**. Continuing in the same direction a *Half Twist* in a **Fishtail Position** is executed. Continuing in the same direction another rotation of 360° is executed, as the horizontal leg is lifted to a **Vertical Position**. Continuing in the same direction, a *Continuous Spin of 720°* (2 rotations) is executed.



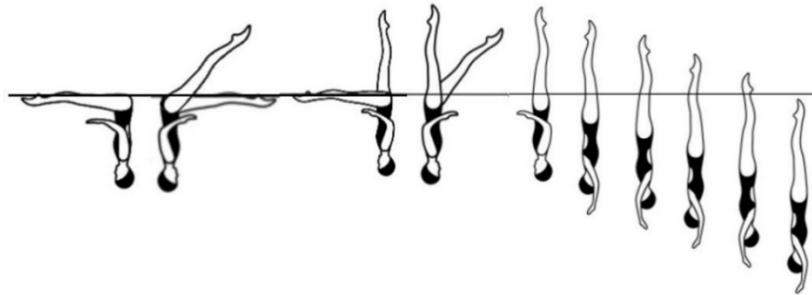
						Total
NVT=		32.0	17.0	26.5	34.0	109.5
PV =		2.92	1.55	2.42	3.11	10


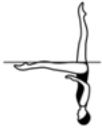


## Clarification:

- All rotations are executed in the same direction.
- From BP 10 **Front Pike Position**, either right or left leg can be lifted.
- The foot of the horizontal leg remains at the surface of the water throughout the rotation of 360° to **Fishtail Position** and the *Half Twist* in **Fishtail Position**.

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 4**
**4B - Fishtail - Continuous Spin 720°**
**DD – 2.6**

From a **Front Pike Position**, a rotation of 360° is executed as one leg is lifted to a **Fishtail Position**. Continuing in the same direction another rotation of 360° is executed, as the horizontal leg is lifted to a **Vertical Position**. Continuing in the same direction a *Continuous Spin of 720°* (2 rotations) is executed.



					Total
NVT=		32.0	26.5	34.0	92.5
PV =		3.46	2.86	3.68	10

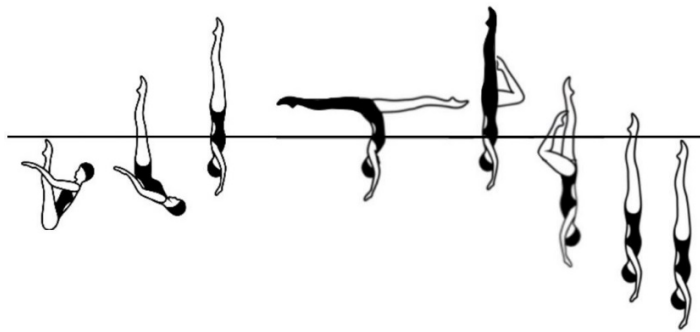
**Clarification:**







- All rotations are executed in the same direction.
- From BP 10 **Front Pike Position**, either right or left leg can be lifted.
- The foot of the horizontal leg remains at the surface of the water throughout the rotation of 360° to **Fishtail Position**.

<b>DEDUCTION GUIDELINES FOR SOLO TECHNICAL ELEMENT #4</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<b>Front Pike Position</b> to the <b>Fishtail Position</b>	Leg reaches <b>Fishtail Position</b> slightly prior to the completion of the 360° rotation	Leg reaches <b>Fishtail Position</b> clearly prior (>180°) to the completion of the 360° rotation	
	Small overpike as the leg is lifted during the rotation of 360° (1° to 15°)	Obvious overpike as the leg is lifted during the rotation of 360° (16° to 30°)	Major overpike as the leg is lifted during the rotation of 360° (more than 31°)
<i>Half Twist</i> to <b>Vertical Position</b> (version A)	Small deviation off the vertical line during the <i>Twist</i> (1° to 15°)	Obvious deviation off the vertical line during the <i>Twist</i> (16° to 30°)	Major deviation off the vertical line during the <i>Twist</i> (more than 31°)
<i>Continuous Spin</i> 720°	Speed: Accelerates and achieves speed after the first 90° degrees of the rotation	Slow rotation	Very slow Rotation
	Distribution: Uneven rotation and drop but finishing at correct height	Dropping more than ½ way down from full height after first rotation (360°)	Dropping to ankles by end of 1st rotation (360°) and rotating at ankles
	Number of Rotations: Rotation is more or less than the required amount by 90°	Rotation is more than 90° and less than 180° off the required rotation	Rotation is at the maximum allowance of up to 180° off the required rotation
	Vertical line: Small deviation off the vertical line during the <i>Continuous Spin</i> (1° to 15°)	Obvious deviation off the vertical line during the <i>Continuous Spin</i> (16° to 30°)	Major deviation off the vertical line during the <i>Continuous Spin</i> (more than 31°)

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5A – Rocket Split Bent Knee Joining 360°**
**DD - 2.4**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**. The back leg is rapidly lifted to vertical as the front leg bends to assume a **Bent Knee Vertical Position**. A rapid *360° Spin* is executed as the bent knee is extended to a **Vertical Position** completed as the ankles reach the surface of the water followed by a *Vertical Descent* at the same tempo as the *Thrust*.



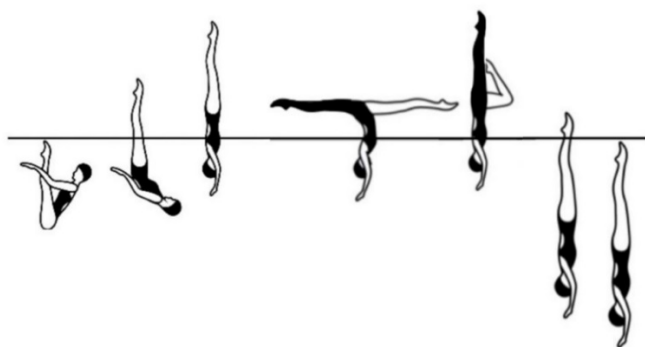
						Total
NVT=	31.0	17.0	13.0	24.0	0	85.0
PV =	3.65	2.00	1.53	2.82	0	10



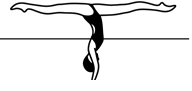



**Clarification:**

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Single Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

**WOMEN AND MEN SOLO TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5B – Rocket Split Bent Knee**
**DD - 2.1**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**. The back leg is rapidly lifted to vertical as the forward leg bends to assume a **Bent Knee Vertical Position**. A *Vertical Descent* is executed with the bent knee extended to a **Vertical Position** completed as the ankles reach the surface of the water, followed by a *Vertical Descent* at the same tempo as the *Thrust*.



						Total
NVT=	31.0	17.0	13.0	9.0	0	70
PV =	4.43	2.43	1.86	1.29	0	10

**Clarification:**

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- Refer to BM 9 *Thrust*.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to the \*Rejoin to Vertical Single Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

<b>DEDUCTION GUIDELINES FOR SOLO TECHNICAL ELEMENT #5</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<i>Thrust</i>	Legs 15° to 30° from perpendicular	Legs 31° to 45° from perpendicular	Legs 46° or more from perpendicular
		Body rising in pike, so crown of head is at the surface before the unroll commences	Body rising in pike, so part of the face is dry before the unroll commences
			A hinging, not an unrolling movement. Flat back during the transition
<b>Vertical Position to Airborne Split Position to Bent Knee Position</b>		Not achieving the vertical line prior to the <b>Airborne Split</b>	Starting the split as the <i>Thrust</i> is initiated
<i>Joining 360°</i> (version A)	Rotating slightly more or less than 360°	Rotating clearly more or less than 360° but less than 450° (+90°) or more than 270° (-90°)	Rotating at limit of spin allowance: minimum 270° maximum 450°
		Erratic drops during the <i>Spin</i>	Severe drops. Dropping to ankles by 180° and rotating remaining 180° at ankles
	Leg is joined to <b>Vertical Position</b> slightly before or after 360° is completed	Leg is joined to <b>Vertical Position</b> clearly before or after 360° is completed	

**16.2.2 Women Duet Technical Required Elements**

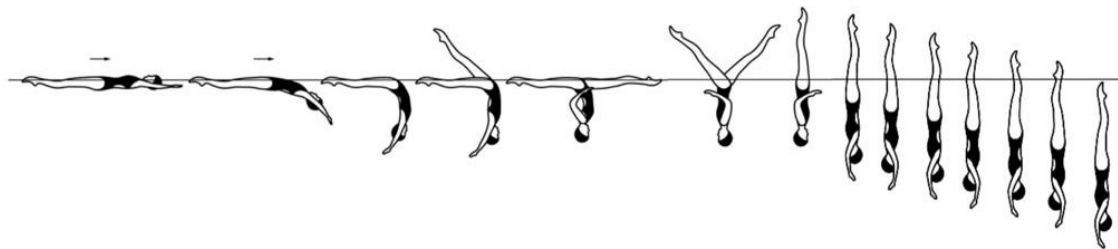
<b>Element #</b>	<b>Element Version</b>	<b>Women Duet Required Elements</b>	<b>DD</b>
<b>1</b>	<b>A</b>	Walkover Back Closing 360° – Continuous Spin 1080°	3.0
	<b>B</b>	Walkover Back Closing 180° – Continuous Spin 720°	2.5
<b>2</b>	<b>A</b>	Rocket Split Alternating Legs – Spinning 180°	2.8
	<b>B</b>	Rocket Split – Spinning 180°	2.4
<b>3</b>		Beginning from a Ballet Leg Position – Flamingo Bent Knee rollback- Join to Vertical Position – Half Twist – 360° open to Split - Walkout	3.1
<b>4</b>	<b>A</b>	Fishtail – Knight - Continuous Spin 1080°	3.2
	<b>B</b>	Fishtail – Knight - Continuous Spin 720°	2.7
<b>5</b>	<b>A</b>	Thrust Bent Knee Twirl Spin 360°	2.3
	<b>B</b>	Thrust - Bent Knee Twirl	2.1






**WOMEN DUET Technical Routine Additional Requirement:**

6. One (1) additional Hybrid and one (1) Pair Acrobatics must be performed. These may be placed anywhere in the routine.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1A – Walkover Back Closing 360° – Continuous Spin 1080°**
**DD – 3.0**

From a **Back Layout Position** a *Surface Arch Position* is assumed. One leg is lifted in a 180° arc over the surface to a **Split Position**. A rotation of 360° is executed, as the legs symmetrically close to a **Vertical Position**. Continuing in the same direction a *Continuous Spin of 1080°* (3 rotations) is executed.



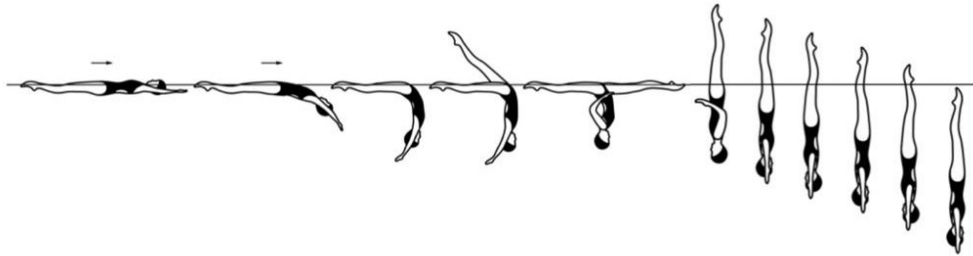
					Total
NVT=	12.0	29.0	27.0	49.0	117
PV =	1.03	2.48	2.31	4.19	10






**Clarification:**

- All rotations are executed in the same direction.
- *BM13f* The *Continuous Spin* is executed rapidly and is completed as the ankles reach the surface of the water and continues through submergence.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1B – Walkover Back Closing 180° – Continuous Spin 720°**
**DD – 2.5**

From a **Back Layout Position** a *Surface Arch Position* is assumed. One leg is lifted in a 180° arc over the surface to a **Split Position**. A rotation of 180° is executed, as the legs symmetrically close to a **Vertical Position**. Continuing in the same direction a *Continuous Spin of 720°* (2 rotations) is executed.



					Total
NVT=	12.0	29.0	17.0	34.0	92
PV =	1.30	3.15	1.85	3.70	10

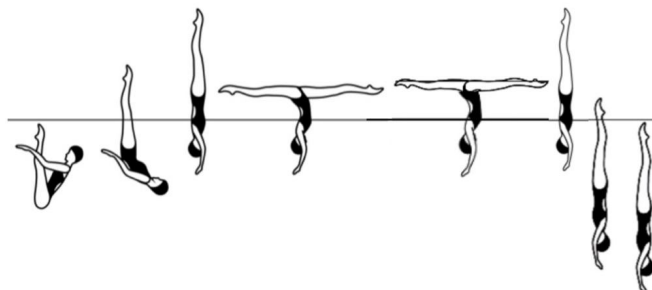
**Clarification:**








- All rotations are executed in the same direction.
- BM 13f *The Continuous Spin* is executed rapidly and is completed as the ankles reach the surface of the water and continues through submergence.

<b>DEDUCTION GUIDELINES FOR WOMEN DUET TECHNICAL ELEMENT #1</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<i>To assume Surface Arch</i>		<b>Surface Arch Position</b> not shown	At start, head and shoulders press backwards to <b>Surface Arch Position</b>
<b>Surface Arch Position to Split Position</b>			Lifting at knee height and then rising in <b>Knight Position</b>
		Erratic speed and height	Leg lifting very quickly and then much slower from <b>Knight Position to Split Position</b> or vice versa
		Body pauses in <b>Knight Position</b>	Body stops in <b>Knight Position</b>
<b>Split Position to Vertical Position,</b> closing 180° (version B) or 360° (version A)	Uneven closing between right and left legs		No closing action during the first 180° rotation
	Legs are open 15° when the rotation is completed and then close	Legs are open 30° when the rotation is completed and then close	Legs are open 45° or more when the rotation is completed and then close
<i>Continuous Spin 720° (version B) or 1080° (version A)</i>	Speed: Accelerates and achieves speed after the first 90° degrees of the rotation	Slow rotation	Very slow rotation
	Distribution: Uneven rotation and drop but finishing at correct height	Dropping more than ½ way down from full height after first rotation (360°)	Dropping to ankles by end of 1st rotation (360°) and rotating at ankles
	Number of Rotations: Rotation is more or less than the required amount by 90°	Rotation is more than 90° and less than 180° off the required rotation	Rotation is at the maximum allowance of up to 180° off the required rotation
	Vertical line: Small deviation off the vertical line during the <i>Continuous Spin</i> (1° to 15°)	Obvious deviation off the vertical line during the <i>Continuous Spin</i> (16° to 30°)	Major deviation off the vertical line during the <i>Continuous Spin</i> (more than 31°)

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2A – Rocket Split Alternating Legs – Spinning 180°**
**DD - 2.8**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume two (2) alternating **Airborne Split Positions**. The legs rapidly re-join to a **Vertical Position**. A rapid *180° Spin* is executed.



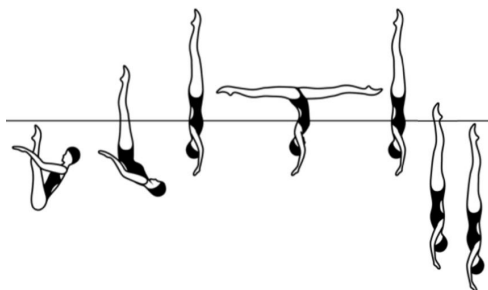
							Total
NVT=	31.0	17.0	22.0	13.0	24.0	0	107
PV =	2.90	1.59	2.06	1.21	2.24	0	10







## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2B - Rocket Split – Spinning 180°**
**DD - 2.4**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**. The legs rapidly re-join to **Vertical Position**. A rapid *180° Spin* is executed.



							Total
NVT=	31.0	17.0	13.0	24.0	0	85	
PV =	3.65	2.00	1.53	2.82	0	10	

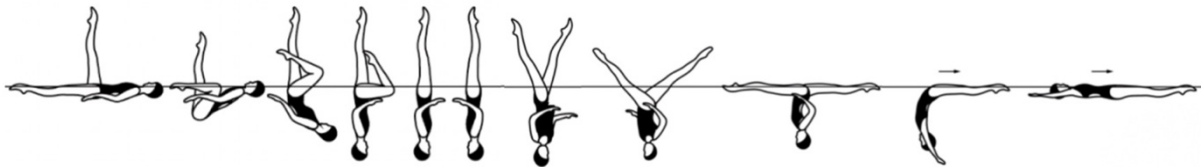
## Clarification:









- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

<b>DEDUCTION GUIDELINES FOR WOMEN DUET TECHNICAL ELEMENT #2</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<i>Thrust</i>	Legs 15° to 30° from perpendicular	Legs 31° to 45° from perpendicular	Legs 46° or more from perpendicular
		Body rising in pike, so crown of head is at the surface before the unroll commences	Body rising in pike, so part of the face is dry before the unroll commences
			A hinging, not an unrolling movement. Flat back during the transition
<b>Vertical Position to Airborne Split Position to second to Airborne Split Position</b>		Not achieving the vertical line prior to the <b>Airborne Split</b>	Starting the split as the <i>Thrust</i> is initiated
	Small deviation in height between <b>Vertical Position to Airborne Split</b> to second <b>Airborne Split</b>	Obvious deviation in height between <b>Vertical Position to Split Position</b> to second <b>Split Position</b>	Major deviation in height between <b>Vertical Position to Split Position</b> to second <b>Split Position</b>
Alternating <b>Airborne Split Positions</b> (Version A)	Calculate the average between both <b>Split Positions</b> achieved.	Calculate the average between both <b>Split Positions</b> achieved.	Calculate the average between both <b>Split Positions</b> achieved.
<i>Spinning 180° (rapid)</i>	Rotating slightly more or less than 180°	Rotating clearly more or less than 180° but less than 225° or more than 135°	Rotating at limit of Spin allowance: Minimum 135°, Maximum 225°

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 3**
**3 - Beginning from a Ballet Leg Position – Flamingo Bent Knee rollback- Join to Vertical Position – Half Twist – 360° open to Split – Walkout**
**DD – 3.1**

From a **Surface Ballet Leg Position**, the shin of the horizontal leg is drawn along the surface of the water to assume a **Surface Flamingo Position**. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls, while the bent leg moves to a **Bent Knee Vertical Position**. The bent leg is extended to a **Vertical Position**. A *Half Twist* is executed. Continuing in the same direction and without a pause, an additional rotation of 360° is executed as the legs are symmetrically opened to assume a **Split Position**. A *Walkout Front* is executed.



									Total
NVT=	7.5	20.0	16.5	21.0	26.0	23.0	7.0	121	
PV =	0.62	1.65	1.36	1.74	2.15	1.90	0.58		

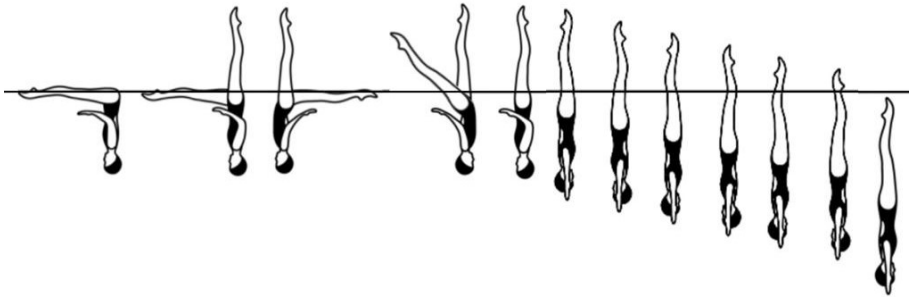
**Clarification:**


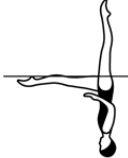
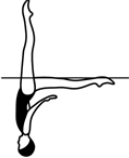


- All rotations are executed in the same direction.
- Refer to BM 12a and allowances.

<b>DEDUCTION GUIDELINES FOR WOMEN DUET TECHNICAL ELEMENT #3</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.5</b>	<b>Major Deviation 1.0</b>
<b>Surface Ballet Leg Position to Surface Flamingo Position</b>	Face underwater		
From <b>Surface Flamingo Position</b> to <b>Vertical Bent Knee Position</b>	Small deviation of the ballet leg's vertical position (1° to 15°)	Obvious deviation of the ballet leg's vertical position (16° to 30°)	Major deviation of the ballet leg's vertical position (more than 31°)
		Unrolling initially and then completing the motion by hinging	A hinging, not an unrolling movement
			Pushing up to height after the unroll is complete
From <b>Vertical Bent Knee Position</b> to <b>Vertical Position</b>	The foot is drawn up to vertical slightly beyond the vertical leg	The foot is drawn up to vertical clearly beyond the vertical leg	Change in water levels
<i>Half Twist</i>	Small deviation off the vertical line during the <i>Twist</i> . See <i>Twist</i> allowance.	Obvious deviation off the vertical line during the <i>Twist</i> . See <i>Twist</i> allowance.	Major deviation off the vertical line (more than 31°). See <i>Twist</i> allowance.
<i>360° Open to Split Position</i>	Slightly uneven open between right and left legs	Obvious uneven open between right and left legs	Erratic open and/or significant drop in height
<i>Walkout Front</i>	Slightly pausing in <b>Knight Position</b> during the 180° arc	Clearly pausing in the <b>Knight Position</b> during the 180° arc	
	Continuous motion is uneven	Continuous motion is not evident	Fails to maintain continuous motion and does not show <b>Surface Arch Position</b>

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 4**
**4A - Fishtail – Knight - Continuous Spin 1080°**
**DD - 3.2**

From a **Front Pike Position** one leg is lifted to a **Fishtail Position**. The horizontal leg is rapidly lifted through an arc of 180° to assume a **Knight Position**. A rapid *Full Twist* is executed as the horizontal leg is lifted to a **Vertical Position**. Continuing in the same direction a *Continuous Spin 1080° (3 rotations)* is executed.



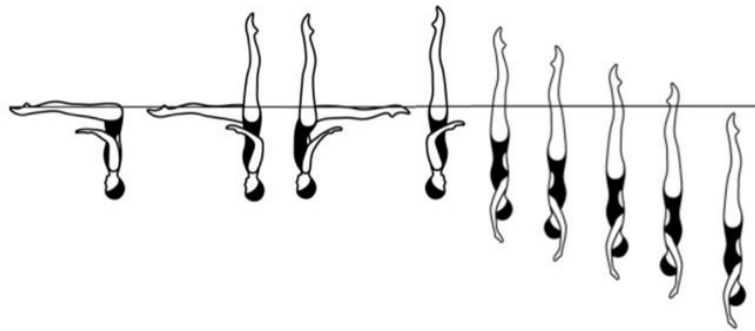
					Total
NVT=	14.5	26.0	36.0	49.0	125.5
PV =	1.16	2.07	2.87	3.90	10


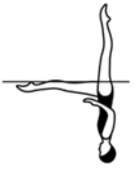
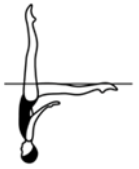
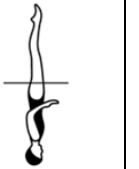

Clarification:

- All movements are executed rapidly from the BP 8 **Fishtail Position**.
- See *Twist* allowance.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 4**
**4B - Fishtail – Knight - Continuous Spin 720°**
**DD – 2.7**

From a **Front Pike Position** one leg is lifted to a **Fishtail Position**. The horizontal leg is rapidly lifted through an arc of 180° to assume a **Knight Position**. A rapid *Half Twist* is executed as the horizontal leg is lifted to a **Vertical Position**. Continuing in the same direction a *Continuous Spin 720° (2 rotations)* is executed.



					Total
NVT=	14.5	26.0	28.5	34.0	103
PV =	1.41	2.52	2.77	3.30	10

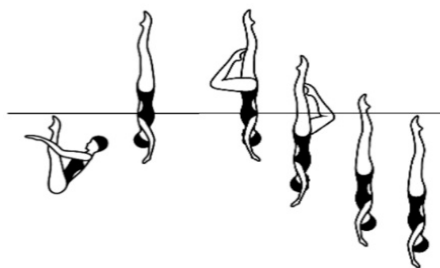
Clarification:






- All movements are executed rapidly from the BP 8 **Fishtail Position**.

<b>DEDUCTION GUIDELINES FOR WOMEN DUET TECHNICAL ELEMENT #4</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<b>Front Pike Position to Fishtail Position</b>	Small overpike during the lift to <b>Fishtail Position</b>	Obvious overpike during the lift to <b>Fishtail Position</b>	
<b>Fishtail Position to Knight Position</b>	Vertical leg moves slightly during the 180° arc to <b>Knight Position</b>	Vertical leg clearly moves during the 180° arc to <b>Knight Position</b>	
		Slow	Very slow
<b>Knight Position, rapid Full Twist to Vertical Position</b>	Horizontal leg joins slightly slow during the <i>Twist</i>	Horizontal leg joins clearly slow during the <i>Twist</i>	Horizontal leg joins erratic and vertical falls during the <i>Twist</i>
<i>Continuous Spin</i>	Speed: Accelerates and achieves speed after the first 90° degrees of the rotation	Slow rotation	Very slow rotation
	Distribution: Uneven rotation and drop but finishing at correct height	Dropping more than ½ way down from full height after first rotation (360°)	Dropping to ankles by end of 1st rotation (360°) and rotating at ankles
	Number of Rotations: Rotation is more or less than the required amount by 90°	Rotation is more than 90° and less than 180° off the required rotation	Rotation is at the maximum allowance of up to 180° off the required rotation
	Vertical line: Small deviation off the vertical line during <i>Continuous Spin</i> (1° to 15°)	Obvious deviation off the vertical line during the <i>Continuous Spin</i> (16° to 30°)	Major deviation off the vertical line during the <i>Continuous Spin</i> (more than 31°)

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5A – Thrust Bent Knee Twirl Spin 360°**
**DD - 2.3**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. One leg is lowered to a **Bent Knee Vertical Position** as a *Twirl* is executed. Continuing in the same direction and without a pause a rapid *360° Spin* is executed as the bent knee is extended to join the vertical leg in a **Vertical Position** completed as the ankles reach the surface of the water, followed by a *Vertical Descent* at the same tempo as the *Thrust*.



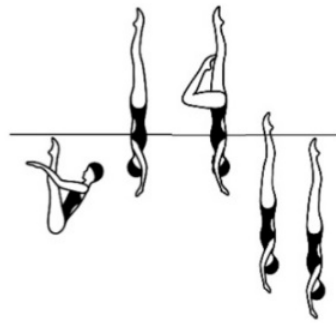
						Total
NVT=		31.0	26.0	24.0	0	81
PV =		3.83	3.21	2.96	0	10






## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.

**WOMEN DUET TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5B - Thrust - Bent Knee Twirl**
**DD 2.1**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. One leg is lowered to a **Bent Knee Vertical Position** as a *Twirl* is executed. Without a pause a *Vertical Descent* is executed as the bent knee is extended to join the vertical leg in a **Vertical Position** completed as the ankles reach the surface of the water, followed by a *Vertical Descent* at the same tempo as the *Thrust*.



						Total
NVT =		31.0	26.0	9.0	0	66
PV =		4.70	3.94	1.36	0	10

## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.

<b>DEDUCTION GUIDELINES FOR WOMEN DUET TECHNICAL ELEMENT #5</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<i>Thrust</i>	Legs 15° to 30° from perpendicular	Legs 31° to 45° from perpendicular	Legs 46° or more from perpendicular
		Body rising in pike, so crown of head is at the surface before the unroll commences	Body rising in pike, so part of the face is dry before the unroll commences
			A hinging, not an unrolling movement. Flat back during the transition
<b>Vertical Position, Twirl to a Bent Vertical Knee Position</b>		Not achieving the <b>Vertical Position</b> prior to <i>Twirl</i> or prior to drawing the foot to <b>Bent Knee Vertical Position</b>	Starting the <b>Bent Knee Vertical Position</b> as the <i>Thrust</i> is initiated
	The lowered leg arrives slightly before or after it achieves the <b>Bent Vertical Knee Position</b>	The lowered leg arrives clearly before or after it achieves the <b>Bent Knee Vertical Position</b>	The leg is lowered erratically creating confusion in the design of <i>Twirl</i>
	Small deviation in height between vertical to <b>Bent Knee Vertical Position</b>	Obvious deviation in height between vertical to <b>Bent Knee Vertical Position</b>	Major deviation in height between vertical to <b>Bent Knee Vertical Position</b>
<i>Spinning 360° (Version A)</i>	Speed: Accelerates and achieves speed after the first 90° degrees of the rotation	Slow rotation	Very slow rotation
	Distribution: Slightly uneven drop spaces	Erratic drops during spin	Severe drops during spin
	Number of rotations: Rotating slightly more or less than 360°	Rotating clearly more or less than 360° but less than 450° (+1/4) or more than 270° (-1/4)	Rotating at limit of <i>Spin</i> allowance: minimum 270° (-1/4) maximum 450° (+1/4)
	Vertical line: Small deviation off the vertical line during the <i>Continuous Spin</i> (1° to 15°)	Obvious deviation off the vertical line during the <i>Continuous Spin</i> (16° to 30°)	Major deviation off the vertical line during the <i>Continuous Spin</i> (more than 31°)

**16.2.3 Mixed Duet Technical Required Elements**

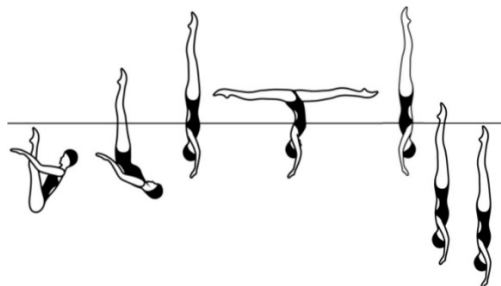
Element #	Element Version	Mixed Duet Required Elements	DD
1	A	Rocket Split Twirl Spin 180°	2.7
	B	Rocket Split Twirl	2.5
2	A	Front Pike – Vertical 360° Rotation - Full Twist to Bent Knee - Continuous Spin 720°	2.4
	B	Front Pike – Vertical 180° Rotation – 1/2 Twist to Bent Knee - Continuous Spin 720°	2.2
3		Manta Ray Half Twist	3.0



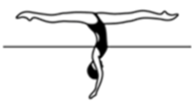



**MIXED DUET Technical Routine Additional Requirements:**

4. One (1) Hybrid.
5. One (1) required Hybrid which must contain one (1) *Thrust* declaration and two (2) different Connection declarations.
6. Two (2) Pair Acrobatics of free choice but must not repeat the same Acrobatics.
7. Three (3) declared Sustained Surface Connections (“SuCon”) with travel (one (1) meter or more) or rotation (180° or more).

**MIXED DUET TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1A – Rocket Split Twirl Spin 180°**
**DD – 2.7**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**. A *Twirl* is executed, as the legs symmetrically close to a **Vertical Position**. Continuing in the same direction, a rapid *180° Spin* is executed.



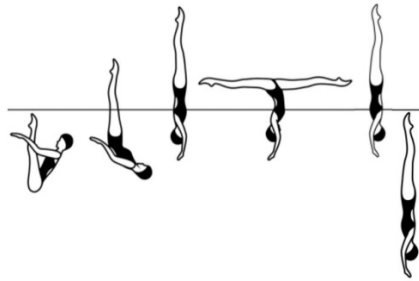
							Total
NVT =		31.0	17.0	30.0	24.0	0	102
PV =		3.04	1.67	2.94	2.35	0	10



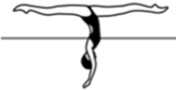


## Clarification:

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale (for the differing height standard requirements following a BM 9 *Thrust* airborne move).
- Refer to BM 12c *Twirl*.

**MIXED DUET TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1B – Rocket Split Twirl**
**DD – 2.5**

From a **Submerged Back Pike Position**, with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**. A *Twirl* is executed, as the legs symmetrically close to a **Vertical Position**. A *Vertical Descent* is executed at the same tempo as the *Thrust*.



					Total
NVT=	31.0	17.0	30.0	13.0	91
PV =	3.41	1.87	3.30	1.43	10

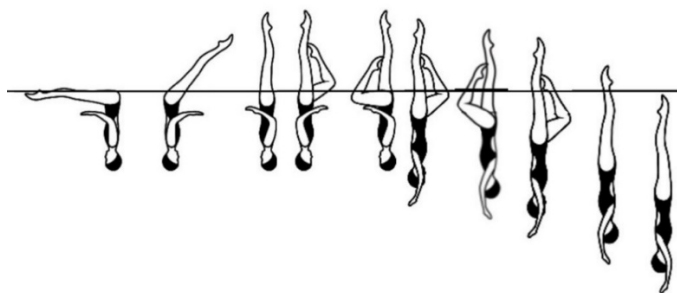
## Clarification:






- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

<b>DEDUCTION GUIDELINES FOR MIXED DUET TECHNICAL ELEMENT #1</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<i>Thrust</i>	Legs 15° to 30° from perpendicular	Legs 31° to 45° from perpendicular	Legs 46° or more from perpendicular
		Body rising in pike, so crown of head is at the surface before the unroll commences	Body rising in pike, so part of the face is dry before the unroll commences
			A hinging, not an unrolling movement. Flat back during the transition
<b>Vertical Position to Airborne Split Position</b> and then <i>Twirl</i> to <b>Vertical Position</b>		Not achieving the vertical line prior to the <b>Airborne Split</b>	Starting the split as the <i>Thrust</i> is initiated
	Rotating slightly more or less than 180° during the <i>Twirl</i>	Rotating clearly more or less than 180° during the <i>Twirl</i>	
<i>Spin 180° (rapid)</i> (version A)	Rotating slightly more or less than 180°	Rotating clearly more or less than 180° but less than 225° or more than 135°	Rotating at limit of spin allowance: minimum 135°, maximum 225°
	Slow at the beginning	Slow rotation	Very slow rotation
<i>Vertical descent</i> (version B)	Uneven drop spaces	Erratic drop spaces	
		Slow	Very slow

**MIXED DUET TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2A - Front Pike – Vertical 360° Rotation - Full Twist to Bent Knee - Continuous Spin 720°  
DD 2.4**

From a **Front Pike Position**, the legs are lifted to a **Vertical Position** as a rotation of 360° is executed. Continuing in the same direction a *Full Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**. Continuing in the same direction a *Continuous Spin 720°* (2 rotations) is executed as the bent knee is extended to join the vertical leg in a **Vertical Position** completed as the ankles reach the surface of the water and continues through submergence.



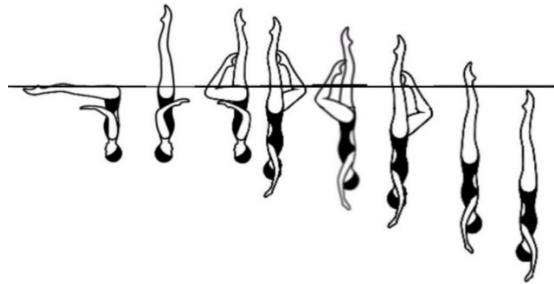
						Total
NVT =		37.0	24.5	24.0	0	85.5
PV =		4.33	2.87	2.81	0	10






## Clarification:

- All rotations are executed in the same direction.
- BM 13f The *Continuous Spin* is executed rapidly and is completed as the ankles reach the surface of the water and continues through submergence.

**MIXED DUET TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2B - Front Pike – Vertical 180° Rotation – 1/2 Twist to Bent Knee - Continuous Spin 720°**
**DD 2.2**

From a **Front Pike Position**, the legs are lifted to **Vertical Position** as a rotation of 180° is executed. Continuing in the same direction, a *Half Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**. Continuing in the same direction a *Continuous Spin 720°* (2 rotations) is executed as the bent knee is extended to join the vertical leg in a **Vertical Position** completed as the ankles reach the surface of the water and continues through submergence.



					Total
NVT=	33.0	17.5	24.0	0	74.5
PV =	4.43	2.35	3.22	0	10

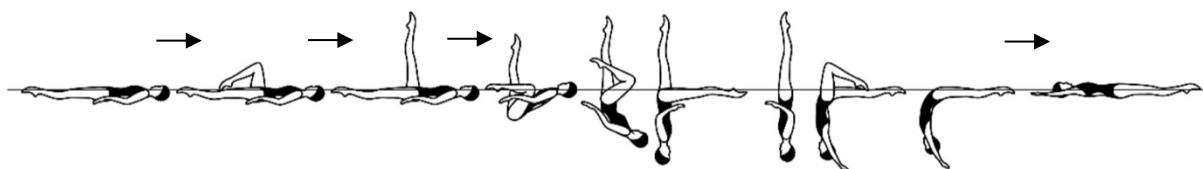
## Clarification:










- All rotations are executed in the same direction.
- BM 13f The *Continuous Spin* is executed rapidly and is completed as the ankles reach the surface of the water and continues through submergence.

<b>DEDUCTION GUIDELINES FOR MIXED DUET TECHNICAL ELEMENT #2</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<b>Front Pike to Vertical Position</b>	Small overpike as the legs are lifted to the <b>Vertical Position</b> (1° to 15°)	Obvious overpike as the legs are lifted to the <b>Vertical Position</b> (16° to 30°)	Major overpike as the legs are lifted to the <b>Vertical Position</b> (more than 31°)
		Rotation starts when legs are almost ½ way up to <b>Vertical Position</b>	Legs lifting to almost <b>Vertical Position</b> before the rotation is initiated
<i>Twist</i> to <b>Bent Knee Vertical Position</b>	Leg is drawn to the bent knee slightly before or after the <i>Twist</i> is completed	Leg is drawn to the bent knee clearly before or after the <i>Twist</i> is completed	The movement of the leg to the <b>Bent Knee Vertical Position</b> displays inconsistent control with erratic lowering
	Small deviation in the vertical line	Obvious deviation in the vertical line	Major deviation in the vertical line
<i>Continuous Spin</i> 720°	Speed: Accelerates and achieves speed after the first 90° degrees of the rotation	Slow rotation	Very slow rotation
	Distribution: Uneven rotation and drop but finishing at correct height	Dropping more than ½ way down from full height after first rotation (360°)	Dropping to ankles by end of 1st rotation (360°) and rotating at ankles
	Number of Rotations: Rotation is more or less than the required amount by 90°	Rotation is more than 90° and less than 180° off the required rotation	Rotation is at the maximum allowance of up to 180° off the required rotation
	Vertical line: Small deviation off the vertical line during the <i>Continuous Spin</i> (1° to 15°)	Obvious deviation off the vertical line during the <i>Continuous Spin</i> (16° to 30°)	Major deviation off the vertical line during the <i>Continuous Spin</i> (more than 31°)

**MIXED DUET TECHNICAL REQUIRED ELEMENTS**
**Element 3**
**3 – Manta Ray Half Twist**
**DD 3.0**

From a **Back Layout Position** a *Ballet Leg* is assumed and the shin of the horizontal leg is drawn along the surface of the water to assume a **Surface Flamingo Position**, travelling head first. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg straightens with the knee at the surface of the water to assume a **Fishtail Position**. The horizontal leg is lifted rapidly to a **Vertical Position**, as the body rotates 180°. The direction of the 180° rotation is closing externally to the horizontal leg. (Note: a right flamingo start requires the left shoulder back during the 180° rotation and a left flamingo start requires the right shoulder back during the 180° rotation). The legs are lowered rapidly and simultaneously to a **Bent Knee Surface Arch Position**. (Note: The **Bent Knee Surface Arch Position** can be assumed by using either leg). The bent knee is straightened to a **Surface Arch Position** and with continuous motion, an *Arch to Back Layout Finish Action* is executed.



									Total
NVT=	10.5	11.0	7.5	22.5	23.5	21.0	11.5	7.0	114.5
PV =	0.92	0.96	0.66	1.97	2.05	1.83	1.00	0.61	

## Clarification:

- Ballet Leg position is assumed travelling headfirst.
- Travelling stops at BP 4 **Surface Flamingo Position**.
- A right flamingo start requires the left shoulder back during the 180° rotation and a left flamingo start requires the right shoulder back during the 180° rotation.
- The BP 14d **Bent Knee Surface Arch Position** can be assumed by using either leg and must be done rapidly.
- Half *Twist* must be rapid.

<b>DEDUCTION GUIDELINES FOR MIXED DUET TECHNICAL ELEMENT #3</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<b>Ballet Leg Position to Surface Flamingo Position</b>	Face underwater		
	Small deviation of the ballet leg's vertical position (1° to 15°)	Obvious deviation of the ballet leg's vertical position (16° to 30°)	Major deviation of the ballet leg's vertical position (more than 31°)
<b>From Surface Flamingo Position to Fishtail Position</b>		Unrolling initially and then completing the motion by hinging	A hinging, not an unrolling movement
	The bent leg straightens arriving just slightly ahead of assuming the <b>Fishtail Position</b>	The bent leg straightens arriving clearly ahead of assuming the <b>Fishtail Position</b>	The bent leg immediately straightens and then the body follows
			Pushing up to height after the unroll is complete
<b>Fishtail Position to Vertical Position</b> rotating 180°		Slow, no obvious speed change	Very slow
	Rotating slightly more or less than 180° during the <i>Twirl</i>	Rotating clearly more or less than 180° during the <i>Twirl</i>	
<b>Vertical Position to Bent Knee Surface Arch Position</b>	Small deviation in height from vertical to <b>Bent Knee Surface Arch Position</b>	Obvious deviation in height from vertical to <b>Bent Knee Surface Arch Position</b>	Major deviation in height from vertical to <b>Bent Knee Surface Arch Position</b>
		Slow	Very slow
<b>Bent Knee Surface Arch Position to Back Layout Position</b>	Continuous motion is uneven	Continuous motion is not evident	Fails to maintain continuous motion and does not show <b>Surface Arch Position</b>

**16.2.4 Team Technical Required Elements**

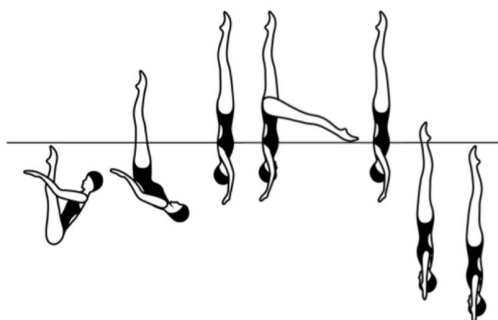
Element #	Element Version	Team Technical Required Elements	DD
1	A	Flying Fish Hybrid Spinning 180°	2.5
	B	Flying Fish Hybrid	2.3
2	A	Vertical - Full Twist to Bent Knee - Full Twist to Vertical – Open 180° - Walkout	2.6
	B	Vertical - Half Twist to Bent Knee - Half Twist to Vertical – Split - Walkout	2.3
3	A	Two Fouetté Rotations – Vertical Position – Continuous Spin 720°	2.6
	B	Two Fouetté Rotations – Vertical Position – Spinning 360°	2.3
4		Butterfly Hybrid	2.9
5	A	Rocket Split Bent Knee Twirl Hybrid	2.4
	B	Rocket Split Bent Knee Hybrid	2.1







**TEAM Technical Routine Additional Requirements.** These may be placed anywhere in the routine.

6. Two (2)-additional Hybrids, one (1) of which must include a Cadence Action,
  7. One (1) Team Acrobatic Movement must be performed by all Team members. The Declared Difficulty for the Acrobatic Movement must not exceed 3.0 inclusive of Base Mark value (in the Appendix 7).
- Cadence Action: Identical movement(s) performed sequentially, one by one, by all Team members. When more than one (1) Cadence Action is performed, they must be consecutive and not separated by other optional or Required Elements. A second Cadence Action may begin before the first Cadence Action is completed by all Team members, but each Team member must do the action of each cadence.
  - Acrobatic Movements: A general term for jumps, Throws, lifts, stacks, platforms, etc., which are performed as spectacular gymnastic feats and/or risky actions and are mostly achieved with assistance from other athlete(s). An Acrobatic Movement is considered when it starts and ends once all Team members are in the water.
  - A routine may contain a maximum of one (1) Circle pattern.
  - The direction of propulsion may vary as long as all athletes are facing the same direction.
  - Variations in propulsion and direction facing are permitted only during underwater pattern changes, underwater actions, and getting into and finishing a circle.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1A – Flying Fish Hybrid Spinning 180°**
**DD – 2.5**

From a **Submerged Back Pike Position** with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position** and with no loss of height one leg is rapidly lowered to an airborne **Fishtail Position**. Without a pause the horizontal leg is rapidly lifted to a **Vertical Position**, followed by a rapid *180° Spin*.



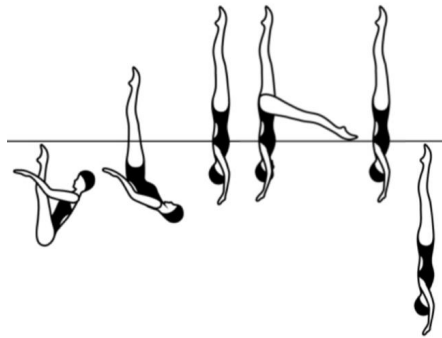
						Total
NVT=	31.0	18.5	14.0	24.0	0	87.5
PV =	3.54	2.11	1.60	2.74	0	10






**Clarification:**

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 1**
**1B – Flying Fish Hybrid**
**DD – 2.3**

From a **Submerged Back Pike Position** with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position** and with no loss of height one leg is rapidly lowered to an airborne **Fishtail Position**. Without a pause the horizontal leg is rapidly lifted to a **Vertical Position** followed by a *Vertical Descent*.



						Total
NVT=		31.0	18.5	14.0	13.0	76.5
PV =		4.05	2.42	1.83	1.70	10

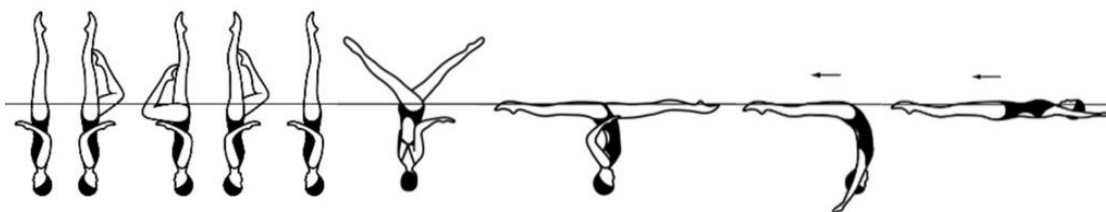
**Clarification:**







- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Double Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

<b>DEDUCTION GUIDELINES FOR TEAM TECHNICAL ELEMENT #1</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<i>Thrust</i>	Legs 15° to 30° from perpendicular	Legs 31° to 45° from perpendicular	Legs 46° or more from perpendicular
		Body rising in pike, so crown of head is at the surface before the unroll commences	Body rising in pike, so part of the face is dry before the unroll commences
			A hinging, not an unrolling movement. Flat back during the transition
From <b>Vertical Position</b> with no height lost one leg is lowered rapidly to a <b>Fishtail Position</b> and without a pause is lifted rapidly to a <b>Vertical Position</b>		Not achieving the vertical line prior to lowering the leg to the <b>Fishtail Position</b>	Starting to lower the leg to the <b>Fishtail Position</b> as the <i>Thrust</i> is initiated. <b>Fishtail Position</b> not achieved (toe does not touch surface)
<i>Spinning 180° (rapid)</i> (Version A)	Rotating slightly more or less than 180°	Rotating clearly more or less than 180° but less than 225° or more than 135°	Rotating at limit of <i>Spin</i> allowance: Minimum 135°, Maximum 225°

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2A - Vertical - Full Twist to Bent Knee - Full Twist to Vertical – Open 180° - Walkout DD - 2.6**

From a **Vertical Position**, a *Full Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**. Continuing in the same direction another *Full Twist* is executed, as the bent knee is extended to a **Vertical Position**. Continuing in the same direction a *Half Twist* is executed as the legs are symmetrically lowered to a **Split Position**. A *Walkout Front* is executed.



							Total
NVT=		24.5	22.0	20.0	23.0	7.0	96.5
PV =		2.54	2.28	2.07	2.38	0.73	10







Clarification:

- All rotations are executed in the same direction.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 2**
**2B - Vertical - Half Twist to Bent Knee - Half Twist to Vertical – Split – Walkout DD - 2.3**

From a **Vertical Position**, a *Half Twist* is executed as one leg is lowered to a **Bent Knee Vertical Position**. Continuing in the same direction another *Half Twist* is executed, as the bent knee is extended to a **Vertical Position**. The legs are symmetrically lowered to a **Split Position**. A *Walkout Front* is executed.



						Total
NVT=	17.5	16.5	17.0	23.0	7.0	81
PV =	2.16	2.04	2.10	2.84	0.86	10

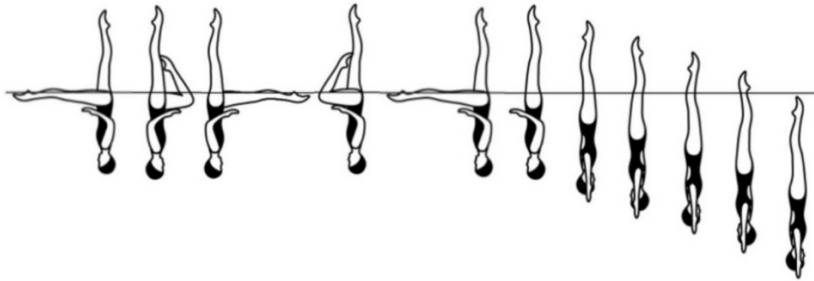
Clarification:

- All rotations are executed in the same direction.






<b>DEDUCTION GUIDELINES FOR TEAM TECHNICAL ELEMENT #2</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<i>Twist to Bent Knee Vertical Position</i>	Leg is drawn to the bent knee slightly before or after the <i>Twist</i> is completed	Leg is drawn to the bent knee clearly before or after the <i>Twist</i> is completed	The movement of the leg to the <b>Bent Knee Vertical Position</b> displays inconsistent control with erratic lowering.
<i>Twist to Vertical Position</i> (Version A)	Leg is lifted to the vertical slightly before or after the <i>Twist</i> is completed	Leg is lifted to the vertical clearly before or after the <i>Twist</i> is completed	The movement of the Bent Knee to the <b>Vertical Position</b> displays inconsistent control with erratic lifting.
	Small deviation in vertical line	Obvious deviation in vertical line	Major deviation in vertical line
180° open rotation from <b>Vertical Position</b> to <b>Split Position</b> (Version A)	Slightly uneven open between right and left legs	Obvious uneven open between right and left legs	Erratic open and/or significant drop in height
Open to <b>Split Position</b> (Version B)			
<i>Walkout Front</i>	Slightly pausing in <b>Knight Position</b> during the 180° arc	Clearly pausing in the <b>Knight Position</b> during the 180° arc	
	Continuous motion is uneven	Continuous motion is not evident	Fails to maintain continuous motion and does not show <b>Surface Arch Position</b>

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 3**
**3A – Two Fouetté Rotations – Vertical – Continuous Spin 720°**
**DD – 2.6**

From a **Fishtail Position**, 2 *Fouetté rotations* (180°+180°) are executed. The horizontal leg is rapidly lifted to a **Vertical Position**. Continuing in the same direction a *Continuous Spin of 720°* (2 rotations) is executed.



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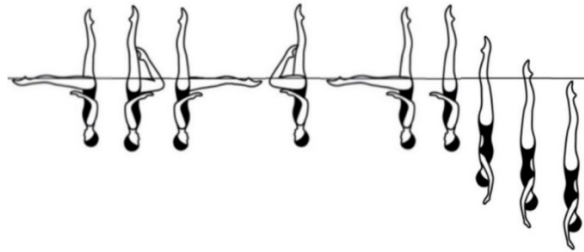
					Total
NVT=	19.0	19.0	20.5	34.0	92.5
PV =	2.05	2.05	2.22	3.68	10






**Clarification:**

- All rotations are executed in the same direction.
- Refer to BM 18 *Fouetté Rotation*.
- In *Fouetté Rotation*, either leg may be used.
- A rotation towards the vertical leg means that a right horizontal leg start requires the left shoulder back for the initiation of the 180° rotation. Conversely, a left horizontal leg start requires the right shoulder back for the initiation of the 180° rotation.
- BM 13f the *Continuous Spin* is executed rapidly and is completed as the ankles reach the surface of the water and continues through submergence.
- All movements are performed rapidly.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 3**
**3B – Two Fouetté Rotations – Vertical –Spinning 360°**
**DD – 2.3**

From a **Fishtail Position**, 2 *Fouetté* rotations (180°+180°) are executed. The horizontal leg is rapidly lifted to a **Vertical Position**. Continuing in the same direction, a rapid *Spinning* 360° (1 rotation) is executed.



					Total
NVT=	19.0	19.0	20.5	19.0	77.5
PV =	2.45	2.45	2.65	2.45	10

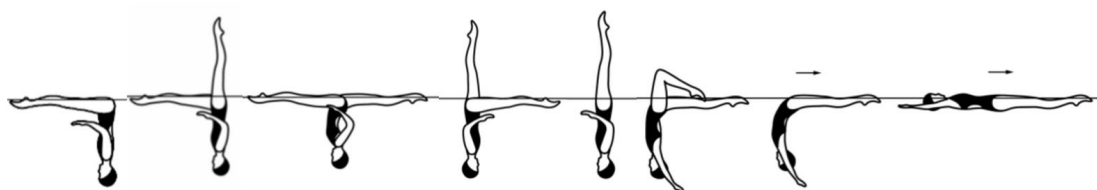
**Clarification:**









- All rotations are executed in the same direction.
- Refer to BM 18 Fouetté Rotation.
- In *Fouetté Rotation*, either leg may be used.
- A rotation towards the vertical leg means that a right horizontal leg start requires the left shoulder back for the initiation of the 180° rotation. A left horizontal leg start requires the right shoulder back for the initiation of the 180° rotation.
- All movements are performed rapidly.

<b>DEDUCTION GUIDELINES FOR TEAM TECHNICAL ELEMENT #3</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<i>Fouetté rotations</i>	Horizontal leg is bent to the <b>Bent Knee Position</b> and then extended to the <b>Fishtail Position</b> slightly before or after the rotations are completed	Horizontal leg is bent to the <b>Bent Knee Position</b> and then extended to the <b>Fishtail Position</b> clearly before or after the rotations are completed	
	Small deviation in height and/or stability of vertical leg	Obvious deviation in height and/or stability of vertical leg	Major deviation in height and/or stability of vertical leg
<b>Fishtail Position to Vertical Position</b>	Small push up to vertical prior to Spin	Obvious push up to vertical prior to Spin	Major push up to vertical prior to Spin
<i>Continuous Spin 720° (version A)</i>	Speed: Accelerates and achieves speed after the first 90° degrees of the rotation	Slow rotation	Very slow rotation
	Distribution: Uneven rotation and drop but finishing at correct height	Dropping more than ½ way down from full height after first rotation (360°)	Dropping to ankles by end of 1st rotation (360°) and rotating at ankles
	Number of Rotations: Rotation is more or less than the required amount by 90°	Rotation is more than 90° and less than 180° off the required rotation	Rotation is at the maximum allowance of up to 180° off the required rotation
	Vertical line: Small deviation off the vertical line during the Spin (1° to 15°)	Obvious deviation off the vertical line during the Continuous Spin (16° to 30°)	Major deviation off the vertical line during the Continuous spin (more than 31°)
<i>Spinning 360° (Version B)</i>	Speed: Accelerates and achieves speed after the first 90° degrees of the rotation	Slow rotation	Very Slow rotation
	Distribution: Slightly uneven drop spaces	Erratic drops during spin	Severe drops during spin
	Number of rotations: Rotating <u>slightly</u> more or less than 360°	Rotating <u>clearly</u> more or less than 360° but less than 450° (+1/4) or more than 270° (-1/4)	Rotating at limit of <i>Spin</i> allowance: minimum 270° (-1/4) maximum 450° (+1/4)
	Vertical line: Small deviation off the vertical line during the <i>Continuous Spin</i> (1° to 15°)	Obvious deviation off the vertical line during the <i>Continuous Spin</i> (16° to 30°)	Major deviation off the vertical line during the <i>Continuous Spin</i> (more than 31°)

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 4**
**4 - Butterfly Hybrid**
**DD – 2.9**

The Butterfly Hybrid is to be performed rapidly. From a **Front Pike Position**, one leg is lifted to a **Fishtail Position**. The horizontal leg is lifted through an arc of 180° as the vertical leg is lowered to assume a **Split Position**. Without a pause a hip rotation of 180° is executed as the front leg is raised to assume a **Fishtail Position**. Continuing in the same direction a 180° rotation is executed as the horizontal leg is lifted to a **Vertical Position**. The legs are lowered simultaneously to a **Bent Knee Surface Arch Position**. (Note: The **Bent Knee Surface Arch Position** can be assumed by using either leg). The bent knee is straightened to a **Surface Arch Position** and with continuous motion an *Arch to Back Layout Position* is executed.



								Total
NVT=	14.5	20.0	16.5	23.5	21.0	11.5	7.0	114
PV =	1.27	1.75	1.45	2.06	1.84	1.01	0.61	10

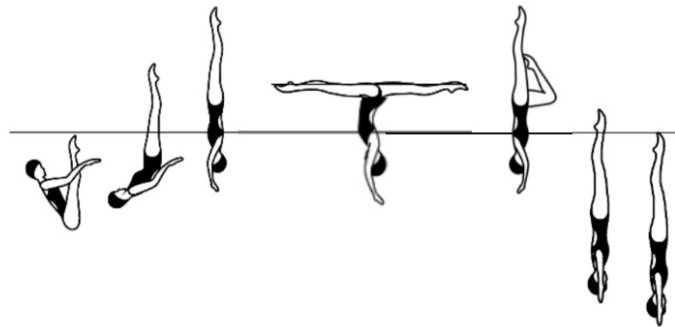
## Clarification:



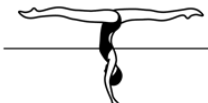



- The Butterfly Hybrid is to be performed rapidly.
- BP 14d) **Bent Knee Surface Arch Position** can be assumed by using either leg.

<b>DEDUCTION GUIDELINES FOR TEAM TECHNICAL ELEMENT #4</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<b>Fishtail Position to Split Position</b>		Obvious movement of water as the leg is lowered to the <b>Split Position</b>	Major movement of water and the splits are never achieved
<b>Split Position</b> and 180° hip rotation to <b>Fishtail Position</b>	A slight pause prior to the hip rotation to the <b>Fishtail Position</b>	A pause is clearly noticeable prior to the hip rotation to the <b>Fishtail Position</b>	
	Slightly falling off balance in the <b>Fishtail Position</b>	Clearly losing balance in the <b>Fishtail Position</b>	
<b>Fishtail Position</b> and 180° rotation to <b>Vertical Position</b>	Slightly falling off balance in the <b>Vertical Position</b>	Clearly losing balance in the <b>Vertical Position</b>	
<b>Vertical Position</b> to <b>Bent Knee Surface Arch Position</b>	Small deviation in height as the <b>Bent Knee Surface Arch</b> achieved	Obvious stability issue in height as <b>the Bent Knee Surface Arch</b> achieved	Major stability issue in height as the <b>Bent Knee Surface Arch</b> achieved
		Slow	Very slow
<b>Bent Knee Surface Arch Position</b> to <b>Back Layout Position</b>	Continuous motion is uneven	Continuous motion is not evident	Fails to maintain continuous motion and does not show <b>Surface Arch Position</b>

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5A-Rocket Split Bent Knee Twirl Hybrid**
**DD – 2.4**

From a **Submerged Back Pike Position** with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position**, followed by a rapid 180° rotation to assume an airborne **Bent Knee Vertical Position** with the front leg bent. A rapid *Vertical Descent* is executed as the bent knee is extended to join the vertical leg completed as the ankles reach the surface of the water followed by a *Vertical Descent*.



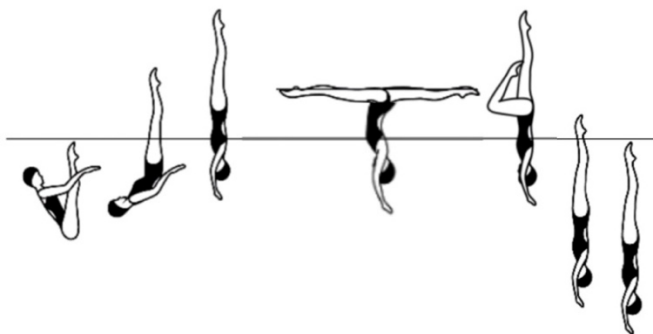
							Total
NVT=	31.0	17.0	25.0	9.0	0	0	82
PV =	3.78	2.07	3.05	1.10	0	0	10



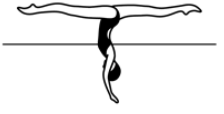



**Clarification:**

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Single Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

**TEAM TECHNICAL REQUIRED ELEMENTS**
**Element 5**
**5B-Rocket Split Bent Knee Hybrid**
**DD – 2.1**

From a **Submerged Back Pike Position** with the legs perpendicular to the surface, a *Thrust* is executed to a **Vertical Position**. Maintaining maximum height, the legs are split rapidly to assume an **Airborne Split Position** followed by the front leg rapidly bending and the back leg rapidly lifting to a vertical to assume an airborne **Bent Knee Vertical Position**. A *Vertical Descent* is executed as the bent knee is extended to join the vertical leg completed as the ankles reach the surface of the water followed by a *Vertical Descent*.



						Total
NVT=	31.0	17.0	13.0	9.0	0	70
PV =	4.43	2.43	1.86	1.29	0	10

**Clarification:**

- All movements are executed rapidly.
- BP 11 **Submerged Back Pike Position** is executed with the legs perpendicular to the surface of the water.
- BM 9 *Thrust* allowance: Deviation allowances for the *Thrust* action are unique and allow for the legs to be up to an additional 15° off the vertical line.
- Refer to BM 9 *Thrust*.
- Refer to the \*Rejoin to Vertical Single Leg water level in the Dynamic Height Scale for the differing height standard requirements following a BM 9 *Thrust* airborne move.

<b>DEDUCTION GUIDELINES FOR TEAM TECHNICAL ELEMENT #5</b>			
<b>Deviation Type Deduction</b>	<b>Small Deviation 0.25</b>	<b>Obvious Deviation 0.50</b>	<b>Major Deviation 1.0</b>
<i>Thrust</i>	Legs 15° to 30° from perpendicular	Legs 31° to 45° from perpendicular	Legs 46° or more from perpendicular
		Body rising in pike, so crown of head is at the surface before the unroll commences	Body rising in pike, so part of the face is dry before the unroll commences
			A hinging, not an unrolling movement. Flat back during the transition
<b>Vertical Position to Airborne Split Position</b> and then <i>Twirl</i> to <b>Bent Knee Position</b> (version A)		Not achieving the vertical prior to the <b>Airborne Split Position</b>	Starting the <b>Airborne Split Position</b> as the <i>Thrust</i> is initiated
	Rotating slightly more or less than 180° during the <i>Twirl</i>	Rotating clearly more or less than 180° during the <i>Twirl</i>	
<b>Vertical Position to Airborne Split Position to Bent Knee Position</b> (version B)		Not achieving the vertical prior to the <b>Airborne Split Position</b>	Starting the <b>Airborne Split Position</b> as the <i>Thrust</i> is initiated
<b>Bent Knee Position to Vertical Position</b> as descending	The bent leg joins slightly before or after the vertical is achieved	The bent leg joins clearly before or after the vertical is achieved	
	The drop spaces are slightly uneven	The drop spaces are erratic	

## **17. ACROBATIC ROUTINES**

Acrobatic Routine is an audience favourite and was renamed from Highlight Routine to help promote the powerful and innovative Acrobatics that athletes now perform in the water.

Acrobatic Routines allow athletes and Coaches to use a different skill set to showcase their creativity, power, and strength in the water. Acrobatic Routines are only performed in Senior and Junior categories.

The declared difficulty and the difficulty score of this routine are solely based on Acrobatics. Hybrids performed in this routine will be reflected in the Artistic Impression score.

Overall, Acrobatics are split into four (4) main groups: Airborne, Balance, Combined, and Platform. For the Acrobatic Routine, a total of seven (7) Acrobatics are required, and at least one (1) from each of these groups must be featured. Teams are free to do any Hybrids, but with no declared difficulty assigned and thus not counted towards the difficulty score.

### **17.1 GENERAL REQUIREMENTS**

Time Limits: refer to Competition Regulations.

Start may be on the deck or in the water, or a combination of both.

Required Technical Element #1 may be performed in any order.

A maximum of two (2) Acrobatics from any group (A, B, C or P) may be performed.

Acrobatics must not be repeated:

- For Group A –the same position(s) (as P1 or as P2), with the exception of the third position bonus, cannot be repeated
- For Group B –the same Construction and the same type of connection (grip), cannot be repeated
- For Group C –the same Construction cannot be repeated.
- For Group P –the same Construction and the same type of connection (grip) and the same position/s (as P1 or as P2), with the exception of the third position bonus, cannot be repeated

The Routine must portray a Theme, which must be declared on the Coach Card.

#### **Acrobatic Routine Elements**

- Seven (7) Acrobatic Movements: one (1) from each Acrobatic Group (A, B, C, P), and three (3) more of free choice as per the general requirements.

## 17.2 JUDGING ACROBATIC ROUTINES

As in all routines, two (2) panels of five (5) Judges will officiate and provide the scores:

1. First panel: **Elements**
2. Second panel: **Artistic Impression**

Two (2) groups of three (3) Technical Controllers must officiate in the Acrobatic Routine:

1. **Difficulty Technical Controllers** (DTCs) who check the number, order of performance and predeclared difficulty of Elements.
2. **Synchronization Technical Controllers** (STCs) who register the number and type of synchronization errors (unequal actions) observed.

### 17.2.1 Elements Panel

Elements Judges shall award one (1) score for the execution of each Element. In Acrobatic Routines the Elements being judged are all Acrobatic Movements. Note that Element Judges do not judge Hybrids if they are included in Acrobatic Routines.

Execution is the level of excellence demonstrated by the athlete's mastery of highly specialized skills. Execution considers how well the athletes perform the Acrobatics they choose to perform. Execution of Acrobatics is judged by the same principles as those guiding other Elements.

The Judge must be cautious to evaluate the whole Acrobatic Movement, from set-up to completion. Judges evaluate the position achieved, or the stable platform with the Featured Swimmer in control on top.

All Acrobatics must clearly demonstrate height, timing, and control with efficiency of movement in the execution. For judging criteria refer to Guiding Scale for Height Quality of Performance – Acrobatics, Expanded Marking Scale for Acrobatics Execution and Inaccuracy Identification Table for Acrobatics.

For general information on judging Acrobatics, please refer to Section on Judging Acrobatics in this Manual.

### 17.2.2 Artistic Impression Panel

Artistic Impression Judges shall award three (3) separate scores, one (1) score for **Choreography and Musicality**, one (1) score for **Performance** and one (1) score for **Transitions**.

#### **Choreography and Musicality**

The design of movements and structures inside this Acrobatic Routine must impact the audience giving an aesthetic and surprising effect.

The seven (7) Acrobatic Movements should feature a balanced variety of Constructions and movement types, while incorporating creative and specialized transitions skills, including Hybrids.

#### **Performance**

The Performance score is the athlete's ability to showcase their routine, demonstrating complete mastery of their artistry. Athletes should exhibit total command, captivating the Judges' attention.

**Transitions**

In an Acrobatic Routine, the Transition score includes all actions used when moving from one Acrobatics to another. These linking actions include propulsive techniques, strokes, ballet leg combinations, flexibility of surface actions, and surface pattern changes. Transitions not only connect one Acrobatic Element with the next but are the main contributor to the pool coverage; Transitions are as important as the Elements. They are the glue that brings the total routine together.

Uniquely, in the Acrobatic Routine, Hybrids are not considered Elements and, therefore, are judged under Artistic Impression. The variety and creativity of the Hybrids are judged under Choreography and Musicality score. The execution and the complexity of the Hybrids will be judged under the Transitions score since the Hybrids act as linking actions between the Elements (Acrobatics). For more information on judging Hybrid Execution, refer to Expanded Marking Scale for Hybrid Execution.

## 18. FREE COMBINATION ROUTINES

The Free Combination must have four (4) to ten (10) athletes who make a combination of routines.

The routines have a predetermined number of Elements (**AS 4.4**) choreographed to music (see Competition Regulations).

This event is for age groups Youth and 12 and under only.

While the execution is important in the Free Combination, the Artistic Impression is at the heart of this type of routine.

### 18.1 GENERAL REQUIREMENTS

Time Limits: refer to Competition Regulations.

Start may be on the deck or in the water, or a combination of both. All subsequent parts must start in the water.

A new part begins in very close proximity to the previous part.

The routine must portray a theme which must be declared on the Coach Card.

As in all routines, the Coach Card must show the required Elements in the selected order of performance.

#### Open Free Combination Required Elements

At least two (2) parts must have fewer than three (3) athletes, and at least two (2) parts must have all Athletes.

As per Appendix 3, **Youth** Open Free Combination must include:

- Four (4) Team Acrobatics with degree of difficulty safety limit (free choice but must not repeat the same acrobatic).
- One (1) Solo Hybrid with degree of difficulty.
- One (1) Duet Hybrid with degree of difficulty.
- Two (2) Team Hybrids (must be executed with a minimum of four (4) athletes) with degree of difficulty.
- One (1) Team choreography Hybrid with no degree of difficulty (i.e. factor of 1.0) (must be executed with a minimum of 4 athletes).

Element parts cannot occur simultaneously (i.e. Team Acrobatics occurs while Solo Hybrid starts).

As per Appendix 3, the **12U** Open Free Combination must include:

- Three (3) Team Acrobatics with degree of difficulty safety limit (free choice but must not repeat the same Acrobatics).
- One (1) Solo Hybrid with degree of difficulty.
- One (1) Duet Hybrid with degree of difficulty.

- Two (2) Team Hybrids (must be executed with a minimum of four (4) athletes) with degree of difficulty
- One (1) Team choreography Hybrid with no degree of difficulty (i.e. factor of 1.0) (must be executed with a minimum of four (4) athletes)

Element parts cannot occur simultaneously (i.e. Team Acrobatics occurs while Solo Hybrid starts).

### Acrobatics safety limits

12U and Youth Team Acrobatics safety limits for Open Free Combination is as follows.

Acrobatic Elements cannot have a degree of difficulty higher than the total degree of difficulty (max):

<b>Youth</b>	<b>Acrobatic degree of difficulty</b>	<b>Plus Base Mark</b>	<b>Total degree of difficulty (MAX)</b>
Youth - Group A	2.2	0.5	<b>2.7</b>
Youth - Group B	2.3	0.5	<b>2.8</b>
Youth - Group C	2.3	0.5	<b>2.8</b>
Youth - Group P	2.5	0.5	<b>3.0</b>
<b>12U</b>			
12U - Group A	2.0	0.5	<b>2.5</b>
12U - Group B	2.1	0.5	<b>2.6</b>
12U - Group C	2.1	0.5	<b>2.6</b>
12U - Group P	2.3	0.5	<b>2.8</b>

Acrobatics must not be repeated:

- For Group A –same position(s) (as P1 or as P2), with the exception of the third position bonus, cannot be repeated
- For Group B –the same construction and type of connection (grip) cannot be repeated.
- For Group C –the same construction cannot be repeated
- For Group P –the same construction AND the same type of connection (grip), the same position/s (as P1 or as P2), with the exception of the third position bonus cannot be repeated.

Refer to World Aquatics Acrobatics Catalogue for Acrobatic Movements and their assigned difficulty values. Difficulty values are subject to adjustment by World Aquatics, as needed.

### 18.2 JUDGING FREE COMBINATION ROUTINES

As in all routines, two (2) panels of five (5) Judges will officiate and provide the scores:

1. First panel: **Elements**
2. Second panel: **Artistic Impression**

Two (2) groups of three (3) Technical Controllers must officiate in the Free Combination Routine:

1. **Difficulty Technical Controllers** (DTCs) who check the number, order of performance and predeclared difficulty of Elements.
2. **Synchronization Technical Controllers** (STCs) who register the number and type of synchronization errors (unequal actions) observed.

### **18.2.1 Elements Panel**

Element Judges shall award one (1) score for the execution of each Element required for the Free Combination – Acrobatics and Hybrids.

Execution is the level of excellence in performing highly specialized skills.

For general information of judging execution of Elements see section Judging Elements in this Manual.

### **18.2.2 Artistic Impression Panel**

The intent of the Free Combination Routine is to be free, with limited rules and regulations with special attention given to Artistic Impression and exchanges between parts.

The term “**exchanges**” refers to switching from one part to the next part. The exchanges can be viewed as the glue to fitting the parts of the puzzle together seamlessly to make a whole cohesive fluent and artistically meaningful routine following the declared Theme. The intention is that the routine should flow and be logical, not requiring Judges or TV cameras to search for the next athlete. The distance between athletes must be safe for them, especially in Team exchanges. At the same time, obvious distance between exchanges will affect the fluidity of the routine and, therefore, the Judges’ score and will also be subject to a penalty based on the Referee’s decision.

Artistic Impression Judges award one (1) score for each of the following three (3) components:

#### **Choreography and Musicality**

Choreography is a creative skill of composing a routine that combines artistic and technical components. It includes variety and creativity in Hybrids and Transitions, the design, and the weaving together of all movements and the pool coverage.

Musicality covers the use and interpretation of music, expressing the mood of the music, use of the music’s structure and the synchronization with music. How well does the athlete in each part interpret the music?

Each routine must interpret a Theme and declare it on the Coach Card. Does the Theme make sense? Does the overall flow of the routine match the Theme?

Exchanges are a characteristic feature of this type of routine. Thus, Judges should consider the choreography around the exchanges as a key factor in judging the Free Combinations:

- Judges should consider the variety of exchanges. Are Team exchanges done involving different numbers of athletes?

- Is there variety in the moves used within exchanges? Are exchanges between parts creative and *unique* or predictable? Is there an element of surprise?

Judges should also consider:

- The variety and creativity of moves. The stronger athletic performances will show energetic, original, imaginative moves in the parts and exchanges.
- Are the same athletes always used for Solo/Duet/trio and highlight parts or is there a variety of athletes used in all parts?
- The number and order of parts. Are there too many parts so that the Judge does not have time to appreciate what is being done? Are the parts with less than three (3) athletes interspersed between Team parts OR are there several Solo/Duet parts in a row?
- Does the routine flow logically and cover the pool or is it fragmented by the parts with a lack of logical movement? How well are the parts woven together? There should be a harmonious blend of all parts. Each part should seem needed in order to make the routine seem whole.
- Is the routine seamless with each part and exchange flowing and adding to the Overall Impression of the routine? Does each part work well together?

### **Performance**

Consider the manner in which athletes present the routine to viewers, total command of the performance of the routine. Throughout each part of the music, athletes should ideally be showing total command, compelling Judges to watch. In addition to athletes currently performing the part of the routine, the athletes waiting should also give the feeling that they are involved and part of the routine.

Judges also consider:

- Efficiency, power, and energy level for strokes. Does the level of execution, power and energy change within parts or vary as the routine goes on?
- Are the parts with less than three (3) athletes performed better than the parts with four (4) or more athletes or vice versa?

### **Transitions**

Judges should consider execution and complexity of movements, propulsions and strokes that link routine Elements.

Judges also consider:

- How is the execution performance ending one part and starting into the next part? Does it flow smoothly and start where the last part finished?
- How clear are the pattern formations between exchanges?

**Free Combination Exchanges Marking Scale**

The below Marking Scale for exchanges should be considered by Artistic Swimming Judges in both Transitions (when the exchange occurs during Transitions) and in Choreography and Musicality score.

Category	Mark	Description
<b>Perfect Near perfect Excellent</b>	<b>9.0-10</b>	Surprising exchanges, unexpected, "WOW" factor: no distraction during exchanges, athletes just 'disappear' when finished and 'appear' to start. Full extension and control. Stable, high clean. Complexity is performed effortlessly.
<b>Very Good</b>	<b>8.0-8.75</b>	Very good and interesting exchanges, no wait time but more obvious what is happening. Some distraction by athletes at the time of exchange. May lose full extension or height for minimal time. Shows complexity during most exchanges.
<b>Good</b>	<b>7.0-7.75</b>	Good but somewhat predictable exchanges, minimal wait time, may stay on one side of the pool for too long. Some distraction by athletes at the actual exchange. May lose execution/height for a short duration during the exchanges. Complexity shown during some exchanges.
<b>Competent</b>	<b>6.0-6.75</b>	Ordinary and predictable exchanges with wait time, athletes finishing a part and those starting a part are distracting. Competent extension and height during the exchanges. Simple in complexity.
<b>Satisfactory</b>	<b>5.0-5.75</b>	Exchanges are satisfactory and simple with a lot of wait time (body boost under to finish part, waiting and surfacing to start next part); swimming in and out of the exchanges is awkward. Some difficulties with execution of exchanges. Lack of efficiency in exchanges. Simple exchanges.
<b>Deficient</b>	<b>4.0-4.75</b>	Exchanges do not appear to link routine, look like separate sections with lack of connection. Mostly low execution level. Very Simple.

## 19. MIXED DUET ROUTINES

Mixed Duets are a vibrant and expressive way to explore the partnership dynamic between the female and male athletes in Artistic Swimming, allowing for creativity and innovation in movements that is different from the Women Duet events. This includes how the athletes work together, the story they are telling through the execution of their choreography, their musicality, and their confidence (total command).

Judging panels are the same as for Women Duet Free.

**ELEMENT JUDGES** use the same criteria as in other routines.

Senior and Junior Mixed Duet Free routine must include the following seven (7) Elements, which are judged by the Elements panel of Judges:

- Four (4) Free Hybrids
- Three (3) Pair Acrobatics (free choice but must not repeat the same Acrobatics).

In addition, the Senior and Junior Mixed Duet Free routine must also include a minimum of four (4) Sustained Surface Connections (SuCon) with travel (one (1) meter or more), or a rotation (180° or more), which are considered Transitions. These movements are judged by the Artistic Impression panel only.

Refer to Appendix 3 for requirements for 12U and Youth Mixed Duet.

**ARTISTIC IMPRESSION JUDGES** will score the Mixed Duet Free for Choreography and Musicality, Performance and Transitions using the same criteria as in other routines. Within these scores, the Judges should also consider the uniqueness of the Mixed Duet by acknowledging the athletes' ability to differentiate from a Women's Duet in the following ways.

### **Choreography and Musicality**

In Mixed Duets, Choreography should feature dynamics variation, incorporating explosive highs, gentle lows, pauses, gradual build-ups, like a rhythm of a heartbeat. The routine should achieve a harmonious balance between masculine and feminine energies, while exploring a full spectrum of relationship dynamics, such as tension, support, conflict, trust, unity – creating a rich emotional palette. Judges should assess whether the choreography includes a wide spectrum of physical interaction between athletes and the extent to which it incorporates both the female and male athletes through distinctive, complementary, and innovative interactions.

Judges consider choreography of sustained surface connections (SuCon), which is a required element in Mixed Duet routines where athletes connect in some manner and then execute a movement while maintaining that connection and staying on the surface. SuCons should be demonstrate a partnership fostering creativity through many distinctive moments, enabling the Duet to develop unique movements that showcases the female and male athletes' strengths.

While Mixed Duets do not require constant synchronization like Women Duets, some moments of unison and togetherness can create impact and should not be avoided.

## Performance

The emotional connection between athletes must feel real and believable; fake expressions or gestures diminish the performance. Athletes must deeply embody their roles, as an actor does in a film. Judges can sense when emotions are authentic versus acted. Constant reminders of emotional intention are essential.

Performance should move the audience by providing a strong emotional impact. The routine should represent their own style of performance, which should be different than the Women Duet event. Whether a routine succeeds often depends on whether the athletes believe in what they are doing and express it fully; authenticity and storytelling matter most, and audience (and Judges) can feel when it is real. Judges should assess whether the connection between athletes is genuine and emotionally rich and if movements are motivated by story and intention, not just technical demands. Other factors include how well athletes in the Mixed Duet visually complements each other, their emotional connection, overall appearance, and whether they present themselves as true partners. Effective communication and physical connection between partners are crucial. Judges will assess how well the partners communicate through their movements. Good connection between the female and male athletes contributes to the uniqueness of the routine.

## Transitions

Transitions must be complex and intentional, involving more than just arm movements. It should include legs, body weight shifts, levels, direction changes, etc. The female athlete should not always be passive; she can also initiate and lead Transitions. Judges should assess if transitions are intentional, clear, and not confusing or chaotic. Coaches should avoid over-complexity if Transitions can become unclear. If moves look confusing or chaotic, Judges might interpret it as a mistake.

Judges consider the execution and complexity of SuCons, which should be multi-dimensional, containing complexity, requiring precise timing and control with effortless set-up and recovery.

**To recap the above artistic impression components when judging Mixed Duets:** The Mixed Duet allows for great diversity in creativity and innovation of the program, but an essential factor for consideration is a well-balanced routine that showcases both the woman and the man presenting a vibrant, innovative display of artistry and athleticism. A size difference of the athletes may occur and cannot be seen as a problem but rather an opportunity to extend the concept of complementary actions. Each Mixed Duet may bring their unique style, adding to the performance and complementing each other while showing strength, flexibility, and power. This can involve different ways of interpreting music and movements together. Effective communication and physical connection between partners are crucial. Judges will assess how well the partners communicate through these movements and how well they captivate both the audience and the Judges by creating memorable moments. Other factors include their emotional connection, overall appearance, the fluidity of the choreography, and whether they present themselves as true “partners”, differently from the Women’s Duet. All these aspects influence Judges’ scoring.

**Mixed Duet Technical/Mixed Duet Free – Artistic Impression Expanded Marking Scale - Style & Interaction**

<b>Artistic Impression</b>	<b>9 – 10 Excellent Bonus</b>	<b>8.0 – 8.75 Very Good Bonus</b>	<b>7.0 – 7.75 Good Standard</b>	<b>6.0 – 6.75 Competent Deduction</b>	<b>5.0 – 5.75 Satisfactory Deduction</b>	<b>4.0 – 4.75 Deficient Deduction</b>	<b>3.0 – 3.75 Weak Deduction</b>
<b>Choreography/ Musicality*</b>	An exceptional partnership fostering creativity, enabling the Duet to develop unique choreography that showcases the female and male athletes' strengths and complements each other's styles.	Many unique moments allowing for distinctive choreography that highlights the pair's strengths and style.	The routine maintains a balance of structured actions and creative moments between the athletes that contribute to a recognizable style.	Intermittent use of creativity between the female and male athletes. Some style is evident.	The routine features more fundamental choreography between the partners.	The routine has insufficient breaks in creativity and style.	Absence of creativity and style. Limited by athlete's skill set.
<b>Performance</b>	Continuous purposeful interactions between the female and male athlete that collectively form a cohesive routine.	Majority of the routine displays a strong connection and emotion between the athletes.	A balance of complementary interactions between athletes.	Occasional complementary movements between the athletes, resulting in a less natural appearance	The interactions between athletes are more fundamental.	Lack of interaction between the pair. Many missed opportunities.	Shortage of interaction between partners, appearing mandatory in nature.
<b>Transitions/Complexity*</b>	Partners maintain an intentional and close physical connection throughout the routine, facilitating seamless complex Transitions within partnered movements that emphasize their strong bond.	Fluid Transitions between partnered movements enhance the overall complexity of the routine.	Transitions are generally seamless between the pair, contributing to the complexity of the partnered movements but with minor areas for improvement.	Transitions are becoming more standard, slightly detracting from the overall complexity of the partnered movements and fluidity of the routine.	Partnered Transitions are simplistic, constraining the complexity of the partnered movements.	Transitions are abrupt or awkward, limiting the perceived complexity and fluidity of the partnered movements.	Transitions do not enhance the complexity of the partnered movements.
	SuCons are multi dimensional, containing complexity, requiring precise timing and control with effortless set-up and recovery.	SuCons contain many complex movements combining rotation, shape change, and level variation.	SuCons are mostly complex movements combining rotation, shape change and level variation.	SuCons have some complexity and may show a lack of efficiency in the set-up and recovery.	SuCons are increasingly limited and simple.	SuCons are basic and simple.	SuCons have no indication of complexity and are easy to maintain

\*Refer to Marking Scale for Artistic Impression Panel for additional criteria including Execution in Transitions and Musicality in Choreography and Musicality score

## 20. GLOSSARY OF TERMS

<b>Acrobatic Movements</b>	Are an integral part of Artistic Swimming routines that demonstrate spectacular gymnastic feats, risky actions in the air, on a balancing support, or in combination, and are achieved with the assistance of athletes in the Construction. Acrobatic Movements must start and finish in the water. For the Team Acrobatic Movement to be considered an Element it must have four (4) or more athletes (for example: three (3) Base Swimmers + one (1) Featured Swimmer; or two (2) Base Swimmers + one (1) Support Swimmer who pushes one (1) Featured Swimmer) All other actions are considered Pair Acrobatics or Pair Assist actions.
<b>Asymmetry</b>	Uneven balance or proportion in time, space, or energy. Opposite to symmetry: an arrangement marked by regularity and balanced proportions.
<b>Artistic Impression</b>	An effect, image or feeling retained as a result of demonstration of skill and good taste of the athlete(s).
<b>Base Mark</b>	All Elements (Hybrids and Acrobatics) have a calculated Base Mark that is the minimum degree of difficulty that will be applied if one (1) or more components of the element are not performed or are not in conformance to what is declared in the Coach Card.
<b>Boost</b>	A rapid, headfirst rise, with a maximum amount of the body above the surface of the water.
<b>Choreography</b>	The craft of composing and arranging movement into a comprehensive framework.
<b>Coach Card</b>	The Coach Card is where the declared difficulty for a routine is detailed. It includes Technical Required Elements, Free Hybrids, and Acrobatics. Transition parts are also declared on the Coach Card to assist with the order of performance.
<b>Complex</b>	Something made up of or involving an intricate combination of components.
<b>Cone</b>	Is a 45-degree allowance from the vertical line used by Judges and Difficulty Technical Controllers to assess the accuracy of athletes' movements.
<b>Difficulty</b>	The quality of being hard to achieve.
<b>Dynamic</b>	The energy or effort of movement, expressed in varying quality, intensity, texture, or gradations in tension.
<b>Eggbeater Kick</b>	With the body in a relatively vertical sitting position, the lower limbs move alternately, as the left foot moves clockwise, and the right foot moves counterclockwise. The technique of the eggbeater kick provides continuous propulsive force for athletes to maintain the height of the head and upper body above the water.
<b>Energy</b>	Vigor in the exertion of power; strength in action; forcefulness of expression. Varying levels of energy can be displayed through the quality and intensity of the movement and the stressed action or accent of certain notes.
<b>Exchanges (Free Combination)</b>	The seamless transitions where athletes move between different formations and group sizes throughout the performance.

<b>Execution</b>	Refers to the performance level of the skills demonstrated.
<b>Extension</b>	The amount, degree, or range to which something can be stretched to its fullest length. Use of muscular strength to enhance the stretch.
<b>Family</b>	A grouping category for Hybrid difficulty components in a routine, defined by the primary skill type and assigned a single-letter code. Each family encompasses specific declared skills with rated degree of difficulty (DD) values that form transitions within a Hybrid. The recognized families, organised by level, are Thrusts (T), Spins (S), Twists (R) (including Twirls and Swirls), Flexibility (F), Airborne Weight (A), Connections (C). All families include a first level which is defined as Basic (B), then each family progresses from level 1 upwards to a maximum of level 10.
<b>Flexibility</b>	The ability to bend or flex, pliable, range of motion.
<b>Float</b>	Two or more athletes are attached to make a surface formation. Refer to Acrobatics Catalogue.
<b>Fluidity</b>	The ability to move with ease, able to flow, seamlessly.
<b>Focus</b>	The gathering of forces to increase the projection of intent - e.g., athlete's sight line. Adds meaning to movement.
<b>Highlight</b>	A portion or detail of a routine of major significance or special interest; a memorable moment.
<b>Hybrid</b>	A Figure of mixed origin or composition, and other than those described in the rules. Hybrids are defined as a combination of five (5) or more movements performed with lower limbs with intentional apnea.
<b>Intensity</b>	The presence of a greater or lesser degree of energy.
<b>Interpretation of Music</b>	A concept of the music expressed by the performance of the athlete(s). Use of music.
<b>Jump</b>	Same as Stack. But the supported person becomes airborne at peak of lift. See Acrobatics Catalogue.
<b>Kinesthetic Awareness</b>	The ability of the individual to know the spatial relationship of the body parts.
<b>Lateral axis</b>	Extending sideways from the body, either through a cross section (such as the hips), or outside the body.
<b>Levels</b>	High/Medium/Low – in relation to water surface. In other words, from high boosts or lifts, to underwater.
<b>Lift</b>	Please refer to the Acrobatics Catalogue.
<b>Longitudinal axis</b>	The lengthwise center of the body.
<b>Manner of Presentation</b>	The way in which the athlete presents his/her routine for the consideration of the public and/or judges. Total command of one's performance, amplitude.
<b>Patterns</b>	Refers to formations made by the spatial relationship between members of a Team.
<b>Platform</b>	Please refer to the Acrobatics Catalogue.
<b>Pool Pattern</b>	The pathway the athlete(s) take(s) through the water.

<b>Power</b>	The amount of strength or force exerted, might, the rate at which work is done (strength plus speed).
<b>Projection</b>	Communication of meaning or feeling to the audience through Manner of Presentation.
<b>Propulsion Technique</b>	The process by which the body uses arms and/or legs to move through the water. A driving force.
<b>Rhythm</b>	The structure of movement patterns in time. The pulse or beat.
<b>Risk Factor</b>	Skills which expose the athlete to a chance of a lesser performance.
<b>Routine</b>	A composition consisting of strokes, Figures, and parts thereof, choreographed to music.
<b>Spatial Design</b>	The interrelationship of athletes to each other and to the space through which they are moving.
<b>Stability</b>	Resistant to change, especially sudden change; consistent.
<b>Stack</b>	Please refer to the Acrobatics Catalogue.
<b>Strength</b>	The state or quality of being strong, physical power.
<b>Stroke</b>	Refers to swimming strokes. A single complete movement which includes a pull and a recovery of the arms(s) accompanied by an appropriate kick.
<b>Style</b>	A personal or characteristic manner of performing or choreographing.
<b>Sustained Height</b>	The ability to maintain a constant level of height above the water.
<b>Sustained Movement</b>	A quality of movement that is smooth and unaccented, with no apparent start or stop, but gives a feeling of a continuity of energy flow.
<b>Sustained Surface Connection (SuCon)</b>	Is a required element in Mixed Duet routines where athletes connect in some manner and then execute a movement while maintaining that connection and staying on the surface.
<b>Synchronization</b>	To swim or execute movements in unison, one with the other and the accompaniment.
<b>Technical Required Element</b>	Is a required, predetermined movement that must be executed within a Technical Routine.
<b>Tempo</b>	Pace or speed.
<b>Throw</b>	Please refer to the Acrobatics Catalogue.
<b>Transitions (Figures)</b>	A continuous movement from one position to another in Figures.
<b>Transitions (Routines)</b>	Are the linking actions between the Elements, including propulsion techniques, strokes, ballet leg combinations, flexibility surface actions, surface pattern changes, or Pair Assisted Actions.
<b>Variety</b>	Diversity; assortment. The condition of being varied or diverse.

## CHAPTER 4. - REFEREE GUIDELINES

### Reviews

If a review is required for potential timing penalties or making use of the bottom of the pool, the Referee will inform the Announcer who will immediately announce that the routine is currently under review.

It is recommended that any reviews are done by three (3) reviewers from three (3) different Member Federations.

If the team of reviewers concludes that it is a penalty, the Referee will ensure all penalties are applied. The Announcer will only announce scores for the routine after the reviews are completed.

**AS 8.3.6** The Referee will be responsible for the running of the deck and the flow of the event. The Referee will enforce the rules after collaboration with the World Aquatics Technical Delegate. The World Aquatics Evaluators may be consulted, as the Referee considers necessary. The Referee, in collaboration with the World Aquatics Technical Delegate, will determine any other matter in relation to the conduct of the event.

**AS 8.3.7** The Referee will ensure that all the necessary Technical Officials are in their respective positions to conduct the session, have their assignments for each routine, and are provided with a programme sheet for each Athlete.

**AS 8.3.8** If the Referee considers, after consultation with the World Aquatics Technical Delegate, that any Technical Official is absent, incapable of acting, or found to be inefficient or biased, the Referee will appoint a reserve Technical Official. If an emergency situation arises, the Referee will appoint a reserve Technical Official.

One or more Reserve Judges should be named for each event. They must be present before the start of the event at the Judges meeting room with the rest of the designated panel and Reserve Judges must come prepared to judge.

In addition, to satisfy the Judges' Conflict of Interest rule, the Referee has the authority to remove a Judge from the panel, if they discover a Judge has not disclosed a Conflict of Interest. Judges must observe the World Aquatics Code of Ethics (Conflict of Interest). If a Judge fails to declare their conflict of interest, the World Aquatics President or one of the World Aquatics Executive members may refer the matter to the Ethics Panel.

**AS 8.3.9** The Referee will ensure that the Athletes are ready and signal for the start of the accompaniment. The Referee will approve the penalties resulting from any infraction to the rules, and the Referee and World Aquatics Technical Delegate will approve the results before announcements are made.

Before the official results are announced, the Referee, World Aquatics Technical Delegate must ensure that all pertinent information has been included, e.g., penalties, and accurately processed, with all the scores accurately recorded and calculated. When everything has been checked, the Referee signs the result sheets to certify that the results are correct. If a penalty is to be applied, the Referee must ensure that the Coach or a delegate of the affected participant is informed in time to permit them to present a protest if they wish to do so.

**AS 8.3.10 The Referee may intervene at any stage to ensure that these Competition Regulations and other World Aquatics Rules are observed and will, in collaboration with the World Aquatics Technical Delegate, adjudicate all protests related to the session in progress.**

When a technical problem occurs during a routine performance, the Referee may allow a re-swim.

Guidelines for timing of a re-swim:

- If less than half of the routine has been performed, schedule the re-swim after the next two (2) routines (approximately 15 minutes recovery time).
- If more than half of the routine has been performed, schedule the re-swim after the next three (3) routines (approximately 20 minutes recovery time).
- If the original start number was just prior to a break, the routine could re-swim as the first competitor after the break.
- If a problem occurs during the final routine of the event, the Referee should determine a suitable recovery time (e.g., 10-15 minutes, or sooner if the athlete(s) is/are ready) and ask the Officials to remain in their places until the re-swim has occurred.
- When a technical problem such as power failure resulting in no underwater music, weather conditions, etc., requires a re-swim, the Referee should inform the Coach personally, and the Officials and audience through the Announcer.
- A Men Solo, Women Solo, Women Duet, Mixed Duet, Team Technical, Team Free, Free Combination or Acrobatic Routine can be asked by the Referee to swim earlier than scheduled. The athletes will have two (2) minutes to prepare themselves and then must walk on and be ready to compete.

**AS 8.3.11 If the Referee personally observes any breach of the rules by an Athlete, duet, or team, the Referee will disqualify that Athlete, duet, or team. If another Technical Official personally observes any breach of the rules by an Athlete, duet, or team and reports that breach to the Referee, the Referee may disqualify that Athlete, duet, or team.**

**AS 8.3.12 The Referee will attend the Technical/Team Leaders' Meeting and ensure the logistics for the event are in place. The Referee will run the draws at the Technical/Team Leaders' Meeting. Draws will commence after all media information sheets on each routine have been submitted to the LOC.**

World Aquatics approved electronic draws may be used. World Aquatics recommends that for competitions where draws are not done based on World Rankings, and where there are no preliminary events in a direct tech final event if a Team or athlete has drawn 1st in tech event they will not draw first in free final or acrobatic event. The same principles apply to Solo, Duet, and Mixed Duets.

For final routine events, see the current World Aquatics Competition Regulation. **AS 7, AS 1.**

**21. SUMMARY OF PENALTIES FOR VIOLATIONS OF THE COMPETITION REGULATIONS**

TYPE OF DEVIATION	TECH ROUTINES	FREE ROUTINES	ACROBATIC ROUTINE	FREE COMBINATION	RULE TO APPLY	DEDUCT FROM SCORE FOR
<b>Deck Walk-on time limit exceeded</b>	-8 points	-8 points	-8 points	-8 points	AS 6.7.1, AS 6.8.1, AS 6.9.1, AS 6.10.2, AS 6.11.1, AS 6.12.1, AS 6.13.1, AS 6.14.2, AS 6.15.2, AS 6.16.2	<b>Routine</b>
<b>Deck Movements time limit exceeded</b>	-8 points	-8 points	-8 points	-8 points	AS 6.7.2, AS 6.8.2, AS 6.9.2, AS 6.10.3, AS 6.11.2, AS 6.12.2, AS 6.13.2, AS 6.14.3, AS 6.15.3, AS 6.16.3	<b>Routine</b>
<b>New Start: routine is interrupted, and a new start is allowed</b>	-2 points	-2 points	-2 points	-2 points	AS 6.7.3, AS 6.8.3, AS 6.9.3, AS 6.10.4, AS 6.11.3, AS 6.12.3, AS 6.13.3, AS 6.14.4, AS 6.15.4, AS 6.16.34	<b>Routine</b>
<b>Overall Routine Time - (more or less)</b>	-8 points	-8 points	-8 points	-8 points	AS 6.7.4, AS 6.8.4, AS 6.9.4, AS 6.10.5, AS 6.11.4, AS 6.12.4, AS 6.13.4, AS 6.14.5, AS 6.15.5, AS 6.16.5	<b>Routine</b>
<b>Deliberate Use of Bottom to Propel</b>	-8 points	-8 points	-8 points	-8 points	AS 6.7.6, AS 6.8.6, AS 6.9.6, AS 6.10.7, AS 6.11.6, AS 6.12.6, AS 6.13.6, AS 6.14.7, AS 6.15.7, AS 6.16.7	<b>Routine</b>
<b>Deliberate Use of Bottom to Assist</b>	-8 points	-8 points	-8 points	-8 points	AS 6.8.7, AS 6.9.7, AS 6.10.8, AS 6.12.7, AS 6.13.7, AS 6.14.8, AS 6.15.8, AS 6.16.8, AS 6.18.8	<b>Routine</b>
<b>Exceeding Number of Predetermined Elements</b>	-2 points	-2 points	-2 points	-2 points	AS 6.7.8, AS 6.8.9, AS 6.9.9, AS 6.10.10, AS 6.11.8, AS 6.12.9, AS 6.13.9, AS 6.14.10, AS 6.15.10, AS 6.16.10	<b>Element</b>
<b>Omit all, part or incorrect action or Technical Required Element</b>	Zero (0)				AS 6.7.9, AS 6.8.10, AS 6.9.10, AS 6.10.11	<b>Element</b>
<b>TRE ORDER Tre#1 to #5 out of order</b>	Zero (0)				AS 6.7.10, AS 6.8.11, AS 6.9.11, AS 6.10.12	<b>Element</b>
<b>Additional Routine Requirement #6 in Appendix 2</b>	-8 points (Solo)				AS 6.7.11	<b>Element</b>
<b>General Requirement #6 in Appendix 2</b>	-2 points (Women Duet, Team)				AS 6.8.12, AS 6.10.13	<b>Element</b>
<b>Additional Routine Requirement #6 &amp; #7 in Appendix 2</b>	-8 points (Women Duet, Team)				AS 6.8.13, AS 6.10.15	<b>Element</b>
<b>General Requirement #7 in Appendix 2</b>	-2 points (Mixed Duet, Team)				AS 6.9.12	<b>Element</b>
<b>Additional Routine Requirement #4,5,6 and 7 in Appendix 2</b>	-8 points (Mixed Duet)				AS 6.9.13	<b>Element</b>
<b>Additional Routine Requirement in Appendix 3</b>	-2 points (Mixed Duet)				AS 6.13.11	<b>Artistic Impression</b>
<b>General Requirement #6 in Appendix 4</b>			-8.0 points		AS 6.15.12	<b>Routine</b>
<b>Acrobatic Required Element #1 in Appendix 4</b>			-8.0 points		AS 6.15.13	<b>Element</b>
<b>General Requirements#2,3,4,5,6 - Appendix 5</b>				-8 points	AS 6.16.11	<b>Routine</b>
<b>General Requirements #1- Appendix 5</b>				-2 points	AS 6.16.12	<b>Element</b>
<b>Less than eight (8) athletes (Teams), less than ten (10) in Free Combination</b>	-0.5 points (Team)	-0.5 points (Team)	-0.5 points	-0.5 points	AS 6.10.1, AS 6.14.1, AS 6.15.1, AS 6.16.1	<b>Total Score</b>
<b>Maximum of one (1) Circle Pattern</b>	-2 points (Team)				AS 6.10.17	<b>Element</b>
<b>Not including a skill from every Family</b>		-8 points		-8 points	AS 6.11.9, AS 6.12.10, AS 6.13.10, AS 6.14.11, AS 6.16.19	<b>Element</b>

**21.1 ACCUMULATED PENALTIES**

Examples of accumulated penalties:

**Example 1:**

In Acrobatic Routine only five (5) Acrobatics are performed, and no Acrobatics from Group A was performed. This results in three (3) violations of the AS Rule and thus three (3) penalties will be applied to the score:

- Two (2) for performing two (2) Acrobatics less than required (with one (1) penalty for each missing Acrobatics), and
- One (1) for missing Group A.

**Example 2:**

In a Mixed Duet Tech athletes perform three (3) TREs, one (1) Hybrid and three (3) Pair Acrobatics. There is no connection action during the Hybrid. This will result in three (3) penalties applied to the score:

- One violation of **AS Rules** for one (1) extra Element (3 Pair ACRO), and
- Two violations of **AS Rules** for lacking one (1) Required Hybrid, and one (1) for not performing the connected action.