1 1 2 2 2 2 3 3 3 3 3 3	 	0,2	CR	77 CV	0,1	0,2	CR	CV	0,1	0,2			CR	
# 1	D + D			Acro Flight (inc MT, not DMT)				Acro Indirect	B / C + D					
Part		+ C (or more) on HB	HB ∕ ▲ LB											
Companies Comp		(must be performed					with 180° split / straddle)					1 with 180	° split / st	raddle
An in the case An i]	in this order)	Flight →	Dance & Mixed			Turn (Cr. 2) D-II (El-:	Acro Direct				ا سند معاد	A 4 /-: ' '	- 260°)
F + U			0 41144			(or more)	Turn (Gr. 3) or Roll / Flairs	N diament		C+D		Saito with L	A turn (mi	n. 360)
Martin M				SR Danco/Mixed 9 Acre		1	Acro series			DMT D (or mo	ro)	Salta wi	th double	RΔ
Most Digital Position Pos			(IVUL Casi, MII, DMII)	SD - Dance/Mixed & ACIO		DMT D (or more)				טוויוט) ט ווייים	,	Sait W	ar double	טה
Accord Contact Conta]		Non-flight with	Poor body posture (head should	, -,	0.1	(2 0.0. 7 36/10)			nk) 0	1	Salto hw	d & fwd w	thin
## Feet and productionary or a file of productionary or an electrical part of the productionary of the productiona	1						Acro direction							
Act Mark M														
Name on 12 Suppose 14 Consideration 15								Insufficient invo	olvement of body parts	0,	1			
Mary							MT without DV 0,1	Poor expressiv	e engage. according to n					
Masong combination close to all														
Major processes Ann of 2 feet align design depand associals O.1 Major processes O.1	More than 2 of sar	me element into DMT 0,1											nd of exer	
Parison												kgrouna music		0.1 / 0.3
Residue Resi				More than one ½ turn on 2 feet	with straight legs through	gnout exercise 0,1		wissing moven	nent toucning floor	0,	1		D) (
Part													DV	
No 10 10 10 10 10 10 10 1]										
1.1 1.2 1.3 1.4 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5 1.5											UB	<u> </u>	CR	
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BB - Artistry Deductions (CoP - Sec. 12.5)

Competition	Subdivision	Rotation

Judge #	Judge's signature	

					А	RTISTRY O	F PERFOM	ANCE				CO	MPOSITION		
			Insu	fficient artistry	of performand	e througho	ut the exer	cise:	Rhythm	& Tempo:	Mount	Insufficient us	e of entire apparatus:	One-sided	Total deductions
Bib	Name	NF	Poor body posture (head, shoulders, trunk)	Insufficient amplitude (maximum elongation of the movements)	Insufficient amplitude of leg swings or kicks		oot work Poor work in relevé	Insufficient involvement of the body parts	Insufficient variation in rhythm & tempo in movements (no DV)	Exercise as a series of disconnected elements & movements (lack of fluency)	without DV	Lack of movements sideways (no DV)	Missing combination of movements/ elements close to beam	use of elements: More than one 1/2 turn on 2 feet with straight legs	
5	Hamo		0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	0.1	
510 14/50				Į.					ļ						



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FX - Artistry Deductions (CoP - Sec. 13.5)

Competition	Subdivision	Rotation	

Judge #	Judge's signature

					ARTISTRY	OF PERFOMAN	ICE		COMPOSITION						
				Insufficient a	rtistry of perfori	nance througho	ut the entire exerci	se:	Insufficient c	omplexity or		Editing of	Musicali	y:	Total
			Poor body	Insufficient	Poor foot work	Insufficient	Poor expressive	Exercise as a	creativity of	movements:		music:	Lack of	Background	deductions
			posture	amplitude	Feet not	involvement of	engagement	series of	Throughout	Poor	Missing	No	synchronisation	music	
			(head,	(maximum	pointed/	the body parts	according to the	disconnected	the exercise	choreography		structure	between movement		
			shoulders,	elongation of	relaxed/		style of the music	elements &	and oxoroide	in the corner/	touching floor	to the	and musical beat at the end of exercise		
			trunk)	the movements)	turned in			movements (lack of fluency)		lack of variety		music	the end of exercise		ART
Bib	Name	NF		Í											
			0.1	0.1	0.1	0.1	0.1 0.3	0.1	0.1	0.1	0.1	0.1	0.1	0.1 0.3	

FIG-WTC November 2021