

## Acrobatic Gymnastics - Artistry Evaluation Tool

	Level of Achievement		
<b>PARTNERSHIP</b>	No	Moderate	Yes
<b>Is there an acceptable level of maturity between all partners?</b>	0	0,2	0,4
<i>Correspondence in terms of stage of biological and physiological development of an athlete, including musculoskeletal growth, hormonal status and neuromuscular coordination and <b>its influence on the partnerships coherence and the athletes' ability to perform equally.</b></i>	Serious differences in maturity, resulting in unequal contribution to the performance	Moderate maturity differences, but does not seriously affect equal performance contribution	All gymnasts have a very similar level of maturity, which allows for equal contribution to the performance
<b>Is there a good level of technical and physical preparation between all partners?</b>	0	0,1	0,3
<i>Degree of capability and proportionality between partners <b>to perform properly</b> the technical and choreographic elements of the routine.</i>	Clear difference in their physical and/or technical abilities, affecting the quality of performance	Performance is satisfactory, though some differences are visible in physical and/or technical ability affecting the quality	All gymnasts demonstrate a high level of physical and technical ability and perform in an equal way
<b>Is there a visible consistent connection between all partners?</b>	0	0,1	0,3
<i>Ability to interact and communicate effectively during choreography, demonstrating complicity and emotional coherence throughout the performance.</i>	No connection present; they appear to perform individually. Partnership lacks harmony or coordinated teamwork. Minimal interaction; connection or trust not evident.	There is a visible but intermittent connection, which declines and is not maintained throughout the routine. The partners are mostly connected, but connection is lost in some parts of the exercise.	A clear and consistent connection is maintained throughout the entire routine. Strong, continuous interaction. Excellent teamwork with full harmony.
<b>PERFORMANCE</b>	No	Moderate	Yes
<b>Is there a continuous flow and parts of perfect synchronization?</b>	0	0,2	0,4
<i>Ability to seamlessly connect movements and choreographic sequences with one another as well as with elements of difficulty, creating a continuous, unified, and natural flow. Include well-performed synchronized movements in the exercise.</i>	Obvious interruptions between sequences and/or serious interruption caused by a fall. No synchronized parts of the exercise and/or poorly performed synchronization.	Mostly smooth connections, with very few pauses or adjustments, or mistake resulting in minimal impact to the exercise. Exercise includes choreographic or/and difficulty elements well synchronized.	Smooth connections between movements and difficulty elements, without interruptions. Exercise shows numerous choreographic or/and difficulty elements perfectly synchronized.
<b>Do all partners have great amplitude in the exercise?</b>	0	0,1	0,3
<i>Referring to the body extension and range of choreographic movements, using the greatest range of motion/space possible or using subtlety and nuance as indicated by the music.</i>	Obvious amplitude restrictions in many choreographic elements. Movements are small or restricted; lack of range of movement.	Amplitude restrictions on some choreographic elements. Amplitude varies throughout the exercise; some moments of full range but not consistently maintained.	Movements made with the greatest range of motion, maintained throughout the exercise.
<b>Is the Choreography original and create a personal identity?</b>	0	0,1	0,3
<i>Way the partners combine all aspects of the exercise and establish a connection with the audience and judges and/or convey a story or message in a distinctive style. The athletes and the exercise are memorable. Emphasis on the performance of choreography, imagination, originality, and inventiveness are valued.</i>	The performance does not tell a story, communicate a message, or develop an identity. Predictable routine without innovative ideas and connection with the audience/judges.	While the performance features some creative movement or combination, it does not tell a clear story or message. Some originality, but limited or repetitive sections.	Performance fully communicates a story or message in a distinctive style, and concepts never seen before, free of clichés and repetitive patterns. Clear personal identity; original and stylistically consistent composition.

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EXPRESSION	No	Moderate	Yes
<b>Do all partners project the correct emotion of the exercise?</b>	0	0,2	0,4
<i>The degree of projected emotion by the competitors, in harmony with the character of the choreography and the mood of the music. Emotion should be created through body language and movements, choreography and facial expression with the mood of performance. Extreme facial expressions, lip syncing, and violence are forbidden and not considered expression.</i>	Performance does not show emotion. Expression and emotion are absent or unrelated to the theme/music. Extreme faces, lip syncing, and/or violence used the exercise.	Emotion is conveyed at times throughout the exercise, but its intensity fades at certain moments. Some emotional intent, but inconsistent.	The emotion is maintained in a constant and coherent way throughout the exercise, without losing intensity at practically any time of the routine. Strong emotion clearly and consistently expressed relating to theme and music.
<b>Is there harmony of the expression between all partners?</b>	0	0,1	0,3
<i>Partners' ability to harmoniously integrate body, facial and emotional expression with musical and choreographic components AND with each other. Collectively, the partners should maintain interpretive coherence throughout the routine, without generating a strange, illogical or superficial interpretation, regardless of how it is executed.</i>	None of the partners use their body effectively, performing movements that do not reflect the emotion of the music, with weak and inconsistent facial expressions. Different or disconnected emotional presentation between partners.	There are marked inconsistencies in full and effective use of the body, and their facial expressions appear weak, illogical, or disconnected from the music's emotion. Some expressive intention, but not sustained throughout the exercises and/or harmonized between partners.	All partners use body and facial expression fully and effectively, with movements that perfectly embody the music's emotion and powerfully conveying feeling. Harmonious and unified emotional expression among partners.
<b>Do they maintain the emotion throughout the exercise?</b>	0	0,1	0,3
<i>Partners' ability to consistently maintain interpretive projected emotion stability throughout the exercise. Emotion Intensity duration</i>	The competitors do not project emotion at any time. Lack of emotional engagement; performance feels neutral.	Competitors project emotion inconsistently during the exercise. Expressive moments appear, but not continuous.	Competitors project emotion practically throughout the exercise. Consistent emotional projection from start to finish.
CREATIVITY	No	Moderate	Yes
<b>Do they show a variety of elements and perform rarely staged elements?</b>	0	0,2	0,4
<i>Athletes show different types of elements - points of support, body positions in balance and dynamic elements, levels, direction, start or ending position, transition - within an exercise. Includes elements with great visual impact and little seen. Element variety may include pair-group and individual elements.</i>	Little or no variety of elements performed, repetitive use of similar elements throughout the exercise. Only performs simple elements to achieve SR.	Some variation of elements (point of support, shape, direction, etc.) throughout the exercise OR a rarely performed element in the exercise.	Several variations of elements (point of support, shape, direction, etc.), INCLUDING a rarely performed element with significant visual impact (unusual element or variation).
<b>Do they show originality and inventiveness in the overall exercise?</b>	0	0,1	0,3
<i>Imagination, originality, inventiveness, inspiration in the ROUTINE, with its own style that distinguishes it from others and that presents numerous movements, combinations and new and creative concepts that have not been seen before, without repetitive movements.</i>	Choreography does not present any creative movement or combination or interest. Simple, repetitive and isolated movements used throughout. Routine appears standard; no unique ideas or patterns.	Choreography features some creative movement or combination, but with little interest. Uses some isolated positions or repetitive movements. Some originality, but limited or repetitive sections. Some original details, but overall composition is conventional.	Choreography is in a distinctive style, featuring frequent innovative movements, combinations, and original concepts, free of isolated positions and repetition. Highly original and inventive.
<b>Do they have special/different way(s) to get in and out of elements?</b>	0	0,1	0,3
<i>Entrances to and exits from elements should be smooth and flow easily, while demonstrating variety, creativity and originality.</i>	All entries/exits are standard or mechanical.	Some entries/exits are creative or interesting.	Almost every entries/exits are creative and interesting.
MUSICALITY	No	Moderate	Yes

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Is the exercise respecting the character and the mood of the music?	0	0,2	0,4
<i>Choreography should reflect the style, rhythm, and energy of the music through the movements and dynamics of the gymnasts. The mood of music refers to the emotions and feelings that music is intended to evoke.</i>	The choreography does not reflect the character of the music: the movements do not conform to the style, rhythm or musical energy. The mood is not expressed or is totally incoherent with the emotional intention of the music. Movements unrelated to music character or emotion.	The choreography ranges from a weak and occasional connection with the music's character to an adequate reflection of it. The mood of the music is expressed for much of the routine but with some lapses. Partial alignment with the music mood.	The choreography reflects with great precision the character of the music and musical mood and is expressed constantly throughout the exercise. Movements fully reflect the style, mood, and character of the music.
Are the musical sentences, accents and the rhythm respected and used throughout?	0	0,1	0,3
<i>Choreographic movements should correlate, starting and ending in sync, with the musical phrases to create a sense of coherence between the music and the choreography/elements in an exercise. Accents in the music should match with choreographic and technical movements that highlight the dynamics of the music.</i>	No respect for phrases or musical accents, which gives the impression that the music is disconnected from the performance. Missed accents; frequent off-beat moments.	The choreography generally stays well synchronized with the musical phrases, with only minor differences; most accents are clearly marked by movements, and the musical dynamics are fulfilled, though with limited impact. Mostly aligned with rhythm; some missed accents.	The movements are perfectly synchronized with the musical phrases and accents, which enhance the performance and express a feeling of total musical unity. Perfect synchronization with rhythm and use of accents throughout.
Is the choreography in harmony with the music?	0	0,1	0,3
<i>Connection between the choreographic movements and the music, creating a harmonized and powerful performance.</i>	Movements are never or almost never connected to music. Movements and phrasing disconnected, music is mostly in the background.	Choreographic movements are often connected in complete harmony with the music, but not always in a clear and powerful way. General harmony of movements and music, but lacks precision timing in parts.	The choreographic movements are connected in complete harmony with the music, creating a unified and immersive experience in a clear and powerful way. Full integration between choreography, phrasing, and musical structure.