



YOGASANA BHARAT

॥ समत्वं योग उच्यते ॥

Yogasana Bharat

In Campus Guru Gorakhnath Mandir, Phase 1, Pocket 3, Sector 7,
Dwarka, New Delhi.

Code of Points for Yogasana Sports

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A] Brief of Amendments

Technical Committee of Yogasana Bharat adopts the Code of Points of World Yogasana with some modifications for the year 2024-25.

Sr. No.	Particular/Heads	Page Number	Amendment Comments
1	Chapter B, Point 1	4	Change in age limit of Sub Junior Age Group
2	Chapter B, Point 2, sub point 1	4	Addition of new events
3	Chapter B, Point 2, Sub Point 2 & 3	4	Mandatory Events in India
4	Chapter B, Point 2, Sub Point 4	4	Change in number of athletes participating in events. One athlete can participate in all events.
5	Chapter B, Point 2, Sub Point 5	4	Events as per Age Groups
6	Chapter B, Point 3, Sub Point 1,2,5 & 6	5	Change in number of rounds for events
7	Chapter B, Point 3, Sub Point 3 & 4	5	Change in qualification for Semi Final & Final Round
8	Chapter B, Point 5	6	Norms for athletes data for competition
9	Chapter B, Point 6	6	No change in Cut off date
10	Chapter B, Point 8	7	Change of State Policy
11	Chapter B, Point 9, Sub Point 5	7	Norms for replacement of athlete in Artistic Group Event
12	Chapter B, Point 9, Sub Point 6	7	Change in Selection committee formation
13	Chapter B, Point 9, Sub Point 7	7	Norms for Athlete Coaching Camp
14	Chapter B, Point 10, Sub Point b	8	Change in overall Individual champion norms
15	Chapter C, Point 14	12	Jury Members
16	Chapter C, Point 17	13	Details of Athlete Supporting Staff
17	Chapter C, Point 22	16	TSR norms
18	Chapter E	17	Change in Protest norms
19	Chapter H, Point 2	19	Compulsory positioning of the performer/team
20	Chapter I, Point 8	20	Height of FOP
21	Chapter L, Point 1	27	Change of number of compulsory asana and optional asana of Traditional Yogasana Event
22	Chapter L, Point 2	27	Change in holding time of compulsory asana for Quarter Final Round
23	Chapter L, Point 7	27	Change in asanas of compulsory asanas of Traditional Yogasana Event
24	Chapter L, Point 8, Sub Point 2	28	Change of selection of optional asana for Senior A age group
25	Chapter L, Point 15, Sub Point 5	30	Costume of Traditional Yogasana Event
26	Chapter Q, R, S, T, U,V &W	64	Rules of new events
27	Annexure 1, Optional Asana chart	74	FBS-E3 Asana photo change

B] ATHLETE GROUPS, EVENTS & STRUCTURE

1) Age Groups

The age groups and events of Yogasana competitions are as follows:

1. Sub Junior (10+ to 14 years of age)
2. Junior (14+ to 18 years of age)
3. Senior (18+ to 28 years of age)
4. Senior A (28 + to 35 years of age)
5. Senior B (35+ to 45 years of age)
6. Senior C (45+ to 55 years of age)

In all these age groups boys and girls will participate in separate groups. In any case no mix groups will be participating in any of the event.

2) Events

1. There are total 12 events. The events are categorized in 3 type of events as Individual Events, Pair events and Group/Team events. The events are as follows:

Individual Events	Pair Events	Group Events/ Team Events
1) Traditional Yogasana	1) Artistic Yogasana Pair	1) Artistic Yogasana Group
2) Forward Bend Single	2) Rhythmic Yogasana Pair	2) Traditional Yogasana Group
3) Back Bend Individual		
4) Leg Balance Individual		
5) Twisting Body Individual		
6) Hand Balance Individual		
7) Supine Individual		
8) Artistic Yogasana Single		

2. In India, mandatory events are as under:

- 1) Traditional Yogasana Event
- 2) Artistic Yogasana Single
- 3) Artistic Yogasana Pair
- 4) Rhythmic Yogasana Pair
- 5) Artistic Yogasana Group

3. Among the events mentioned in point no. 2 sub point no. 1, events mentioned at point no. 2 sub point no. 2 are mandatory and rest other events are optional to conduct the competition.
4. One athlete can participate in all events.
5. The age group wise events are as under:

Sr. No	Events	Sub Junior	Junior	Senior	Senior A	Senior B	Senior C
1.	Traditional Yogasana	✓	✓	✓	✓	✓	✓
2.	Forward Bend Individual	✗	✓	✓	✗	✗	✗
3.	Back Bend Individual	✗	✓	✓	✗	✗	✗
4.	Leg Balance Individual	✗	✓	✓	✗	✗	✗
5.	Twisting Body Individual	✗	✓	✓	✗	✗	✗
6.	Hand Balance Individual	✗	✓	✓	✗	✗	✗

7.	Supine Individual	✗	✓	✓	✗	✗	✗
8.	Artistic Yogasana Single	✓	✓	✓	✗	✗	✗
9.	Artistic Yogasana Pair	✓	✓	✓	✗	✗	✗
10.	Rhythmic Yogasana Pair	✓	✓	✓	✗	✗	✗
11.	Artistic Yogasana Group	✓	✓	✓	✗	✗	✗
12.	Traditional Group	✗	✓	✓	✗	✗	✗

3) Rounds and Selection for Merit

1. Event wise number of rounds for each age group is as follows:

Sr. No.	Event	Quarter Final Round	Semi Final Round	Final Round
1.	Traditional Yogasana	✓	✓	✓
2.	Forward Bend Individual	✗	✓	✓
3.	Back Bend Individual	✗	✓	✓
4.	Leg Balance Individual	✗	✓	✓
5.	Twisting Body Individual	✗	✓	✓
6.	Hand Balance Individual	✗	✓	✓
7.	Supine Individual	✗	✓	✓
8.	Artistic Yogasana Single	✓	✓	✓
9.	Artistic Yogasana Pair	✓	✓	✓
10.	Rhythmic Yogasana Pair	✓	✓	✓
11.	Artistic Yogasana Group	✓	✓	✓
12.	Traditional Group	Knockout round		

- All the athletes will participate in Quarter Final Round/ Semi Final Round.
- Semi Final Round:** Top 20 or 20% of Quarter Final Round, which ever is lower will be eligible in Semi Final Round.
- Final Round:** Top 10 or 50% of Semi Final Round, which ever is lower will be eligible in Final Round.
- The Local Organizing Committee is advised to conduct competition with Quarter Final round first. If more rounds are required for the competition then, Semi Final Round and Final Round can be conducted. Depending upon the total number of athletes, medals can be announced from Preliminary Round or from Semi Final Round or from Final Round.
- Local Organizing Committee can decide how many rounds to be conducted in the competition depending upon the total number participant in events.
- Top 3 rank holders will be awarded with Medal. 4th & 5th Rank holders will be awarded with Merit Certificate.

4) Sizes of Arena

Sr. No.	Event	Dimension of FOP
1.	Traditional Yogasana/ Forward Bend Individual / Back Bend Individual / Leg Balance Individual / Twisting Body	4 x 4 meter

	Individual / Hand Balance Individual / Supine Individual	
2.	Artistic Yogasana Single	8 x 8 meter
3.	Artistic Yogasana Pair/ Rhythmic Yogasana Pair/ Artistic Yogasana Group	10 x 10 meter

5) Eligibility to Yogasana Championship

1. Affiliated units will participate in the Yogasana Competitions.
2. In case of absence of any affiliated unit or in case of suspension or de-affiliated of unit, a Adhoc committee constituted by Yogasana Bharat will do the selection trials for sending teams in the Yogasana Competitions.
3. The list of athletes participating in the Yogasana Competition should be submitted in a prescribed format with sign and stamp of President/Secretary of affiliated unit.
4. The list of athletes should be submitted minimum 15 days prior to the competition. Late entries will be accepted till 10 days prior to the competition with a fine of Rs. 5000/- from affiliated unit.
5. Only replacement of athlete is allowed 10 days prior to the competition with proper justification for the same. No new addition of athlete in the event is allowed.
6. In case of any emergency, replacement of any athlete can be done 7 days prior to the competition. Cause of emergency should be mentioned properly. In case of medical emergency, replacement can be done 24 hours prior to the competition with written approval of Secretary General of Yogasana Bharat.
7. Athletes must fill the asana codes before the prescribed time frame. Athlete will be monetarily charged with Rs. 500/- per athlete for change of asana or not filling the asana codes.

6) Cut-off Date for Age Calculation

1. Cut-off date of the championship will be 31st March of the previous financial year.
2. No relaxation of any hour/day will be given.

7) Registration of Athletes

1. Registration of Athlete must be done through affiliated unit as a team member.
2. Checking the age criteria, address proof of all the players in the team is the responsibility of Team Manager.
3. Entry Fees, Medical Fitness Certificate, Age Proof Document, Address Proof Document, Risk Certificate, Athlete's Performance sheet must be attached with the prescribed registration form of Yogasana Bharat. The formats are enclosed in annexures.
4. Registration form along with fees and all the verified documents are to be submitted in prescribed time frame as stated in point no. 11.
5. Entry can be cancelled in case the Registration is not completed in time with concern documents.
6. Registration/ application/candidature/participation will be cancelled in toto, at any stage, if the information furnished is found wrong/incorrect/false.

8) Change of Participating State

1. Any athlete that intends to change his/her participating state shall request to new participating state with NOC from previous participating state.
2. Change of participating state will be considered with valid reason like studies/Job/transfer of guardian/others.
3. Athlete can participate from one state in one sports year.

9) Contingent/ Team Size and Selection

1. Contingent size of a unit per age group wise is as under:

Sr. No.	Events	Sub Junior	Junior	Senior	Senior A	Senior B	Senior C
1.	Traditional Yogasana	3	3	3	2	2	2
2.	Artistic Yogasana Single	2	2	2			
3.	Artistic Yogasana Pair	2 (1 Pair)	2 (1 Pair)	2 (1 Pair)			
4.	Rhythmic Yogasana Pair	2 (1 Pair)	2 (1 Pair)	2 (1 Pair)			
5.	Artistic Yogasana Group	5 ** (1 Group)	5 ** (1 Group)	5 ** (1 Group)			
	Total	9	9	9	2	2	2
	Male & Female	18	18	18	4	4	4

2. One athlete can participate in all events.
3. Selection Committee of affiliated unit will do the selection of athletes for Group events (team events).
4. For Artistic Yogasana Group event, there are 5 athletes in the event. Selection for Artistic Yogasana Group event will be done from Gold medal winner player of Artistic Yogasana Single, Artistic Yogasana Pair and Rhythmic Yogasana Pair. In case an athlete is common in any of the event, then preference can be given to Silver medalist of Artistic Yogasana Single, Silver medalist best athlete of Artistic Pair, Silver medalist best athlete of Rhythmic Pair and so on. Selection Committee will finalise the athletes in Artistic Group. Athletes in the Artistic Yogasana Group event will be within the contingent.
5. Replacement of athlete in Artistic Group Event:
 - A. After sending entry to the Organizing team, replacement will be allowed before 7 days of the commencement of the competition. In case of medical emergency, replacement can be done 24 hours prior to the start of competition with written approval of World Yogasana.
 - B. After the start of the competition, replacement of athlete will be not allowed.
6. Selection Committee shall consist of following:
 - A. President/ Secretary General of affiliated unit
 - B. Chief Yogasana Coach
 - C. Minimum 3 Eminent Yogasana Judge
 - D. Eminent Athlete
7. Coaching Camp: Affiliated units shall conduct Coaching camp before National Competition. Notification of coaching camp as notified by affiliated unit will be mandatory for all athletes, team managers, coaches and other support staff. Failing to it ,can lead to disciplinary action by affiliated unit.
8. If an athlete in pair event is unable to participate due to any reason, then at that time the complete pair will be cancelled and next pair will get chance.

10) Medal Tally & Medal Count

- a. Medal Tally for each age category.

Sr. No.	Event	Medal Tally			Medal Count		
		Gold	Silver	Bronze	Gold	Silver	Bronze
1.	Traditional Yogasana	1	1	1	1	1	1
2.	Artistic Yogasana Single	1	1	1	1	1	1
3.	Artistic Yogasana Pair	1	1	1	2	2	2
4.	Rhythmic Yogasana Pair	1	1	1	2	2	2
5.	Artistic Yogasana Group	1	1	1	5	5	5
	Total	5	5	5	11	11	11
					66		

- b. Overall Individual Champion:

Athletes winning maximum Gold medal will be Overall Individual Championship for Boys & Girls Separately.

- c. Overall Country Champion:

Gold medal will prevail in the ranking system. Eg: if 'XYZ' country have won 1 Gold Medal whereas another 'PQR' country won 5 silver medals, then XYZ country will be in the top. In case of same gold medal, then silver medal will be considered and so on.

On the basis of above Individual 3 overall champions (1st / 2nd / 3rd Overall Individual Champion) will be awarded with Trophy and 3 top states will be awarded (1st/ 2nd/ 3rd Position) Winner country Trophies.

11) Draw Size/ Chit System

1. Day before the championship, in a meeting, Team Manager/ Coach/ Captain will pick one chit having rando number from 1 to n. The number allotted will be serial number of performances of the state. In addition to that, alphabetically the athletes will be coming from that particular state.
2. Example: If XYZ pick the chit of number 5 then, in all events in that competition, XYZ will perform on serial number 5. In addition to that, if 2 athletes are participating in Traditional event, then alphabetical order will be followed for the athletes after every lot.

C] ORGANIZATION CHART, ROLES AND RESPONSIBILITIES

1) General Body of Yogasana Bharat

This is the supreme body for all the decisions and responsible to look over the federation and its activities in general. President of Yogasana Bharat is the highest authority for decision making in General Body of Yogasana Bharat.

2) Executive Council and Secretariat of Yogasana Bharat

EC of Yogasana Bharat is the council to take care of federation and its day to day activities. Secretary General is the Chief Executive Officer of EC to look after the smooth conduct of the federation. Executive Council works through secretariat of the Yogasana Bharat who is responsible to assist in all technical and clerical work including maintaining records, correspondence, accounts of the championship.

3) Technical Committee

1. Technical committee is the Standing Committee to frame rules and regulations for the championship & execute the same through Competition Director in Yogasana Events and take care of all technical issues including framing syllabus, recommending judges for competition/ events.
2. Any dispute, objection, appeal, if unresolved at Chief Judge/ Jury Members of Review Committee, then the matter can be brought forward to Competition Director of the event. If not resolved by Competition Director, then the matter can be brought to Technical Committee.
3. The Technical Committee consists of –
 - a. Director
 - b. Convenor
 - c. Members
4. Director of Technical Committee can invite experienced judges as and when required, case to case, or time to time.
5. Technical Committee is the statutory body of Yogasana Bharat authorized to levy sanctions on athlete, coaches, judges, association or any concerned person related to championship.

4) Organizing Committee

Organizing Committee is Standing Committee to take care of organizing championship. Director of Organising Committee is the person responsible for smooth conduct of the championship. All organizing issues including venue selection, stay arrangements, food, travel and all other required arrangements excluding technical aspects of championship are taken care by this committee.

5) Competition Director

1. Director of the championship is appointed by EC of Yogasana Bharat after recommendation of the Technical Committee. This appointment is purely limited to the particular championship. Director of Championship is the person representing Technical Committee on ground. He/ She is expected to be present full time on venue of the championship. He/ She is expected to plan the event and take all the fair decisions on site.

6) Composition of Judges Panel

Sr.No.	Type of Judges	Traditional/ Forward Bend Individual/ Back Bend Individual/ Leg Balance Individual/ Hand Balance Individual/ Twisting Body Individual/ Supine Individual/ Traditional Group	Artistic Single	Artistic Pair	Rhythmic Pair	Artistic Group
1.	Chief Judge (CJ)	1	1	1	1	1
2.	D Judge	5	4	4	4	4
3.	A Judge	0	2	2	2	2
4.	T Judge	1	2	2	2	2
5.	Evaluator (E Judge)	1	1	2	1	2
6.	Scorer Cum Announcer (S/A)	1	1	1	1	1
7.	Stage Manager (SM)	1	1	1	1	1
	Total	10	12	13	12	13

7) Chief Judge (CJ)

- Chief Judge is a person who leads the judges panel.
- All the judges, officials on the panel are bound to obey the orders given by the chief judge. Chief Judge also supervises judges panel. With exception of disciplinary sanctions all the decisions of chief judge are considered final. These decisions of chief judge are evaluated immediately after the competition and serious errors in judgement are immediately rectified.
- In Traditional Yogasana Event or any other event, Chief Judge plays monitoring role and is not one of the marks giver.
- Chief Judge is the person responsible to guide the judges of his/ her panel. Decision of the chief judge is considered to be final.
- Chief Judge is expected to follow directions of Competition Director.
- Chief Judge is expected to be present all time in chair while competition is in progress.
- He/She should check range of marks of judges.
- Chief Judge may allow to stop and restart the performance of the player without penalty in case of any technical or technological fault like error in sound system.
- Chief Judge is expected to intervene If D judge is unable to understand the difficulty level of Yogasana as per chart. If T Judge has made an error in recording time / score chief judge is expected to intervene. He/ She can ask justification of marks given by judges of the panel in case of an inquiry/ protest.
- Chief Judge has to keep watch on announcement and display of final score.
- In case an enquiry is asked by Director of Championship or Technical Committee the chief judge is expected to look in to it immediately.
- Chief Judge will note the time of display of result/score of athletes.
- Chief Judge will ensure harmony of marks given by Judges. If any discrepancy is found, then can resolve in consultation with Competition Director. Chief Judge can also solve the discrepancy issue before final submission of scores.

8) D Judge

D judges are experts of Yogasana postures and its difficulty level. They are well-versed with key judging points and base values of each yogasana posture. They are responsible to evaluate the Yogasana part of performance as per micro marking system.

9) A Judge

A judges are experts of artistry which includes dance steps, costume, theme, character, expression, rhythm, music, makeup etc. They are responsible for evaluating artistic part of artistic & rhythmic events.

10) T Judge

Time judge's main role is to keep a keen watch and record timings of Yogasana holding time by athlete in all the events and the total time of the performance in artistic and rhythmic events. T judge shall use stop watch to count the time. T Judge should know the final postures of Yogasanas.

11) Evaluator (E Judge)

E Judge is who checks asana sequence of athletes as per given order of performance given by athletes. He also check whether categories of asanas are covered as per rules and regulations of the events or not.

12) Stage Manager (SM)

1. Stage manager is the person responsible to keep the stage ready for performance. Check sizes, matting, sound system, stationary, equipment's, bell, flags, score sheets etc. necessary for the championship. Stage Manager is the person who coordinates with athletes and judges.
2. He/ she ensures to minimize time gap between 2 performances so as to complete the championship in time.
3. Stage manager is the person who looks after the needs of judges and athletes. Stage Manager will note the time of display of score of all athletes.
4. SM must carry list of players and their phone numbers to contact them in case they are not in the competition hall. SM has to keep a watch on warm-up area and movements of the players near arena.
5. SM will allow athletes to come on stage only when Judges are ready. As soon as the athlete comes on stage the performance should be started. SM takes attendance of athlete before performance.
6. SM must pay attention to the chest number of performer and check if the next player is ready near the arena for performance. SM notes time of display of result of athlete.

13) Scorer Cum Announcer (S/A)

A specially designed scoring software is provided to the panel of judges. This software facilitates the judges and scorer to record the scores of each athlete. Calculations like addition, subtraction of highest and lowest scores, making average of marks for final score sheet, ranking etc. are done automatically so that results should be calculated perfectly. Human errors can be avoided and results can be announced in time. Scorer should enter list of players and enter data in the score sheet including code numbers of Yogasana submitted by athletes in their athletes' performance sheet. In case of technological difficulty to the judges in the panel scorer is expected to assist them. Scorer is expected to perform following duties –

1. Follow the chest numbers of athletes during competition.
2. Scorer must keep a keen watch on the master sheet and inform judges in case of delay in filling up the marks by a judge.
3. Scorer shall keep a watch on entries done by the judges in proper columns. In case any judge selects

- wrong column the scorer shall bring it to the notice of the concerned judge.
4. Scorer must see that the final score sheet is updated properly and displayed to the players.
 5. Scorer shall maintain the attendance of athletes in separate sheet.
 6. After finalisation of the competition the scorer must take out the print of score sheet and sign it before submitting it to the chief judge.
 7. Announcer shall announce players with their chest numbers. Never call the player by their names. Announcer also announces next player's chest number so that the athlete remains present near the arena for the performance.
 8. Announcer must not give the mike to any other person unless permitted by the chief judge.
 9. Announcer after chief judge's permission can announce bio break or tea/lunch break.
 10. Announcer can give instructions to cameraman / audience in case they are obstructing in between the stage and audience. He/ She can instruct audience to maintain silence if needed.
 11. Announcer shall check whether Judges and officials are ready. After getting signal from chief judge he/ she can give instruction to the player to start the performance.

14) Jury

Jury are the members of Review Committee for dealing Protest raise by athlete/Team Manager/ Coach. Jury cannot be Judge on the panel in the competition. They will deal with the protest raised and will resolve within stipulated time frame.

15) Procedure for appointment of Judges

1. Education & Training Committee of Yogasana Bharat shall organize a training program for judges
2. Affiliated units shall send nomination of judges for the Judges' Training Program organized by Yogasana Bharat.
3. After completion of training, a theory and practical examination shall be conducted. Passing criteria must be 60%
4. Judges those who pass the examination after attending the training program shall be considered eligible for judging in the championship.
5. Judges with more experience and highest scores in the exam shall be given preference.
6. Each panel must have judges from different affiliated units. No 'D' and 'A' judges shall be from the same affiliated unit.
7. Competition Director in consultation with Technical Committee will finalise judges in different panels at the time of competition.

16) Rights and Obligations of Judges

Rights-

1. To get a written order to work as judge for the competition with necessary basic details.
2. To get the technical and technological training from Yogasana Bharat.
3. To get the score sheets and other required material and stationery to evaluate the athletes' performances.
4. To get the TA & DA as per norms decided by Yogasana Bharat from time to time.
5. To get the experience certificate from Yogasana Bharat.

Obligations-

1. To attend all the training programs, seminars, clinics, practical's and meetings called by Yogasana Bharat.
2. To provide all necessary documents as and when required by Yogasana Bharat.
3. To submit self declaration form.
4. To know the judges' oath and to support its values and to be present at its public declaration during the opening ceremony.
5. To study Technical Rules, Regulations, Syllabus, Code of Points, Judges conduct, etc.
6. To wear official uniform while in arena.
7. To make no contact and communication either actual or virtual with athletes, coaches, parents or state

- association body members before and during the championship.
8. To be in place of judging all the time and not leaving their places, nor speak or signal in any way to other judges, spectators, coaches or competitors during the time of competition.
 9. To take permission of chief judge before leaving the place for any reason including bio-break.
 10. Not to use mobile phone for talking, messaging or for photography/ videography while judging.
 11. To follow directions of chief judge and Competition Director.
 12. To complete and sign the result sheet immediately after completion of the competition.
 13. To maintain secrecy about appointment as judge till the championship is over. No social mediaposts regarding this to be made.
 14. To judge all the performances with utmost care and to be fair with all the athletes.
 15. Judges must not change the scores once recorded in the score sheets unless instructed by the chief judge. Permission of the chief judge must be obtained before changing score in case of any error made by the judges while recording.
 16. Judges can report the chief judge for any penalty to be applied to an athlete.
 17. To be present at the venue till the medal awarding function is over.
 18. If any of the player who is in blood relation or student, performing in the same event where the judge is appointed, he/ she must inform it to the Competition Director and get his/ her panel changed.

17) Support Staff

Support Staff shall consist of Team Manager, Team Coach, Physiotherapist, Masseur. Support staff will escort along with the team of affiliated unit. Support staff will not exceed more than 30% of the contingent size of the participating state.

1. Team Coach

Team coach is a person accompanying the team of state association in the championship. He/ She is supposed to read all the rules and regulations of competition well in advance. Team coach is a person responsible to provide training to the team before participating in the championship. Team coach is the person responsible to take any technical decision related to his/ her team including replacement of player before or at the time of championship in case of illness or any other reason for absence of an athlete. Team Coach can be either Male or Female for Male or Female Team but the Team Manager for Female team must be Female only.

2. Team Manager

Team manager for female team must be a female. Team manager must not leave any of the athlete alone and is responsible for safety and security of the athletes and their belongings. Team manager also takes care of travel arrangement of the team. He/ She is responsible for ensuring timely food arrangements, safe and clean stay arrangement of all the players. In case of medical emergencies team manager is responsible to take care of athletes. He/ She is responsible to coordinate with Local Organizing Committee of championship. Team manager ensures to stay with the team and look after the code of conduct of his/her team members. He is responsible for submitting necessary documents for the registration of the athletes at the registration desk and well in time.

3. Physiotherapist

He/She is qualified practicenor and will work for the prevention and cure of any injury of athletes. He/ she will help athletes for injury recovery. For Female team, physio must be a female.

4. Masseur

He/ she is a person who will help for the recovery of injuries. He/ she must be a qualified person. For Female team, masseur must be a female.

18) Rights & Obligations of Support Staff

Rights–

1. To get information of the syllabus well in time.
2. To get schedule and other details of championship well in time.
3. To get the schedule of training in advance.
4. To get access to observe the championship.
5. To get information of scores of all the participants.
6. To get an invitation of all the meetings related to them regarding championship.

Obligations–

1. To act honestly in team and with sportsperson spirit in the best interest of Yogasana Sports.
2. To be responsible, respectful, gentle and polite with athletes, judges, officials, coaches and organizers.
3. To obey orders of the Federation/Association.
4. To adhere technical rules, anti-doping regulation, publicity policy, disciplinary norms, and code of points.
5. To be on time for training and competition.
6. To be in formal attire while in competition area.
7. To provide athletes' performance sheets of his/ her team to the Competition Director well in time.
8. To provide the pen drive of music to be played for the artistic / rhythmic performance of the team well in time with all the details.
9. To take care of athlete's costume to be as per the norms of Yogasana Bharat.
10. To take care of discipline of the team. Safety and security of the team.
11. A coach/Team Manager can't work as judge while performing duty as a Coach/Team Manager for that competition.

Sanctions –

1. Coaches/Team Manager who do not follow the above rules, try to influence the judges, use abusive language or behavior, try to distract attention of judges while performance is on, will be banned by the Competition Director or Competition Manager and can be asked to leave the venue. A warning can be issued officially to the coach or to Association for the same cause.
2. A second offence will result in sanctions on Coach/Team Manager or even the team.
3. While in championship if the same coach/Team Manager receives two different warnings for two different reasons, the second warning will be treated as proposal to the Ethics, Disciplinary & Legal Committee for sanctions.
4. Coaches/Team Manager who are not in the formal attire or uniform may be asked to leave the arena.
5. Sanctions are levied on coaches/Team Manager as per the norms of Yogasana Bharat. Any disputes related to sanctions can be taken and resolved through the arbitration between affiliated unit and Yogasana Bharat only.

19) Rights & Obligation of Athletes

Rights–

1. To compete in any of the permitted events as per age category.
2. To be informed by the team coach and team manager about training and competition schedule.
3. To get to know the venue well before the competition. To understand floor size, lighting, judges & audience positions at championship venue.
4. To understand the rules and regulations of the competition by team coach.
5. To have the travel schedule, stay and championship venue details, contact details of team coach, team manager, organizing team member.
6. To get a place to dress-up and warm-up before the performance.
7. To get to know the total score given by the judges.
8. To get a chance to restart the performance in case of reasons beyond their control like electricity shut down during the performance.
9. To get a chance to file an appeal in case of technical reasons in permitted time limit.

Obligations –

1. To act honestly in team and with team spirit in the best interest of Yogasana Sports.
2. To be responsible, respectful, gentle and polite with athletes, judges, officials, coaches and organizers.
3. To obey orders of team coach, team manager, judges, organizers and take special care of safety of their own and the accompanying athletes.
4. To adhere technical rules, anti-doping regulation, publicity policy, disciplinary norms, and code of points.
5. To be on time for training and competition.
6. To be in formal attire while in the competition area.
7. To make no negative comments on performance of other players.
8. To be present in the inaugural and valedictory function in proper attire.
9. Not to have any communication on their own or by any other person to create any pressure directly or indirectly to any of the judge for enhancing the rank.
10. All the photographs/ videos of the performer will be intellectual property of Yogasana Bharat and it will not be provided to any athlete/ coach/ Team Manager. Yogasana Bharat may use it for any purpose related to Yogasana Sports without permission of the athlete.
11. To avoid banned medicines/ drugs/ doping/ any substance banned by WADA.

Sanctions –

1. A verbal warning or written notice or sanction can be imposed by Competition Director or Competition Manager on a player for not following any of the above obligations. A second offence by the same player can result in his/ her disqualification from the competition.
2. For not attending the inaugural or the medal awarding ceremony or disregard to medal awarded by not accepting or throwing or any negative comments in public domain or any other may lead to cancellation of medals awarded and will be transferred to next rank holder. (Exception to this rule is only done in case of illness of athlete or with prior written approval).

20) Medical Officer (MO)

MO is appointed by the Local Organizing Committee for the championship. If Championship is to be carried out in two or more halls or venues, then one medical officer per hall or venue shall be appointed. An MO must be a practitioner doctor having degree of MBBS/ BAMS. He shall perform following duties on site –

1. MO shall keep first aid available on site of the championship.
2. MO shall check all the medical fitness certificates of athletes.
3. MO shall check necessary medical certificate requirement as per need of time.
4. MO must be present all the time near stage or in the infirmary at the venue.
5. In case of any medical emergency MO must attend the person in need.
6. MO's duty is not restricted to only athletes but MO shall also take care of general illness of all the people gathered at the venue of championship.
7. MO must carry information of near-by hospital / ambulance / doctors etc.
8. MO is responsible to take injured player to hospital. He/ She must accompany the patient to hospital.
9. MO is expected to update about the health of the patient to the concern team manager of the player and organizers of the championship. If needed MO shall talk to the parents of the injured player in presence of the team manager or organizers.
10. MO is also responsible to help organizers in case of doping incidences found at the venue.
11. Dope test can be done before Yogasana Competition.

21) Stewards

Stewards are the persons appointed by event organizers to take care of all the arrangements at the venue of the championship. Each stage must be assisted by at least one steward who supplies food, beverages, drinking water, stationery etc. to the panel of judges. He/ She must be familiar to the venue of championship and organizing team members. In case of emergency he / she is responsible to take athlete to doctor on duty. Stewards must be present near stage all the time while competition is in progress. These stewards are also termed as Sports Specific Volunteers (SSV's).

22) Yogasana Judgement System/TSR (Time Result & Scoring):

1. Yogasana Judgement System is a software used for the collecting and arranging data of athlete's entry, asana codes, preparing draw size, chest numbers, scoring by Judges and preparation of result.
2. Yogasana Judgement System is also known as TSR (Time Result & Scoring).
3. Data of athletes must be entered into the TSR at least 7 days before the competition on the portal www.yogasanatech.in .
4. Athletes will be provided unique login id and password on their email. Once id and password are provided, will remain same for all competitions. It will be the responsibility of athletes to maintain secrecy of login id and password.
5. Email id of athlete must be unique i.e one email id will be used for one athlete only.
6. The athletes can start filling asanas codes as soon as enrollment is completed by State Association.
7. The asana codes must be provided before the cut off time of 24 hours before the competition or as notified by the Competition Director. If asana code not filled in prescribed time frame or for change of asana codes will be allowed upon written request with justification and a fine of Rs. 500/- (Rupees Fine Hundred) per athlete per event.
8. Judges will also be provided unique login id and password on their email. Once id and password are provided, will remain same for all competitions. It will be the responsibility of Judge to maintain secrecy of login id and password.

D] ANNOUNCEMENT OF SCORES AND FINAL RESULT

1. Score of each performance must be recorded immediately after the performance.
2. Score of the player should be announced by the scorer / announcer after receiving scores of all the judges in clear voice or the scores shall be displayed on the result screen. Detailed scores once announced shall not be repeated on request of anybody unless chief judge permits to announce it in case of unclear sound.
3. Final Score shall be displayed on score board which shall be visible to the players.
4. Chief judge must sign the hard copy of judgement and submit it to Competition Director. Submitted copy shall be kept by the chief judge for future reference.
5. The final copy of result duly signed by Competition Director shall be displayed.
6. After championship, record of all the results must be submitted by the Competition Director to Yogasana Bharat. Competition Director shall submit report of competition within 7 days.
7. Result of the championship must be placed in front of Executive Council of Yogasana Bharat in very next meeting after championship.
8. Report of the championship with names of the winners shall be recorded in the annual report of Yogasana Bharat.

E] PROTEST

If an athlete is not satisfied with the result he / she can raise a protest. Following is the process to raise a protest –

1. The members of Review Committee shall be called as Jury. The committee shall be of odd numbers and shall consist of minimum 3 to 7 members in the committee consisting of minimum 3 to maximum 5 senior judges, and person of legal background.
2. Jury members will act as third umpire.
3. The Jury members can cross check the request/appeal/protest of the team/pair/individual athletes.
4. The review committee members cannot be a judge in any panel in the competition.
5. The Jury members will sit in a separate room and will not meet any athlete/coach/team manager or any team members throughout the competition.
6. Concern jury member will be excluded at the time when protest rises from the state of jury or the protester / athlete has any blood relation or any relation with jury member.
7. The decision or marks given by judges will be final. However, justification for given marks can only be asked by Chief Judge of the Panel. If any discrepancy is found, then jury members can take appropriate action.
8. Time of display of score means display of total final marks of concern athlete. Stage Manager will note the time of display of score. For applying of the protest, protest form must be collected within 10 minutes of the display of the score of athlete from the Stage Manager of concern panel and further 15 minutes for submission of duly filled protest form to the Stage Manager of concern panel.
9. The fee of protest will be Rs.1000/- (Rupees One Thousand Only) for National Level competition and can be Rs. 500/- (Rupees Five Hundred Only) at State and District level competition.
10. The blank protest form will be available at Stage Manager. The Stage Manager will issue protest form on receipt of payment. Stage Manager will note the time of issue of protest form and collection of filled protest form. The filled protest form submitted to Stage Manager will be sent immediately to the Jury Members with the help of SSV.
11. The reply of protest will be given in very short answer. Weather valid or invalid. Jury members will not leave their room during the competition. If any Jury member is found absent then serious action will be taken against him/her.
12. The reply of protest application must be given within 15 to 30 minutes by the Jury members. The Jury will submit reply to the Yogasana Bharat secretariat and it will be the responsibility of secretariat to inform to the protesting applicant about the result of protest and/ or if any change is required in the result, then the secretariat will inform to the TSR about the same. If the reply by the Jury is not given in time, then necessary action can be taken against him/her.

13. Review or protest can be filled only 6 times by a particular state for one particular age group in a competition irrespective of girls or boys events. If any protest will be filled by any Team Manager/player athlete of country concerned and found valid by the jury, then appeal of the country will be restored. That means state can file another protest.
14. The objection or appeal by the athlete or coach can be made on the factual points only. The factual points or objective points like Time Judge part, Evaluator judge part, penalties given by A judge (not the marks given by A judge), etc.
15. Objection or appeal cannot be raised by athlete or coach on subjective marking by D & A Judge.
16. If any disparity is seen in the marks given by D Judge or A Judge intentionally or non-intentionally or otherwise, then CJ can intervene and place his report to Review committee in case of protest raised.
17. Athlete or Coach cannot raise objection or protest on others performance. Protest can be raised for own performance.
18. The decision given by Review Committee will be supreme and binding. No further appeal.
19. If any athlete/ coach/ Team Manager creates nuisance in the competition and do not obey verdict given by Review Committee, then that athlete shall be barred (suspend) for one (1) competition, Coach/ Team Manager shall be barred (suspend) for 2 years continuously.
20. The protest will be examined only for the point particularly mentioned in the protest form in writing. The sample form is enclosed in Annexure.

F] SANCTIONS

1. Judge/Jury/Technical Official has to take NOC from Yogasana Bharat to participate as a Judge/ Jury/ Technical Official in any competition other than competitions organized by Yogasana Bharat or by its affiliated unit or competition authorized/approved by Yogasana Bharat.
2. If any Judge/Jury/Technical Official participates without NOC from Yogasana Bharat, then he/she will be banned for 1 year and will be demoted by one level/ seniority.
3. For Athletes: If any athlete violates Rules / Dis-respect to the Judgement given by Judges or by Review (Protest) Committee in any competition, then penalty (Suspension) upto 01 year or 02 seasons will be levied on the concern athlete.
4. For Coaches / Team Manager / Support Staff: If Coach or Team Manager or Any Support Staff misbehaves /creates nuisance or disrespect the Decision of Judges / Technical Officials / Review Committee in public or social media or media in any competition of Yogasana Bharat, then penalty (Suspension) upto 02 years can be levied on the concerned person.
5. For Office Bearer of State/ National Federation (Including Member of Standing Committee of State or National Federation):If he/she misbehaves /creates nuisance or disrespect the Decision of Judges / Technical Officials / Review Committee in public or social media or media in any competition then Penalty (Suspension) of upto 02 years can be levied on the concerned person.
6. If any age fraud or doping case is brought into notice of jury members or Competition Director, then appropriate action can be taken against concerned athlete.

G] ANTI DOPING POLICY

Doping is forbidden in all forms. Yogasana Bharat strongly follows the Anti-Doping Policy. The controlling list of prohibited substances is published and updated by WADA. Any person related to championship if found consuming prohibited substance will be considered as disqualified from championship and must be banned from participating in any future championship as per the norms of WADA. The sample collection and testing will be done as the rules and regulations of WADA. Organising committee/Competition Director can take strict action against such person if found guilty. Dope test can be done before any Yogasana Competition.

H] DISCIPLINE/WARNING

- 1) Time–
 1. Athletes will be given the time slots by the Competition Director.
 2. Athlete must be present with proper costume near arena at least 30 minutes before the performance. They are expected to do their warm-up in the warm-up area.
 3. Name of the player will be announced by the announcer. Even after 3 calls if the player doesn't report to the stage manager then the athlete will be disqualified by the Chief Judge.

- 2) Compulsory Positioning of the Performer/team –
 1. The positioning of the Performer/team must be taken before the Chief Judge/ in front of the main banner. It is mandatory for the performance which is to be judged by the panel along with Chief Judge.
 2. If an athlete does his/ her performance facing opposite to the Chief Judges, then one warning can be given and after that it can be disqualified.

- 3) Disturbing other Athlete -
 1. If athlete/Coach/Team Manager/Any Person comes near arena unnecessarily or disturbs other athlete with any of his/ her act or verbally, or shouts from audience with intention to disturb the performing athlete in all such cases after one warning sanctions can be levied.
 2. If repeatedly he/ she continues the act of disturbing, then Competition Director or Competition Manager can expel him/ her from the competition hall.

- 4) Informal dress/ half costume –
 1. If an athlete found roaming in competition area with informal dress or half costume, he/ she can be warned once and second time can be expelled from the competition hall.

- 5) Photography / Video shooting –
 1. It is not allowed to do any kind of photography / video shooting while performance is on. Only the authorized photographers/ press photographers are allowed to photo shoot.
 2. Standing in audience or coming near the arena by an athlete, coach or team manager for photo/ video shoot they can be warned once and thereafter can be sent out from the competition hall.

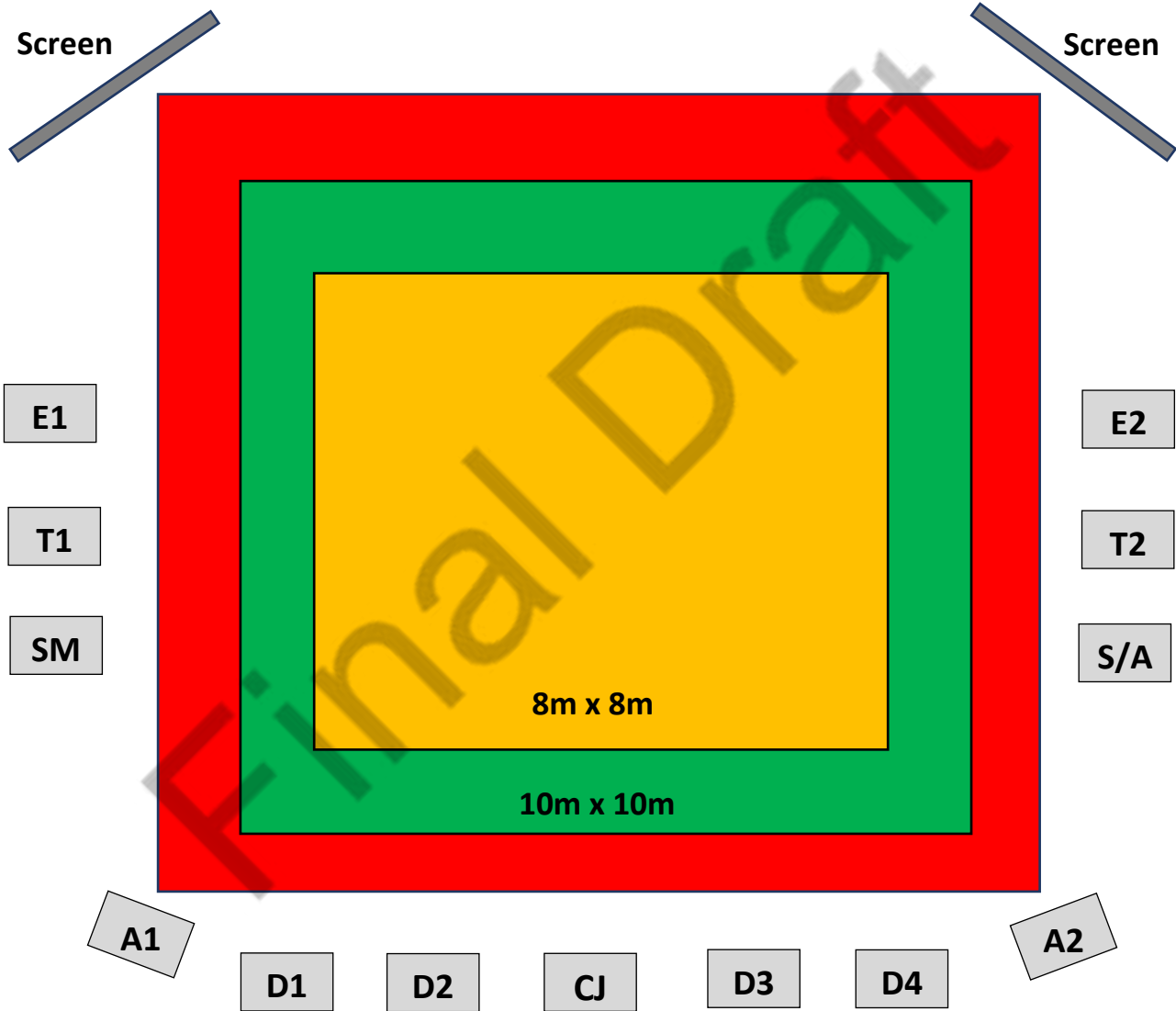
- 6) Sensitive Social Media Posts –
 1. If the athletes, team coaches or team managers found to be writing any kind of sensitive/ negative post regarding championship they can be expelled from the championship by the Competition Director or Technical Committee. Serious kind of offence in this regard can result in sanction for 2 years from participating in the championship organised by Yogasana Bharat.
 2. All above rules are also applicable to judges and officials of Yogasana Bharat. They are also expected to keep confidentiality in all the matters related to championship. Sanctions on such Judges or officials will be imposed if found guilty in such offences.

- 7) Wrong or faulty information of age / hiding true information / cheating can result in to sanction of 2 years to the athlete.

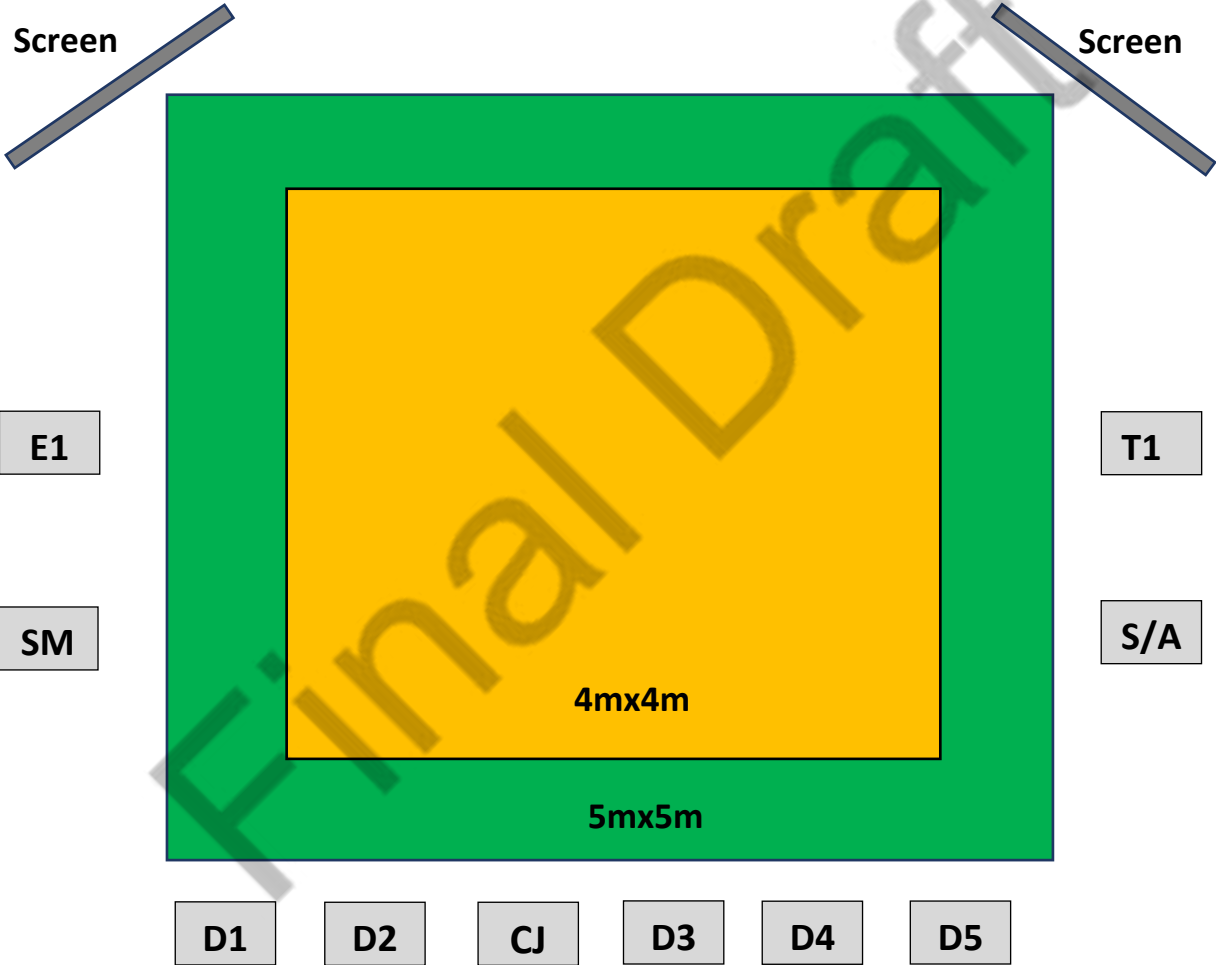
I] FIELD OF PLAY (FOP) OF YOGASANA

1. The FOP is of 3 layers as follows;
 - i. Base layer= Interlocking wooden structure.
 - ii. Middle layer= Interlocking hard foam tiles.
 - iii. Top layer= Cover of the mat.
2. Base layer will be wooden structure of 1 m*1m interlocking blocks. 11m*11m blocks required of FOP of 10m*10m and 5m*5m interlocking blocks required of 4m*4m.
3. The surface of wooden blocks is plain. It consists of 3 ply wood fastened together. Each ply wood of approx. 18 mm.
4. The base ply is fitted with hard form block of approx. 2" so as to provide height from the floor. The wooden structure is aided by form slope so as to provide a sudden sharp edge cut. With this foam slope.
5. The foam slopes are of 2 fts long. It consists of cut in the form for interlocking with the wooden sheets/ structure.
6. The second or middle layer consist of hard form interlocking tiles as like Kabaddi/Kho Kho interlocking tiles. The dimensions of the second or middle layer is as follows:
 - i. Size= 1m * 1m
 - ii. Density= 140– 150 kg/cubic mtr.
 - iii. Hardness= 40– 45 Degree Shore A.
 - iv. Thickness= 25- 30 mm.
 - v. Raw Material= Reva- R or Virgin/Pure EVA (With atleast 18 % Grade).
 - vi. Color= The mat surface color may be multi colored and feasible as per the look & feel of Indoor and Outdoor Complex and playground respectively.
7. The top layer will be of mat cover with following dimensions and specifications:
 - i. Material = Heavy duty Vinyl non abrasive and non tearing cover.
 - ii. 1000 Denier 550 GSM Anti skid layer.
 - iii. Size= 11.5m * 11.5m and 5.5 m * 5.5 m.
 - iv. The top layer will be fastened with Velcro.
 - v. The vinly cover of 11.5m*11.5m will have square demarcation of 8*8m with green color and 10*10m square demarcation with orange color and rest remaining area with blue color.
 - vi. The vinyl cover of 5.5m*5.5m will have square demarcation of 4*4m with green color and remaining arena with blue color.
8. The height of the FOP should not be more than 2.5 ft. (It can also be grounded).
9. Height of the ceiling should be more than 20 ft.
10. Seating arrangement of 'A' Judges will be on left and right side of the FOP i.e opposite to each other.
11. Seating arrangement of 'D' Judges can be in-front of the FOP.
12. Two display screens will be accompanied with each FOP for display of result and also for display of live recording of performance. The performance of all the athletes will be recorded and it remains with Yogasana Bharat.

FOP - Artistic Single, Artistic Pair, Rhythmic Pair, Artistic Group & Rhythmic Group Event



FOP -Traditional Yogasana Event/ Forward Bend Individual/ Back Bend Individual/ Leg Balance Individual/ Twisting Body Individual/ Hand Balance Individual/ Supine Individual/ Traditional Group



J] GUIDELINES FOR MICRO MARKING SYSTEM

1) For Traditional Yogasana Event, Forward Bend Individual, Back Bend Individual, Leg Balance Individual, Hand Balance Individual, Twisting Body Individual, Supine Individual & Traditional Group

Sr. No.	Evaluation by	Particulars	Marks	Marks
1	D Judge	Perfection of Posture		6 Marks
		Accuracy of Posture <ol style="list-style-type: none"> 1. Stretch, Bend, Curve, Twist 2. Palm, Toes, Fingers perfection 3. Alignment, symmetry, Tiltness 4. Face Direction 	4 Marks	
		Mounting - Dismounting <ol style="list-style-type: none"> 1. Mounting of Asana 2. Dismounting of Asana (Smooth movements, no jerks, no extra stretching and no supported movements)	2 Marks	
2	D Judge	Stability/ Tremblinglessness <ol style="list-style-type: none"> 1. Hand/ leg muscles stability 2. Abdominal muscles stability 3. Face stability 4. Normal Breathing 	1 Mark	2 Marks
		Stresslessness, Grace & Presentation <ol style="list-style-type: none"> 1. Expression (Smile, Eye Position, Closed Mouth) 2. Decent Makeup/ Costume 3. Walking/ Standing/ Greeting 4. Confidence, Calmness 	1 Mark	
3	T Judge	<ul style="list-style-type: none"> ▶ 100% holding time is compulsory for athletes. ▶ For holding time of 75% and more, the marks will be given as per Annexure I. ▶ For holding time less than 75 %, then deduction of 1 mark will be done and athletes has to perform again i.e 2nd attempt. ▶ In case of 2nd attempt, for holding time of 75% and more will be given marks as per Annexure II. ▶ In 2nd attempt, if the athlete holds less than 75% then penalty will be levied. The marks will be freeze and zero will be displayed for that particular asana. 		2 Marks
TOTAL				10 Marks

Note:

1. Athletes will be given 2 process attempts to attain/ to perform asana posture. If asana posture not attained in 2 attempts, then complete asana will be zero marks.
2. If the asana posture attained in 1st attempt and asana is maintained as per given time frame, then marks will be allotted as per **Annexure I**. Wherein, if the asana posture is attained in 2nd attempt and maintained as per given time frame, then the marks will be allotted as **Annexure II**.
3. Where support is taken for balancing postures of any category of asana, at that time only 4 marks of Accuracy of Posture will be zero. Wherein, athlete will get some marks not more than 5 marks as per his actual performance.

Annexure I

Reference table with marks and time in seconds (75%) for asana in 1st Attempt

Seconds	Marks
45	2
44	1.955556
43	1.911111
42	1.866667
41	1.822222
40	1.777778
39	1.733333
38	1.688889
37	1.644444
36	1.6
35	1.555556
34	1.511111
33	1.466667

Seconds	Marks
60	2
59	1.966667
58	1.933333
57	1.9
56	1.866667
55	1.833333
54	1.8
53	1.766667
52	1.733333
51	1.7
50	1.666667
49	1.633333
48	1.6
47	1.566667
46	1.533333
45	1.5

Seconds	Marks
30	2
29	1.933333
28	1.866667
27	1.8
26	1.733333
25	1.666667
24	1.6
23	1.533333
22	1.466667

Seconds	Marks
15	2
14	1.866667
13	1.733333
12	1.6
11	1.466667

Annexure II

Reference table with marks and time in seconds (75%) for asana in 2nd Attempt

Seconds	Marks
45	1
44	0.977778
43	0.955556
42	0.933333
41	0.911111
40	0.888889
39	0.866667
38	0.844444
37	0.822222
36	0.8
35	0.777778
34	0.755556
33	0.733333

Seconds	Marks
60	1
59	0.983333
58	0.966667
57	0.95
56	0.933333
55	0.916667
54	0.9
53	0.883333
52	0.866667
51	0.85
50	0.833333
49	0.816667
48	0.8
47	0.783333
46	0.766667
45	0.75

Seconds	Marks
30	1
29	0.966667
28	0.933333
27	0.9
26	0.866667
25	0.833333
24	0.8
23	0.766667
22	0.733333

Seconds	Marks
15	1
14	0.933333
13	0.866667
12	0.8
11	0.733333

2) For Artistic Yogasana Single/ Artistic Yogasana Pair/ Rhythmic Yogasana Pair/ Artistic Yogasana Group/ Rhythmic Yogasana Group

Sr. No.	Evaluation by	Particulars	Marks	Marks	
1	D Judge	Perfection of Posture		7 Marks	
		Accuracy of Posture 1. Stretch, Bend, Curve, Twist 2. Palm, Toes, Fingers perfection 3. Alignment, symmetry, Tiltness 4. Face Direction			4 Marks
		Mounting - Dismounting 1. Mounting of Asana 2. Dismounting of Asana (Smooth movements, no jerks, no extra stretching and no supported movements)			3 Marks
2	D Judge	Stability/ Tremblingness 1. Hand/ leg muscles stability 2. Abdominal muscles stability 3. Face stability 4. Normal Breathing		2 Mark	3 Marks
		Stresslessness, Grace & Presentation 1. Expression (Smile, Eye Position, Closed Mouth) 2. Decent Makeup/ Costume 3. Walking/ Standing/ Greeting 4. Confidence, Calmness		1 Mark	
		TOTAL			10 Marks

Note:

- Athletes will be given 2 process attempts to attain/ to perform asana posture. If asana posture is not attained in 2 attempts then complete asana will be given zero marks.
- Where support is taken for balancing postures of any category of asana, at that time only 4 marks of Accuracy of Posture will be zero. Wherein, athlete will get some marks not more than 5 marks as per his/her actual performance

K] DIFFICULTY LEVEL CHARTS OF YOGASANA

1) Structure of Charts

There are 10 charts of Optional Asanas. These charts are of 5 categories and each category is further classified into 2 sub categories as under –

- 1) Forward Bend Yogasana
 - i. Forward Bend Standing (FBS)
 - ii. Forward Bend Floor (FBF)
- 2) Backward Bend Yogasana
 - i. Backbend Standing (BBS)
 - ii. Backbend Floor (BBF)
- 3) Twisting Body Yogasana
 - i. Twisting Body Forward Bend (TBF)
 - ii. Twisting Body Backbend (TBB)
- 4) Leg Balance Yogasana
 - i. Leg Balance Forward Bend (LBF)
 - ii. Leg Balance Backward Bend (LBB)
- 5) Hand Balance Yogasana
 - i. Hand Balance Forward Bend (HBF)
 - ii. Hand Balance Backbend (HBB)

2) Base Value of Yogasana

1. All the postures of Yogasana are classified in 5 groups named A, B, C, D & E.
2. Yogasana in group A carries base value of 0.6 marks.
3. Yogasana in group B carries base value of 0.7 marks.
4. Yogasana in group C carries base value of 0.8 marks.
5. Yogasana in group D carries base value of 0.9 marks.
6. Yogasana in group E carries base value of 1 mark.
7. There are 5 yogasana prescribed in each group in each chart.
8. This is being done to enable new comer athletes in Yogasana Sports.
9. At Regional level organisers have freedom to decide level of yogasana to be performed by the athletes.
10. Asanas of group D & E should be performed with caution and under proper coaching and practice.
11. This system will encourage new athletes to join this sport and inspire to reach to next level with regular practice.
12. In Artistic & Rhythmic events players have choice to select the Yogasana as per their level of practice. This will enable judges to find out the players who are in regular practice and have achieved greater level of difficulty.

3) Selection of Optional Yogasana

It is expected that an athlete must be able to perform different categories of Yogasana. For that in all the events it is compulsory that player must select his/her yogasana from different categories as explained in the syllabus/ rules of particular event. If an athlete performs more than expected yogasana from same category, then he/ she will be given 0 marks for that yogasana. In Traditional Yogasana event, Compulsory Asana of that age group performed in Optional Asana, then that asana will be given zero mark.

4) Yogasana Difficulty level Charts

All the athletes, coaches and judges must study the Yogasana Difficulty Level Charts carefully and select Yogasana for their performance from these charts only. Performing some other Yogasana than these charts will result in getting 0 marks from the judges (except for Base Asana in Artistic Pair & Group event).

Athletes are recommended to do only those Yogasana which are suitable to their body and practice properly under the guidance of a certified Yogasana coach. Before practicing these Yogasana a proper warmup is expected. World Yogasana or Organizing Committee doesn't take any responsibility for any injury or accident happened due to wrong selection or faulty method followed by an athlete.

Wherever hand-grip is to be performed, only interlocking fingers or fist or wrist has to be done.

The pictures of optional asana chart is available at Annexure 1.

L] TRADITIONAL YOGSANA EVENT

1. Compulsory asanas and Optional asanas in different age groups are as under:

Sr. No.	Ag Group	Quarter Final Round (Preliminary Round)		Semi Final Round		Final Round	
		Compulsory Asana	Optional Asana	Compulsory Asana	Optional Asana	Compulsory Asana	Optional Asana
1	Sub Junior	5	2	5	2	4	3
2	Junior	5	2	5	2	4	3
3	Senior	5	2	5	2	4	3
4	Senior A	5	2	5	2	4	3
5	Senior B	5	2	5	2	4	3
6	Senior C	5	2	5	2	4	3

2. Holding time as per different age groups and rounds are as under:

Sr. No.	Age Group	Compulsory Asana Holding Time			In each round
		Quarter Final	Semi Final	Final	Optional Asanas
1	Sub Junior	45 Seconds	30 Seconds	15 seconds	15 seconds
2	Junior	45 Seconds	30 Seconds	15 seconds	15 seconds
3	Senior	45 Seconds	30 Seconds	15 seconds	15 seconds
4	Senior A	45 Seconds	30 Seconds	15 seconds	15 seconds
5	Senior B	45 Seconds	30 Seconds	15 seconds	15 seconds
6	Senior C	45 Seconds	30 Seconds	15 seconds	15 seconds

- Athlete has to submit Order of Performance sheet before the competition.
- If athlete changes sequence of asana as provided on the spot on the stage while performing, will lead to penalty of marks by Evaluator. Weather change of sequence is of Compulsory or Optional asana will also lead to penalty of marks. For such one change in the performance will lead to 2 marks penalty. Second such change will lead to 4 marks penalty. Third such change will lead to 6 marks penalty. More than that will lead to disqualification of that athlete.
- Evaluator will also give penalty of marks for not covering category of asanas. 5 marks penalty for not covering one category of asana. 10 Marks penalty for not covering 2 categories of asanas. 15 marks penalty for not covering 3 categories of asanas. Athlete will be disqualified for not covering more than 4 categories of asanas.
- Zero marks will be awarded to the particular asana if asana performed is other than asana in Order of Performance sheet.
- The pictures of Compulsory asana chart is available at **Annexure 2**.

8. Rules for selecting optional asanas is as under:

Sr. No.	Age Group	Rules for selecting Optional Asanas		
		Quarter Final	Semi Round	Final Round
1	Sub Junior, Junior & Senior	<ol style="list-style-type: none"> 1. Compulsory asanas of any round should not be performed as optional asanas. If performed, then that asana will be invalid and leads to zero marks. 2. Optional Asanas from Group A,B & C should be performed. If D & E group asana performed, then that asana will be invalid and will lead to zero marks. 3. Major Categories of asanas should not be repeated. If performed, then, that asana will be invalid and will lead to zero marks. 	<ol style="list-style-type: none"> 1. Compulsory asanas of any round should not be performed as optional asanas. If performed, then that asana will be invalid and leads to zero marks. 2. Optional Asanas from Group A,B, C & D should be performed. If E group asana performed, then that asana will be invalid and will lead to zero marks. 3. Major Categories of asanas should not be repeated. If performed, then, that asana will be invalid and will lead to zero marks. 4. Optional asana of Quarter Final round should not be performed. If performed, then, that asana will be invalid and will lead to zero marks. 	<ol style="list-style-type: none"> 1. Compulsory asanas of any round should not be performed as optional asanas. If performed, then that asana will be invalid and leads to zero marks. 2. Optional Asanas from Group A,B, C, D & E can be performed. 3. Major Categories of asanas should not be repeated. If performed, then, that asana will be invalid and will lead to zero marks. 4. Optional asana of Quarter Final & Semi Final round should not be performed. If performed, then that asana will be invalid and will lead to zero marks.
2	Senior A	<ol style="list-style-type: none"> 1. Compulsory asanas of any round should not be performed as optional asanas. If performed, then that asana will be invalid and leads to zero marks. 2. Optional Asanas from Group A,B & C should be performed. If D & E group asana performed, then that asana will be invalid and will lead to zero marks. 3. Major Categories of asanas should not be repeated. If performed, then, that asana will be invalid and will lead to zero marks. 	<ol style="list-style-type: none"> 1. Compulsory asanas of any round should not be performed as optional asanas. If performed, then that asana will be invalid and leads to zero marks. 2. Optional Asanas from Group A,B & C should be performed. If, D & E group asana performed, then that asana will be invalid and will lead to zero marks. 3. Major Categories of asanas should not be repeated. If performed, then, that asana will be invalid and will lead to zero marks. 4. Optional asana of Quarter Final round should not be performed. If performed, then, that asana will be invalid and will lead to zero marks. 	<ol style="list-style-type: none"> 1. Compulsory asanas of any round should not be performed as optional asanas. If performed, then that asana will be invalid and leads to zero marks. 2. Optional Asanas from Group A,B, C & D should be performed. If E group asana performed, then that asana will be invalid and will lead to zero marks. 3. Major Categories of asanas should not be repeated. If performed, then, that asana will be invalid and will lead to zero marks. 4. Optional asana of Quarter Final & Semi Final round should not be performed. If performed, then that asana will be invalid and will lead to zero marks.

3	Senior B & Senior C	<ol style="list-style-type: none"> 1. Compulsory asanas of any round should not be performed as optional asanas. If performed, then that asana will be invalid and leads to zero marks. 2. Optional Asanas from Group A,B & C should be performed. If D & E group asana performed, then that asana will be invalid and will lead to zero marks. 3. Major Categories of asanas should not be repeated. If performed, then, that asana will be invalid and will lead to zero marks. 	<ol style="list-style-type: none"> 1. Compulsory asanas of any round should not be performed as optional asanas. If performed, then that asana will be invalid and leads to zero marks. 2. Optional Asanas from Group A,B & C should be performed. If, D & E group asana performed, then that asana will be invalid and will lead to zero marks. 3. Major Categories of asanas should not be repeated. If performed, then, that asana will be invalid and will lead to zero marks. 4. Optional asana of Quarter Final round should not be performed. If performed, then, that asana will be invalid and will lead to zero marks. 	<ol style="list-style-type: none"> 1. Compulsory asanas of any round should not be performed as optional asanas. If performed, then that asana will be invalid and leads to zero marks. 2. Optional Asanas from Group A,B & C should be performed. If D & E group asana performed, then that asana will be invalid and will lead to zero marks. 3. Major Categories of asanas should not be repeated. If performed, then, that asana will be invalid and will lead to zero marks. 4. Optional asana of Quarter Final & Semi Final round should not be performed. If performed, then that asana will be invalid and will lead to zero marks.
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9. D Judge will provide marks to the asana out of 8 marks as per micro marking system.

10. (8 marks for each asana + T Judges Marks) * Base Value = Score of asana.

11. Sample- Athlete Order of Performance sheet:

Yogasana Sequence	Code	Base Value
Compulsory Asana		1.00
Compulsory Asana		1.00
Compulsory Asana		1.00
Compulsory Asana		1.00
Compulsory Asana		1.00
Optional Asana	HBB-D5	0.9
Optional Asana	TBF-E1	1.00

12. Sample Score Sheet of D Judge:

Code	Base Value	Execution Value (Out of 8 Marks)		Time in Seconds	Time (2 Marks)	Score
		Perfection of Posture (6 Marks)	Stability/Tremblingness, Grace & Presentation (2 marks)			
C1	1.00	5.5	1.75	45	2	9.25
C2	1.00	5.25	1	45	2	8.25
C3	1.00	4.75	1.25	45	2	8
C4	1.00	5	0.75	45	2	7.75
C5	1.00	5.5	1.5	45	2	9
HBB-D5	0.9	5.5	1.5	45	2	8.1
TBF-E1	1.00	5	1.5	45	2	8.5
TOTAL						58.85

13. D Judge Score: Highest and lowest marks will be eliminated and average of remaining 3 judges will be calculated.

14. Final Score = D Judge Score – Evaluator

15. Costume:

- 1) The costume that the players use must be of a non-transparent material.
- 2) The neckline of the costume should be around the neck and should not have any cuts.

- 3) Costume must be according to the decorous.
- 4) The costume must be tight-fitting so as to enable the judges to evaluate the correct positions. However, decorative applications or details are allowed according to the theme as long as it does not risk the safety of the players.
- 5) It is allowed to wear long tights over or under the leotards or full length one-piece dresses. Costume can be half sleeves or sleeveless for Male & Female.
- 6) The hair style must be neat and clean.
- 7) The make-up used should not hide the identity of the player.

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M] ARTISTIC YOGASANA SINGLE

1) ABOUT THE EVENT

1. The vision behind making yogasana a competitive sport is to encourage the practice of yogasana and help promote the physical and mental wellbeing of people of all age groups.
2. These competitions endorse yogasana as a sport and help to develop an interest in yogasana among people around the globe.
3. Artistic yogasana involves physical strength, power, agility, flexibility, grace, control, coordination and balance. The Artistic Yogasana events will be separate for Men and Women. (No mix pair is allowed).
4. In Artistic yogasana Single the number of Yogasanas to be performed should be 10.
5. Yogasanas should be selected from the given optional asana charts.
6. Time duration for the presentation will be 150 to 180 seconds for Artistic Yogasana Single.
7. The Athlete will maintain each posture for minimum 5 seconds during the performance.
8. The transition from one posture to the next posture should be Artistic and synchronized with music.
9. Athletes will give a greeting gesture of "Namaste" (Joining both the hands before starting and after the performance).

2) COSTUME FOR ARTISTIC YOGASANA

1. The costume that the players use must be of a non-transparent material.
2. The neckline of the costume should be around the neck and should not have any cuts.
3. Costume to be as per the theme and can be decorous in nature.
4. The costume must be tight-fitting so as to enable the judges to evaluate the correct positions. However, decorative applications or details are allowed according to the theme as long as it does not risk the safety of the players.
5. It is allowed to wear long tights over or under the leotards or full length one-piece dresses.
6. The hair style must be neat and clean.
7. The make-up used should not hide the identity of the player.
8. Total marks for Costume is 5 Marks.
9. Deduction by 'A' Judge in multiple of 0.25 marks for not fulfilling of criteria with maximum of 3 marks deduction.

3) THEME, CHARACTER AND EXPRESSION

1. It is important to have a theme in the routine.
2. While performing the player must present a theme that matches with the song/ music.
3. A composition should be developed to create a unified artistic image or guiding idea throughout the act, expressed through the fine body movements.
4. The character of the music should be chosen in respect to the age, technical level and artistic qualities of the players and ethical norms.
5. Yogasanas should not only be series without connection to the character, theme & Expression.
6. The character should be expressed prominently during the dance steps/artistic steps and during the transition between the two postures.
7. Expression should be an amalgamation of the strength, beauty and elegance of the movement.
8. Holistic participation of parts of the body like head, shoulder, trunk, arms, legs, including the face.
9. Supple movements should convey the character.
10. Exact response to the music with facial expressions.
11. The performance of athletes should be graceful.
12. No props are allowed. Use of any type of props will lead to disqualification of athlete.
13. Total marks allotted for Theme=2 marks, Character=4 marks & Expression=4 marks.
14. If theme is not matching song then 1 to 2 marks will be deducted in multiple of 0.25 marks.
15. For losing of the character each time marks will be deducted in multiple of 0.25 marks
16. Deductions in multiple of 0.25 marks for missing the appropriate participation of any body segment/expression in the entire routine.

4) RHYTHM & MUSIC

1. The movement of the body should correlate precisely with the musical accents and musical phrases. Body movements should emphasize the tempo of the music.
2. For Example:-
 - i. When movements are visibly emphasized before or after the accents
 - ii. When a clear accent in the music is “passed through” and not emphasized by the movement
 - iii. When movements are unintentionally after the musical phrase
 - iv. When the tempo changes and the player is in the middle of slower movements and does not reflect the change in speed or rhythm.
3. Chief Judge will raise green flag. This will be indication for athlete to start the performance.
4. Non typical music of yogic character is not allowed. For example: Vulgar songs, item songs, rock music/song, pop music/song etc. is not allowed. The music should be decent.
5. Players can use meditational, instrumental music or folk, devotion, patriotic songs, instrumental of rock music and instrumental of pop music.
6. Players should bring the music on a USB. The USB should have only the music which has to be played and no additional recording at all. The USB should be submitted to the stage manager in advance with the following details -
 - i. Name of the players
 - ii. Chest no:
 - iii. District /State / country.
 - iv. Category : Artistic Yogasana Single/Artistic Yogasana Pair/ Artistic Yogasan Group/ Rhythmic Pair
7. If the wrong music is played or if there is any interruption in the music again and again it may lead to discontinuation of the routine.
8. If the music stops due to technical setup, then the athlete will get a chance to perform again without deduction of marks.
9. Total marks allotted for Rhythm = 7 marks & Music = 3 marks.
10. For missing of the rhythm each time, deduction will be in multiple of 0.25 marks.
11. Deduction of 1 to 2 marks for violating the above points 4 & 5.

5) USE OF FLOOR

1. The official floor area for Artistic Yogasana Single = 8*8 m (exterior of the line) is compulsory.
2. Athlete should use maximum floor area allotted while executing the routine.
3. Touching or crossing or trespassing the boundary line/demarcated area will be penalized. If the athlete crosses the aerial part of boundary line/demarcated area without touching the floor will not lead to penalty of marks. Deductions of marks will be done for lack of use of floor area.
4. 'A' Judge will raise red flag for each trespassing of boundary line. The seating arrangement of 'A' judge will be left and right side of the FOP i.e. facing opposite of each other.
5. Total marks allotted for Use of Floor is 5 marks.
6. If the athlete is not using the whole floor area then the deduction will be in multiple of 0.25 marks with maximum of 3 marks deduction.
7. Penalty:
 - i. marks will be penalized for touching or crossing or trespassing the boundary line each time. Crossing of the line in an aerial part (if not touching floor) will not lead to penalty of marks.

6) ARTISTIC STEPS

1. Artistic steps are mandatory in the routine.
2. Artistic steps should be continuous and connected with smooth transitions.
3. Players can use any classical, folk or traditional steps.
4. Any acrobatic elements other than front walkover, back walkover, cart wheel, front roll and back roll is prohibited. Penalty of -1.00 marks will be levied for each acrobatic element.
5. Eg: flips, somersault, air jumps, etc.
6. Valid acrobatic elements for movements from one place to another is as Front walk over, back walk over, cart wheel, front roll and back roll.
7. Dance step/artistic steps combinations must be performed according to the tempo, rhythm, character and accents of the music.

8. The composition should be developed by technical, aesthetic and connecting elements, where one movement transitions logically and smoothly into the next without unnecessary stops or prolonged preparatory movements.
9. Unnecessary stops between movements which are not related to the rhythm or character will lead to deduction of marks.
10. Total marks allotted for Artistic steps is 10 marks.
11. For each lack of flow in the steps/no confidence in the movement/lack of proper merging from one asana or posture or transition to another asana or posture or transition will lead to deduction of marks multiple of 0.25 marks with maximum upto 8 marks.

7) TIME

1. The time limit for Artistic Yogasana Single is 03:00 min (180 seconds).
2. The routine must finish in sync with the music getting over.
3. Time starts with music start and ends with closing gesture or performance or namaste mudra.
4. Total marks allotted for Time section is 10 marks. Among that 5 marks is for whole performance time (i.e TW) and another 5 marks is for each asana holding time (i.e TA)
5. $TW + TA = 5 \text{ marks} + 5 \text{ marks} = 10 \text{ Marks}$
6. Two minutes thirty seconds (150 seconds) is the minimum time for the performance.
7. TW will be Zero in case of athlete completes routine before 150 seconds.
8. If the athlete completes his/her performance in between 150 to 180 seconds, then the distribution of marks will be as follows.

Time in Seconds	Marks
171 to 180 Seconds	5 Marks
161 to 170 Seconds	4 Marks
150 to 160 Seconds	3 Marks

9. After completing of 180 seconds (03:00 minutes), if the athletes continues his/her routine then deduction/penalty of 0.5 marks will be levied for each seconds. And after 10 seconds the athlete will be disqualified.
10. Athlete has to hold every asana for minimum 5 seconds. If any holding of any asana/formation is less than 5 seconds, then that asana/formation will be considered as invalid and zero marks will be allotted to that particular asana.
11. If athletes hold each asana for minimum 5 seconds then for each asana, he will get 0.5 marks. i.e $0.5 * 10 \text{ asanas} = 05 \text{ marks}$.
12. Time judge will start calculation when athlete is in the sthiti (position) and end in the sthiti position. Time starts and ends there for TA i.e. TA will be calculated when athlete freezes in the asana.
13. Time judge will be having 2 stopwatches. One for TW and another for TA. Both T judge will perform same task.

8) ASANA DIFFICULTY CHART

1. Athlete will have to choose each one Yogasanas form every optional Yogasanas chart mentioned in **Annexure 1** of CoP.
2. Athlete cannot exceed the number limit of Yogasanas which is in total 10.
3. It is compulsory for athlete to choose asanas from the given 10 difficulty level optional Yogasanas charts. If the athletes not performing any one sub category, then 5 marks will be penalised. 10 marks penalty for missing two sub categories and 15 marks penalty for missing three sub categories. Missing more than three sub categories will lead to disqualification. Chief Judge will raise red flag when the athlete is disqualified.
4. Athlete can sequence the asanas from the given charts in Annexure 1 of CoP. Choosing one asana each from sub categories of asanas is mandatory. If two asanas are selected from same sub category then second asana from that asana will be considered as invalid and zero marks for that asana will be allotted.
5. Athlete will have to write the sequence and the Yogasana base value on the 'Athlete Order of Performance sheet' to be submitted to judge's panel.
6. Athlete cannot change the sequence of asana provided in 'Athletes Order of Performance Sheet'

- on the spot on the stage while performance.
7. If athlete changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, third change will lead to 6 marks penalty, and more than that it will lead to disqualification.
 8. If athlete performs different asana other than the sequence provided by him in writing will lead to Zero (0) marks for that particular asana.
 9. Asana Evaluator will cross check the sequence of asana provided by the athletes and its base value.
 10. Sample score sheet is available at point no. 10.
 11. The 10 asanas to be performed and selected by athlete from the below categories mentioned in Annexure 1 of CoP:
 - 1) Forward Bend Yogasana
 - i. Forward Bend Standing (FBS)
 - ii. Forward Bend Floor (FBF)
 - 2) Backward Bend Yogasana
 - i. Backbend Standing (BBS)
 - ii. Backbend Floor (BBF)
 - 3) Twisting Body Yogasana
 - i. Twisting Body Forward Bend (TBF)
 - ii. Twisting Body Backbend (TBB)
 - 4) Leg Balance Yogasana
 - i. Leg Balance Forward Bend (LBF)
 - ii. Leg Balance Backward Bend (LBB)
 - 5) Hand Balance Yogasana
 - i. Hand Balance Forward Bend (HBF)
 - ii. Hand Balance Backbend (HBB)
 12. Athlete will perform facing towards Chief Judge.
 13. Pre mounting of asana before music starts is not allowed.
 14. Evaluator will give penalty for not covering all sub categories of asanas and for change of sequence.
 15. Performing one extra asana will lead to 5 marks penalty by Evaluator. Performing second extra asana will lead to disqualification.
 16. Athletes will give a greeting gesture of 'Namaste' (joining both the hands) depicting Indian culture, before starting and after ending the performance.

9) ASANA DIFFICULTY JUDGE

1. There are 4 D Judges. Marks will be provided out of 10 marks by D Judges as per micro marking system and key judging point.
2. 10 Marks for each asana * 10 asanas = 100 marks
3. D Judge deduct marks if the yogasana is not fulfilling the listed criteria.
4. Highest and Lowest marks will be deducted and only the average of remaining 2 D Judges will be considered.

Code	Base Value	Execution Value (Out of 10 marks)	Score (Base Value * Execution Value)
TOTAL			

10) ARTISTRY JUDGE

1. A Judge has to check parameters mentioned at point 2 to 6.
2. There will be 2 A Judges, A1 & A2. Average of both A Judges is considered.
3. Penalties will be deducted from the score of A Judge.
4. Parameters of A Judge are as under:

Sr. No.	Components	Total Marks	Deduction	Penalty
1	Costume	5	In multiple of 0.25	NA
2	Theme	2	In multiple of 0.25	NA
3	Character	4	In multiple of 0.25	NA
4	Expression	4	In multiple of 0.25	NA
5	Rhythm	7	In multiple of 0.25	NA
6	Music	3	In multiple of 0.25	NA
7	Use of Floor	5	In multiple of 0.25	1.00
8	Artistic Steps	10	In multiple of 0.25	1.00
Total			40	Total Penalty

11) TIME JUDGE

1. There are 2 T Judges, T1 & T2. Average of both T Judges will be considered.
2. T Judge will work as per criteria mentioned at point no. 7.
3. The T Judge format is as under:

Whole Performance Time (TW)			Asana Time (TA)		
Time in Seconds	Time in Minutes	Score	Sequence of Asana	Each Asana Holding Time	Marks for Each Asana
			1.		
			2.		
			3.		
			4.		
			5.		
			6.		
			7.		
			8.		
			9.		
			10.		
TW			TA		
TOTAL (TW+ TA)					

12) ATHLETE ORDER OF PERFORMANCE SHEET: EXAMPLE

Athlete have to submit the performance sequence sheet before the performance. It should be clearly mentioned the sequence of asanas.

Yogasana Sequence	Code	Base Value
Yogasana -1	BBS-D1	0.9
Yogasana -2	BBF-C2	0.8
Yogasana -3	FBS-A2	0.6
Yogasana -4	FBF-B3	0.7
Yogasana- 5	HBF-E3	1.00
Yogasana- 6	HBB-E5	1.00
Yogasana- 7	TBF-E1	1.00
Yogasana- 8	TBB-E3	1.00
Yogasana- 9	LBF-A1	0.6
Yogasana- 10	LBB-C2	0.8

13) SAMPLE SHEET OF D JUDGE

Code	Base Value	Execution Value (Out of 10 marks)	Score (Base Value * Execution Value)
BBS-D1	0.9	7	6.3
BBF-C2	0.8	8	5.6
FBS-A2	0.6	7.5	4.5
FBF-B3	0.7	8	4
HBF-E3	1.00	6.5	6.5
HBB-E5	1.00	5.5	5.5
TBF-E1	1.00	6.5	6.5
TBB-E3	1.00	7	7
LBF-A1	0.6	7.5	4.5
LBB-C2	0.8	8	5.6
TOTAL			56

D Judge Score:

Judge	D1	D2	D3	D4
Score	56	55.5	57.8	56.6
D Judge Score	$56 + 56.6 = 112.6/2$			
	56.3			

14) SAMPLE ARTISTRY JUDGE SCORE SHEET

Sr. No.	Components	Base Marks	Execution Value	Penalty
1	Costume	5	2.5	NA
2	Theme	2	1	NA
3	Character	4	3	NA
4	Expression	4	3	NA
5	Rhythm	7	6	NA
6	Music	3	1.5	NA
7	Use of Floor	5	4	1.00
8	Artistic Steps	10	7	1.00
Total		28		2.00
		26		

A Judge Score:

Judge	A1	A2
Score	26	27
A Judge Score	$26 + 27 / 2$	
	26.5	

15) SAMPLE TIME JUDGE SCORE SHEET

Whole Performance Time (TW)			Asana Time (TA)		
Time in Seconds	Time in Minutes	Score	Sequence of Asana	Each Asana Holding Time	Marks for Each Asana
155	2.35	3	1.	5	0.5
			2.	6	0.5
			3.	7	0.5
			4.	5	0.5
			5.	5	0.5
			6.	5	0.5
			7.	6	0.5
			8.	7	0.5
			9.	5	0.5
			10.	5	0.5
TW		3	TA		5
TOTAL (TW+ TA)			8		

T Judge Score:

Judge	T1	T2
Score	8	9
T Judge Score	$8 + 9 / 2$	
	8.5	

16) TOTAL FINAL SCORE SHEET

Judge	D Judge	A Judge	T Judge	Evaluator
Score	54.3	26.5	8.5	0
Total Score	D Judge + A Judge + T Judge – Evaluator			
	$54.3 + 26.5 + 8.5$			
	89.3			

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N] ARTISTIC YOGASANA PAIR

1) ABOUT THE EVENT

1. Artistic yogasana involves physical strength, power, agility, flexibility, grace, control, coordination and balance. The Artistic Yogasana events will be separate for Men and Women. (No mix pair is allowed).
2. Artistic Yogasana Pair event consists of two (2) athletes.
3. In Artistic yogasana pair the number of Yogasanas / formations to be performed are 10.
4. Yogasanas / formations of postures can be selected from the given chart.
5. Artistic Yogasana Pair consists of presentation of various asanas as mentioned in point no. 8.
6. Both the athletes will perform two different postures/asanas at a time. Artistic Yogasana pair is the ability to execute all the movements as a unit.
7. Performing same postures by both athletes at same time is prohibited and will lead to penalty.
8. Pyramidal formation or postures/asanas one above the other is allowed. But the formations/postures are to be chosen from the optional asana charts provided as point no. 8.
9. Time duration for the presentation is 150 to 180 seconds for Artistic Yogasana Pair.
10. The Athlete/s will maintain each posture/ formation for minimum 5 seconds during the performance.
11. The transition from one posture to the next posture should be Artistic and synchronized with music.
12. Athletes will give a greeting gesture of "Namaste" (joining both the hands before starting and after the performance).

2) COSTUME FOR ARTISTIC YOGASANA

1. The costume that the players use must be of a non-transparent material.
2. The neckline of the costume should be around the neck and should not have any cuts.
3. Costume to be as per the theme and can be decorous in nature.
4. The costume must be tight-fitting so as to enable the judges to evaluate the correct positions. However, decorative applications or details are allowed according to the theme as long as it does not risk the safety of the players.
5. It is allowed to wear long tights over or under the leotards or full-length one-piece dresses.
6. The hair style must be neat and clean.
7. The make-up used should not hide the identity of the player.
8. Total marks for Costume is 5 Marks.
9. Deduction by 'A' Judge in multiple of 0.25 marks for not fulfilling of criteria with maximum of 3 marks deduction.

3) THEME, CHARACTER AND EXPRESSION

1. It is important to have a theme in the routine.
2. While performing the player must present a theme that matches with the song/ music.
3. A composition should be developed to create a unified artistic image or guiding idea throughout the act, expressed through the fine body movements.
4. The character of the music should be chosen in respect to the age, technical level and artistic qualities of the players and ethical norms.
5. Yogasanas should not only be series without connection to the character, theme & Expression.
6. The character should be expressed prominently during the dance steps/artistic steps and during the transition between the two postures.
7. Expression should be an amalgamation of the strength, beauty and elegance of the movement.

8. Holistic participation of parts of the body like head, shoulder, trunk, arms, legs, including the face.
9. Supple movements should convey the character.
10. Exact response to the music with facial expressions.
11. The performance of athletes should be graceful.
12. No props are allowed. Use of any type of props will lead to disqualification of athlete.
13. Total marks allotted for Theme=2 marks, Character=4 marks & Expression=4 marks.
14. If theme is not matching song, then 1 to 2 marks will be deducted in multiple of 0.25 marks.
15. For losing of the character each time marks will be deducted in multiple of 0.25 marks
16. Deductions in multiple of 0.25 marks for missing the appropriate participation of anybody segment/expression in the entire routine.

4) RHYTHM & MUSIC

1. The movement of the body should correlate precisely with the musical accents and musical phrases. Body movements should emphasize the tempo of the music.
2. For Example: -
 - i. When movements are visibly emphasized before or after the accents
 - ii. When a clear accent in the music is "passed through" and not emphasized by the movement
 - iii. When movements are unintentionally after the musical phrase
 - iv. When the tempo changes and the player is in the middle of slower movements and does not reflect the change in speed or rhythm.
3. Chief Judge will raise green flag. This will be indication for athlete to start the performance.
4. Non typical music of yogic character is not allowed. For example: Vulgar songs, item songs, rock music/song, pop music/song etc. is not allowed. The music should be decent.
5. Players can use meditational, instrumental music or folk, devotion, patriotic songs, instrumental of rock music and instrumental of pop music.
6. Players should bring the music on a USB. The USB should have only the music which has to be played and no additional recording at all. The USB should be submitted to the stage manager in advance with the following details -
 - i. Name of the players
 - ii. Chest no:
 - iii. District /State / country.
 - iv. Category: Artistic Yogasana Single/Artistic Yogasana Pair/ Artistic Yogasana Group/ Rhythmic Pair
7. If the wrong music is played or if there is any interruption in the music again and again it may lead to discontinuation of the routine.
8. If the music stops due to technical setup, then the athlete will get a chance to perform again without deduction of marks.
9. Total marks allotted for Rhythm = 7 marks & Music = 3 marks.
10. For missing of the rhythm each time, deduction will be in multiple of 0.25 marks.
11. Deduction of 1 to 2 marks for violating the above points 4 & 5.

5) USE OF FLOOR

1. The official floor area for Artistic Yogasana Pair = 10x10 m (exterior of the line) is compulsory.
2. Athlete should use maximum floor area allotted while executing the routine.
3. Touching or crossing or trespassing the boundary line/demarcated area either by one athlete or by both the athletes in pair will be penalized. If the athlete crosses the aerial part of boundary line/demarcated area without touching the floor will not lead to penalty of marks. Deductions of marks will be done for lack of use of floor area.
4. 'A' Judge will raise red flag for each trespassing of boundary line. The seating arrangement of 'A' judge will be left and right side of the FOP i.e. facing opposite of each other.
5. Total marks allotted for Use of Floor is 5 marks.
6. If the athlete is not using the whole floor area then the deduction will be in multiple of 0.25 marks with maximum of 3 marks deduction.

- Penalty: 1 Mark will be penalized for touching or crossing or trespassing the boundary line by either one athlete or both athlete in a pair event for each time. Crossing of the line in an aerial part (if not touching floor) will not lead to penalty of marks.

6) ARTISTIC STEPS

- Artistic steps are mandatory in the routine.
- Artistic Pair is the ability to execute all the movement as a unit.
- Artistic steps should be continuous and connected with smooth transitions.
- Players can use any classical, folk or traditional steps.
- Any acrobatic elements other than front walkover, back walkover, cart wheel, front roll and back roll is prohibited. Penalty of -1.00 marks will be levied for each acrobatic element.
Eg: flips, somersault, air jumps, etc.
- Valid acrobatic elements for movements from one place to another is as Front walk over, back walk over, cart wheel, front roll and back roll.
- Dance step/artistic steps combinations must be performed according to the tempo, rhythm, character and accents of the music.
- The composition should be developed by technical, aesthetic and connecting elements, where one movement transitions logically and smoothly into the next without unnecessary stops or prolonged preparatory movements.
- Unnecessary stops between movements which are not related to the rhythm or character will lead to deduction of marks.
- Communication done by athlete with co-athlete will lead to penalty of 0.5 marks each time.
- Total marks allotted for Artistic steps is 10 marks.
- For each lack of flow in the steps/no confidence in the movement/lack of proper merging from one asana or posture or transition to another asana or posture or transition. Will lead to deduction of marks multiple of 0.25 marks with maximum upto 8 marks.

7) TIME

- The time limit for Artistic Yogasana pair is 03:00 min (180 seconds).
- The routine must finish in sync with the music getting over.
- Time starts with music start and ends with closing gesture or performance or namaste mudra.
- Total marks allotted for Time section is 10 marks. Among those 5 marks is for whole performance time (i.e TW) and another 5 marks is for each asana holding time (i.e TA)
- $TW + TA = 5 \text{ marks} + 5 \text{ marks} = 10 \text{ Marks}$
- Two minutes thirty seconds (150 seconds) is the minimum time for the performance.
- TW will be Zero in case of athlete completes routine before 150 seconds.
- If the athlete completes his/her performance in between 150 to 180 seconds, then the distribution of marks will be as follows.

Time in Seconds	Marks
171 to 180 Seconds	5 Marks
161 to 170 Seconds	4 Marks
150 to 160 Seconds	3 Marks

- After completion of 180 Seconds, if the athletes continue his/her routine then deduction/penalty of 0.5 marks will be levied for each seconds. And after 10 seconds the athlete will be disqualified.
- Athlete has to hold every asana/formation for minimum 5 seconds. If any holding of any asana/formation is less than 5 seconds, then that asana/formation will be considered as invalid and zero marks will be allotted to that particular asana.
- If athletes hold each asana for minimum 5 seconds then for each asana, he will get 0.5 marks.
i.e $0.5 * 10 \text{ asanas} = 05 \text{ marks}$.

12. Time judge will start calculation when both athletes are in the sthiti (position) and end in the sthiti position. Time starts and ends there for TA i.e TA will be calculated when both athlete freezes in the asana. The time will be calculated as a unit.
13. Time judge will be having 2 stopwatches. One for TW and another for TA. Both T judge will perform same task.
14. Chief will raise green flag. This will be indication for athletes to start the performance.

8) ASANA DIFFICULTY CHART

1. Athletes can choose either one or both asana from the given asana chart according to their capacity but the combination of Yogasanas in the total routine must consist following categories.
 - i. Forward Bend (FBS & FBF) -2 Yogasanas
 - ii. Back Bend (BBS & BBF) -2 Yogasanas
 - iii. Body Twisting (TBF & TBB) -2 Yogasanas
 - iv. Leg Balance (LBB & LBF) -2 Yogasanas
 - v. Hand Balance (HBF & HBB) -2 Yogasanas
2. Athlete cannot exceed the number limit of Yogasanas /posture / formations which is in total 10.
3. Performing one extra asana will lead to 5 marks penalty by Evaluator. Performing second extra asana will lead to disqualification.
4. Both athletes have to sequence the asanas from the difficulty level optional yogasana charts mentioned in Annexure 1 of CoP, in such a manner that, performance must consist of 2 yogasanas from each major category. However, performing less than or more than 2 yogasanas from one major category will lead to penalty of 5 marks each time. Wherein, for missing more than 3 major categories will lead to disqualification.
5. Both athletes can perform asanas in pyramidal or in structural formation with or without body touch.
6. Pyramidal formation means one athlete above another athlete. Maximum upto 3 pyramidal formations are allowed. Pyramidal formation to be formed by using asana from the optional asana chart. However, pyramidal formation formed using base posture/ asana out of the syllabus of optional asana chart should not exceed more than 3 times. Performing 4th Pyramid using base posture/asana will lead to zero marks for that particular formation.
7. The base posture/asana out of syllabus of optional asana chart should be denoted as 'BAC' in the order of performance sheet. The base value of BAC will be same as that of top athlete. One athlete can be at base only twice. Even if an athlete is at base posture twice and performing only 8 yogasanas, then he / she has to cover all 5 major categories. Even remaining 3 or 4 yogasanas must be from different categories.
8. In pyramidal formation top asana should be from the syllabus of optional asana charts. If not, then the formation will be invalid and lead to zero mark.
9. For non-pyramidal formation i.e structural formation, both the asana should be from the syllabus of optional asana charts.
10. Very slight variation in hand or leg positioning of the asana can be allowed in the pyramidal or structural formation. But it should not totally change the identity of the asana.
11. There will be 50% deduction in marks for EP or SF or Both, if any asana/formation (pyramidal or structural) done with support. However, while execution support can be taken but in final position support should not be taken.
12. Pair will have to write the sequence and the Yogasana base value on the 'Athlete Order of Performance sheet' to be submitted to judge's panel.
13. Pair cannot change the sequence of asana provided in 'Athletes Order of Performance Sheet' on the spot on the stage while performance.
14. If Pair changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, third change will lead to 6 marks penalty, and more than that it will lead to disqualification.
15. If Pair performs different asana other than the sequence provided by them in writing will lead to Zero (0) marks for that particular formation.

16. Evaluator will cross check the sequence of asana provided by the Pair and its base value.
17. Athletes will give a greeting gesture of 'Namaste' (joining both the hands) depicting Indian culture, before starting and after ending the performance.
18. Athlete will perform facing towards Chief Judge.
19. Pre mounting of asana/formation before start of the music is not allowed.
20. Both the athlete will wear blue and red band or ribbon on both wrists, for identification.
Player 1= Red Band/Ribbon and
Player 2= Blue Band/Ribbon.
21. Performing same yogasana by both the players at a time will lead to invalid formation and zero marks.
22. Chief Judge will raise red flag when the athlete is disqualified.
23. Athlete cannot repeat same yogasana twice. co-athlete can perform each other's asana at different sequence.

9) ASANA DIFFICULTY JUDGE

1. There are 4 D Judges. Marks will be provided out of 10 marks by D Judges as per micro marking system and key judging point.
2. 10 Marks for each asana * 10 asanas = 100 marks
3. D Judge deduct marks if the yogasana is not fulfilling the listed criteria.
4. Highest and Lowest marks will be deducted and only the average of remaining 2 D Judges will be considered.

Posture/ Formation / Asanas	P1			P2			Average Score of Player (SP) (Out of 10 marks)	Pyramidal Formation (SF) (Out of 10 marks)	Pair Score (PS) = (SP+SF)/2
	BV & Code	EP1	SP1	BV & Code	EP2	Sp2			
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									
TOTAL									

Terminology:

BV= Base Value, EP1= Executive Value of Player 1, SP1= Score of Player 1 (BV*EP1), P1= Player 1, SP= (SP1+SP2)/2, SF = Pyramidal/Structural formation, PS= Pair Score

10) ARTISTRY JUDGE

1. A Judge has to check parameters mentioned at point 2 to 6.
2. There will be 2 A Judges, A1 & A2. Average of both A Judges is considered.
3. Penalties will be deducted from the score of A Judge.
4. Parameters of A Judge are as under:

Sr. No.	Components	Total Marks	Deduction	Penalty
1	Costume	5	In multiple of 0.25	NA
2	Theme	2	In multiple of 0.25	NA
3	Character	4	In multiple of 0.25	NA

4	Expression	4	In multiple of 0.25	NA
5	Rhythm	7	In multiple of 0.25	NA
6	Music	3	In multiple of 0.25	NA
7	Use of Floor	5	In multiple of 0.25	1.00
8	Artistic Steps	10	In multiple of 0.25	1.00
Total		40		Total Penalty

11) TIME JUDGE

1. There are 2 T Judges, T1 & T2. Average of both T Judges will be considered.
2. T Judge will work as per criteria mentioned at point no. 7.
3. The T Judge format is as under:

Whole Performance Time (TW)			Asana Time (TA)		
Time in Seconds	Time in Minutes	Score	Sequence of Asana	Each Asana Holding Time	Marks for Each Asana
			1		
			2		
			3		
			4		
			5		
			6		
			7		
			8		
			9		
			10		
TW			TA		
TOTAL (TW+ TA)					

12) ATHLETE PERFORMANCE SHEET: EXAMPLE

Athlete have to submit the performance sequence sheet before the performance. It should be clearly mentioned the sequence of asanas.

Sr. No.	FORMATION	CODE & BASE VALUE			
		P1		P2	
		Code	BV	Code	BV
1	Posture/ Formation 1				
2	Posture/ Formation 2				
3	Posture/ Formation 3				
4	Posture/ Formation 4				
5	Posture/ Formation 5				
6	Posture/ Formation 6				
7	Posture/ Formation 7				
8	Posture/ Formation 8				
9	Posture/ Formation 9				
10	Posture/ Formation 10				

13) SAMPLE SCORE SHEET OF D JUDGE

Posture/ Formation/ Asanas	P1			P2			Average Score of Player (SP) (Out of 10 marks))	Pyramidal Formation (SF) (Out of 10 marks)	Pair Score (GS) = (SP+SF)/2
	BV & Code	EP1	SP1	BV & Code	EP2	SP2			
1	0.6	8	4.8	0.6	8	4.8	4.8	7	5.9
2	0.7	7	4.9	0.7	7	4.9	4.9	7.5	12.4
3	0.8	7.5	6	0.8	7.5	6	6	8	7
4	0.8	8	6.4	0.6	8	4.8	5.6	8	6.8
5	0.9	8	7.2	0.9	8.5	7.65	7.425	7	7.2125
6	0.8	8	6.4	0.8	8.5	6.8	6.6	8	14.6
7	1.00	9	9	1.00	9	9	9	9	9
8	0.9	8.5	7.65	0.9	8.5	7.65	7.65	9	8.325
9	1.00	7	7	1.00	8	8	7.5	8	7.75
10	0.8	7.5	6	0.8	8.5	6.8	6.4	8	7.2
TOTAL									86.1875

D Judge Score:

Judge	D1	D2	D3	D4
Score	86.1875	85.55	87.10	86.1875
D Judge Score	$86.1875+86.1875 = 172.375/2$			
	86.1875			

14) SAMPLE ARTISTRY JUDGE SCORE SHEET

Sr. No.	Components	Base Marks	Execution Value	Penalty
1	Costume	5	2.5	NA
2	Theme	2	1	NA
3	Character	4	3	NA
4	Expression	4	3	NA
5	Rhythm	7	6	NA
6	Music	3	1.5	NA
7	Use of Floor	5	4	1.00
8	Artistic Steps	10	7	1.00
Total	28			2.00
	26			

A Judge Score:

Judge	A1	A2
Score	26	27
A Judge Score	$26 + 27 / 2$	
	26.5	

15) SAMPLE TIME JUDGE SCORE SHEET

Whole Performance Time (TW)			Asana Time (TA)		
Time in Seconds	Time in Minutes	Score	Sequence of Asana	Each Asana Holding Time	Marks for Each Asana
155	2.35	3	1.	5	0.5
			2.	6	0.5
			3.	7	0.5
			4.	5	0.5
			5.	5	0.5
			6.	5	0.5
			7.	6	0.5
			8.	7	0.5
			9.	5	0.5
			10.	5	0.5
TW		3	TA		5
TOTAL (TW+ TA)			8		

T Judge Score:

Judge	T1	T2
Score	8	9
T Judge Score	$8 + 9/2$	
	8.5	

16) TOTAL FINAL SCORE SHEET

Judge	D Judge	A Judge	T Judge	Evaluator
Score	86.1875	26.5	8.5	0
Total Score	D Judge + A Judge + T Judge – Evaluator			
	$86.1875 + 26.5 + 8.5$			
	121.1875			

O] RHYTHMIC YOGASANA PAIR

1) ABOUT THE EVENT

1. Rhythmic yogasana Pair involves physical strength, power, agility, flexibility, grace, control, coordination and balance. The Rhythmic Yogasana Pair events will be separate for Men and Women. (No mix pair is allowed).
2. Rhythmic Yogasana Pair consists of two (2) athletes performing same asanas at a time in a synchronized manner.
3. In Rhythmic Yogasana Pair the number of Yogasanas to be performed are 10.
4. Both the athlete/s will perform same asana in a synchronized manner.
5. Body touch to each other while performing is not allowed.
6. Body touch will lead to penalty of marks.
7. Yogasanas to be selected from the given optional asana chart at point no. 9.
8. Time duration for the presentation is 150 to 180 seconds (2:30 to 3:00 minutes) for Rhythmic Yogasana Pair.
9. Both Athlete/s will maintain each posture for minimum 5 seconds during the performance.
10. The transition from one posture to the next posture should be Artistic and synchronized with music.
11. Athletes will give a greeting gesture of "Namaste" (joining both the hands) before starting performance.

2) COSTUME FOR RHYTHMIC YOGASANA PAIR

1. The costume that the players use must be of a non-transparent material.
2. The neckline of the costume should be around the neck and should not have any cuts.
3. Costume to be as per the theme and can be decorous in nature.
4. Costume for both athletes in pair event should be same or same pattern or same theme decorous.
5. The costume must be tight-fitting so as to enable the judges to evaluate the correct positions. However, decorative applications or details are allowed according to the theme as long as it does not risk the safety of the players.
6. It is allowed to wear long tights over or under the leotards or full-length one-piece dresses.
7. The hair style must be neat and clean.
8. The make-up used should not hide the identity of the player.
9. Total marks for Costume are 2 Marks.
10. Deduction by 'A' Judge in multiple of 0.25 marks for not fulfilling of criteria with maximum of 1 marks deduction.

3) THEME, CHARACTER & EXPRESSION

1. It is important to have a theme in the routine.
2. While performing the player must present a theme that matches with the song/ music.
3. A composition should be developed to create a unified artistic image or guiding idea throughout the act, expressed through the fine body movements.
4. The character of the music should be chosen in respect to the age, technical level and artistic qualities of the players and ethical norms.
5. Yogasanas should not only be series without connection to the character, theme & Expression.
6. The character should be expressed prominently during the dance steps/artistic steps and during the transition between the two postures.
7. Expression should be an amalgamation of the strength, beauty and elegance of the movement.
8. Holistic participation of parts of the body like head, shoulder, trunk, arms, legs, including the face.
9. Supple movements should convey the character.
10. Exact response to the music with facial expressions.
11. The performance of athletes should be graceful.

12. No props are allowed. Use of any type of props will lead to disqualification of athlete.
13. Total marks allotted for Theme=1 marks, Character=2 marks & Expression= 2 marks.
14. Deduction by A Judge in multiple of 0.25 marks for not full filling criteria.

4) RHYTHM & MUSIC

1. The movement of the body should correlate precisely with the musical accents and musical phrases. Body movements should emphasize the tempo of the music.
2. For Example: -
 - i. When movements are visibly emphasized before or after the accents
 - ii. When a clear accent in the music is “passed through” and not emphasized by the movement
 - iii. When movements are unintentionally after the musical phrase
 - iv. When the tempo changes and the player is in the middle of slower movements and does not reflect the change in speed or rhythm.
3. Chief Judge will raise green flag. This will be indication for athlete to start the performance.
4. Non typical music of yogic character is not allowed. For example: Vulgar songs, item songs, rock music/song, pop music/song, etc. is not allowed. The music should be decent.
5. Players can use meditational, instrumental music or folk, devotion, patriotic songs, instrumental of rock music and instrumental of pop music.
6. Players should bring the music on a USB. The USB should have only the music which has to be played and no additional recording at all. The USB should be submitted to the stage manager in advance with the following details -
 - i. Name of the players
 - ii. Chest no:
 - iii. District /State / country.
 - iv. Category: Artistic Yogasana Single/Artistic Yogasana Pair/ Artistic Yogasan Group/ Rhythmic Pair
7. If the wrong music is played or if there is any interruption in the music again and again it may lead to discontinuation of the routine.
8. If the music stops due to technical setup, then the athlete will get a chance to perform again without deduction of marks.
9. Total marks allotted for Rhythm = 7 marks & Music = 3 marks.
10. For missing of the rhythm each time, deduction will be in multiple of 0.25 marks.
11. Deduction of 1 to 2 marks for violating the above points 4 & 5.

5) SYNCHRONIZATION

1. Synchronization for pair is the ability to execute all the movement as a unit.
2. Athlete have to perform all identical Yogasanas in pair.
3. There should be perfect synchronization and harmony between the athletes performing in pair.
4. Athletes are not allowed to communicate with each other during the routine.
5. Body touch with each other during the routine is not allowed. Penalty will be levied for each time body touch with co-athlete in the pair performance.
6. Total Marks allotted for Synchronization is 8 marks. Deduction by ‘A’ Judge:
7. Missing synchronization each time will lead to deduction in multiple of 0.25 marks with maximum upto 7 marks.
8. Penalty of 1 mark will be levied for each time body touch with co-athlete.

6) USE OF FLOOR

1. The official floor area for Rhythmic Yogasana Pair = 10*10 m (exterior of the line) is compulsory.
2. Athletes should use maximum floor area allotted while executing the routine.
3. Touching or crossing or trespassing the boundary line/demarcated area either by one athlete or by both the athlete in pair will be penalized. If the athlete/s crosses the aerial part of boundary line/demarcated area without touching the floor will not lead to penalty of marks. Deductions of marks will be done for lack of use of floor area.
4. 'A' Judge will raise red flag for each trespassing of boundary line. The seating arrangement of 'A'

judge will be left and right side of the FOP i.e. facing opposite of each other.

5. Total marks allotted for Use of Floor is 5 marks.
6. If the athlete/s is not using the whole floor area then the deduction will be in multiple of 0.25 marks with maximum of 3 marks deduction.
7. Penalty: 1.00 marks will be penalized for touching or crossing or trespassing the boundary line by either one athlete or both the athlete in a pair each time. Crossing of the line in an aerial part (if not touching floor) will not lead to penalty of marks.

7) ARTISTIC STEPS

1. Artistic steps are mandatory in the routine.
2. Artistic steps should be continuous and connected with smooth transitions.
3. Players can use any classical, folk or traditional steps.
4. Any acrobatic elements other than front walkover, back walkover, cart wheel, front roll and back roll is prohibited. Penalty of -1.00 marks will be levied for each acrobatic element.
Eg: flips, summersaults, air jumps, etc.
5. Valid acrobatic elements for movements from one place to another is as Front walk over, back walk over, cart wheel, front roll and back roll (maximum of each 2 can be used).
6. Dance step/artistic steps combinations must be performed according to the tempo, rhythm, character and accents of the music.
7. The composition should be developed by technical, aesthetic and connecting elements, where one movement transitions logically and smoothly into the next without unnecessary stops or prolonged preparatory movements.
8. Unnecessary stops between movements which are not related to the rhythm or character will lead to deduction of marks.
9. Communication done by athletes with co-athlete will lead to penalty of 0.5 marks each time.
10. Total marks allotted for Artistic steps is 10 marks.
11. For each lack of flow in the steps/no confidence in the movement/ lack of proper merging from one asana or posture or transition to another asana or posture or transition. Will lead to deduction of marks in multiple of 0.25 marks.
12. Deduction of marks for each invalid artistic step.

8) TIME

1. The time limit for Artistic Yogasana pair is 03:00 min (180 seconds).
2. The routine must finish in sync with the music getting over.
3. Time starts with music start and ends with closing gesture or performance or namaste mudra.
4. Total marks allotted for Time section is 10 marks. Among those 5 marks is for whole performance time (i.e TW) and another 5 marks is for each asana holding time (i.e TA)
5. $TW + TA = 5 \text{ marks} + 5 \text{ marks} = 10 \text{ Marks}$
6. Two minutes thirty seconds (150 seconds) is the minimum time for the performance.
7. TW will be Zero in case of athlete completes routine before 150 seconds.
8. If the athlete completes his/her performance in between 150 to 180 seconds, then the distribution of marks will be as follows.

Time in Seconds	Marks
171 to 180 Seconds	5 Marks
161 to 170 Seconds	4 Marks
150 to 160 Seconds	3 Marks

9. After completion of 180 Seconds, if the athletes continue his/her routine then deduction/penalty of 0.5 marks will be levied for each second. And after 10 seconds the athlete will be disqualified.
10. Athlete has to hold every asana/formation for minimum 5 seconds. If any holding of any asana/formation is less than 5 seconds, then that asana/formation will be considered as invalid and zero marks will be allotted to that particular asana.
11. If athletes hold each asana for minimum 5 seconds, then for each asana, he will get 0.5 marks.
i.e $0.5 * 10 \text{ asanas} = 05 \text{ marks}$.

12. Time judge will start calculation when both athletes are in the sthiti (position) and end in the sthiti position. Time starts and ends there for TA i.e TA will be calculated when both athlete freezes in the asana. The time will be calculated as a unit.
13. Time judge will be having 2 stopwatches. One for TW and another for TA. Both T judge will perform same task.
14. Chief will raise green flag. This will be indication for athletes to start the performance.

9) ASANA DIFFICULTY CHART

1. Athletes may choose any Yogasanas from the given chart according to their capacity but the combination of Yogasanas in the total routine must consist of all ten sub categories of optional Yogasanas chart.
2. Athlete cannot exceed the number limit of Yogasanas /posture / formations which is in total
3. Performing one extra asana will lead to 5 marks penalty by Evaluator. Performing second extra asana will lead to disqualification.
4. It is compulsory for athlete to choose 1 asana each from difficulty level optional yogasana charts mentioned in Annexure 1 of CoP. If the athletes not performing any one sub category, then 5 marks will be penalised. 10 marks penalty for missing two sub categories and 15 marks penalty for missing three sub categories. Missing more than three sub categories will lead to disqualification.
5. Chief Judge will raise red flag when the athlete is disqualified.
6. In rhythmic performance, both the athletes have to perform same asanas with same side or same leg or same hand and same direction. If not performed same, then lead to zero marks for that particular asana / formation by 'D' Judge.
7. Athlete cannot change the sequence of asana provided in 'Athletes Order of Performance Sheet' on the spot on the stage while performance.
8. If athlete changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, third change will lead to 6 marks penalty, and more than that it will lead to disqualification.
9. If athlete performs different asana other than the sequence provided by him in writing will lead to Zero (0) marks for that particular asana.
10. Asana Evaluator will cross check the sequence of asana provided by the athletes and its base value.
11. The 10 asanas to be performed and selected by athlete from the below categories:
 - 1) Forward Bend Yogasana
 - i. Forward Bend Standing (FBS)
 - ii. Forward Bend Floor (FBF)
 - 2) Backward Bend Yogasana
 - i. Backbend Standing (BBS)
 - ii. Backbend Floor (BBF)
 - 3) Twisting Body Yogasana
 - i. Twisting Body Forward Bend (TBF)
 - ii. Twisting Body Backbend (TBB)
 - 4) Leg Balance Yogasana
 - i. Leg Balance Forward Bend (LBF)
 - ii. Leg Balance Backward Bend (LBB)
 - 5) Hand Balance Yogasana
 - i. Hand Balance Forward Bend (HBF)
 - ii. Hand Balance Backbend (HBB)
12. Athlete will perform facing towards Chief Judge.
13. Pre mounting of asana before music starts is not allowed.
14. Evaluator will give penalty for not covering all sub categories of asanas and for change of sequence.
15. Athletes will give a greeting gesture of 'Namaste' (joining both the hands) depicting Indian culture, before starting and after ending the performance.

16. Both the athlete will wear blue and red band or ribbon on both wrists, for identification.
 Player 1= Red Band/Ribbon and
 Player 2= Blue Band/Ribbon.

10) ASANA DIFFICULTY JUDGE

1. There are 4 D Judges. Marks will be provided out of 10 marks by D Judges as per micro marking system and key judging point.
2. 10 Marks for each asana * 10 asanas = 100 marks
3. D Judge deduct marks if the yogasana is not fulfilling the listed criteria.
4. Highest and Lowest marks will be deducted and only the average of remaining 2 D Judges will be considered.

Code	Base Value of the asana	Execution Value (Out of 10 marks) for each Athlete in a pair		Average Execution value of Athlete 1 & Athlete 2	Score (Base Value * Execution Value)
		Athlete 1	Athlete 2		
TOTAL SCORE					

11) ARTISTRY JUDGE

1. A Judge has to check parameters mentioned at point 2 to 6.
2. There will be 2 A Judges, A1 & A2. Average of both A Judges is considered.
3. Penalties will be deducted from the score of A Judge.
4. Parameters of A Judge are as under:

Sr. No.	Components	Total Marks	Deduction	Penalty
1	Costume	2	In multiple of 0.25	NA
2	Theme	1	In multiple of 0.25	NA
3	Character	2	In multiple of 0.25	NA
4	Expression	2	In multiple of 0.25	NA
5	Rhythm	7	In multiple of 0.25	NA
6	Music	3	In multiple of 0.25	NA
7	Synchronization	8	In multiple of 0.25	1.00
8	Use of Floor	5	In multiple of 0.25	1.00
9	Artistic Steps	10	In multiple of 0.25	1.00
Total		40		Total Penalty

12) TIME JUDGE

1. There are 2 T Judges, T1 & T2. Average of both T Judges will be considered.
2. T Judge will work as per criteria mentioned at point no. 7.
3. The T Judge format is as under:

Whole Performance Time (TW)			Asana Time (TA)		
Time in Seconds	Time in Minutes	Score	Sequence of Asana	Each Asana Holding Time	Marks for Each Asana
			1		
			2		
			3		
			4		
			5		
			6		
			7		
			8		
			9		
			10		
TW			TA		
TOTAL (TW+ TA)					

13) ATHLETE'S ORDER OF PERFORMANCE SHEET: EXAMPLE

Athlete have to submit the performance sequence sheet before the performance. It should be clearly mentioned the sequence of asanas.

Yogasana Sequence	Code	Base Value
Yogasana -1	BBS-D1	0.9
Yogasana -2	BBF-C2	0.8
Yogasana -3	FBS-A2	0.6
Yogasana -4	FBF-B3	0.7
Yogasana- 5	HBF-E3	1.00
Yogasana- 6	HBB-E5	1.00
Yogasana- 7	TBF-E1	1.00
Yogasana- 8	TBB-E3	1.00
Yogasana- 9	LBF-A1	0.6
Yogasana- 10	LBB-C2	0.8

14) SAMPLE SCORE SHEET OF D JUDGE

Code	Base Value of the asana	Execution Value (Out of 10 marks) for each Athlete in a pair		Average Execution value of Athlete 1 & Athlete 2	Score (Base Value * Execution Value)
		Athlete 1	Athlete 2		
BBS-D1	0.9	7	8	7.5	6.75
BBF-C2	0.8	8	8	8	6.4
FBS-A2	0.6	7.5	7.5	7.5	4.5
FBF-B3	0.7	8	7	7.5	5.25
HBF-E3	1.00	6.5	6.5	6.5	6.5
HBB-E5	1.00	5.5	5.5	5.5	5.5
TBF-E1	1.00	6.5	6.5	6.5	6.5
TBB-E3	1.00	7	8	7.5	7.5
LBF-A1	0.6	7.5	7.5	7.5	4.5
LBB-C2	0.8	9	8	8.5	6.8
TOTAL SCORE					60.2

D Judge Score:

Judge	D1	D2	D3	D4
Score	60.2	55.5	56	56.6
D Judge Score	$56 + 56.6/2$			
	56.3			

15) SAMPLE ARTISTRY JUDGE SCORE SHEET

Sr. No.	Components	Total Marks	Deduction	Penalty
1	Costume	5	1.5	NA
2	Theme	1	1	NA
3	Character	2	1	NA
4	Expression	2	1	NA
5	Rhythm	7	4	NA
6	Music	3	2	NA
7	Synchronization	8	6.5	00
8	Use of Floor	5	4	00
9	Artistic Steps	10	7	1.00
Total		28		1.00
		27		

A Judge Score:

Judge	A1	A2
Score	26	27
A Judge Score	$26 + 27/2$	
	26.5	

16) SAMPLE TIME JUDGE SCORE SHEET

Whole Performance Time (TW)			Asana Time (TA)		
Time in Seconds	Time in Minutes	Score	Sequence of Asana	Each Asana Holding Time	Marks for Each Asana
178	2.58	5	1.	5	0.5
			2.	6	0.5
			3.	7	0.5
			4.	5	0.5
			5.	5	0.5
			6.	5	0.5
			7.	6	0.5
			8.	7	0.5
			9.	5	0.5
			10.	5	0.5
TW		5	TA		5
TOTAL (TW+ TA)			10		

T Judge Score:

Judge	T1	T2
Score	10	10
T Judge Score	$10 + 10 / 2$	
	10	

17) TOTAL FINAL SCORE SHEET

Judge	D Judge	A Judge	T Judge	Evaluator
Score	54.3	24.3	10	0
Total Score	D Judge + A Judge + T Judge – Evaluator			
	$54.3 + 24.3 + 10$			
	88.6			

P] ARTISTIC YOGASANA GROUP

1) ABOUT THE EVENT

1. Artistic yogasana involves physical strength, power, agility, flexibility, grace, control, coordination and balance. The Artistic Yogasana events will be separate for Men and Women.
2. Artistic Yogasana Group event consists of five (5) athletes.
3. Artistic Yogasana Group is the ability to execute all the movements as a unit.
4. In Artistic yogasana Group the number of Yogasanas/formations to be performed are 10.
5. Artistic Yogasana Group consists of presentation of various asanas mentioned at point no. 8. Performing same asana by all athletes at same time is prohibited.
6. Yogasanas/formations of postures can be selected from the given chart.
7. Pyramidal formation or postures/ asanas one above the other is allowed upto 2 stories(layer) i.e one above the other.
8. Time duration for the presentation is 210 to 240 seconds for Artistic Yogasana Group.
9. The Athlete/s will maintain each posture/ formation for minimum 5 seconds during the performance.
10. The transition from one posture to the next posture should be Artistic and synchronized with music.
11. Athletes will give a greeting gesture of "Namaste" (joining both the hands before starting performance).

2) COSTUME FOR ARTISTIC YOGASANA GROUP

1. The costume that the players use must be of a non-transparent material.
2. The neckline of the costume should be around the neck and should not have any cuts.
3. Costume to be as per the theme and can be decorous in nature.
4. Costume for all 5 athletes in group event can be in different colors but with same theme decorous.
5. The costume must be tight-fitting so as to enable the judges to evaluate the correct positions. However, decorative applications or details are allowed according to the theme as long as it does not risk the safety of the players.
6. It is allowed to wear long tights over or under the leotards or full length one- piece dresses.
7. The hair style must be neat and clean.
8. The make-up used should not hide the identity of the player.
9. Total marks for Costume is 5 Marks.
10. Deduction by 'A' Judge in multiple of 0.25 marks for not fulfilling of criteria with maximum of 3 marks deduction.

3) THEME, CHARACTER & EXPRESSION

1. It is important to have a theme in the routine.
2. While performing the player must present a theme that matches with the song/ music.
3. A composition should be developed to create a unified artistic image or guiding idea throughout the act, expressed through the fine body movements.
4. The character of the music should be chosen in respect to the age, technical level and artistic qualities of the players and ethical norms.
5. Yogasanas should not only be series without connection to the character, theme & Expression.
6. The character should be expressed prominently during the dance steps/artistic steps and during the transition between the two postures.
7. Expression should be an amalgamation of the strength, beauty and elegance of the movement.
8. Holistic participation of parts of the body like head, shoulder, trunk, arms, legs, including the face.
9. Supple movements should convey the character.
10. Exact response to the music with facial expressions.

11. The performance of athletes should be graceful.
12. No props are allowed. Use of any type of props will lead to disqualification of athlete.
13. Total marks allotted for Theme= 2marks, Character=4 marks & Expression=4marks.
14. If theme is not matching song then 1 to 2 marks will be deducted in multiple of 0.25 marks.
15. For losing of the character each time marks will be deducted in multiple of 0.25 marks
16. Deductions in multiple of 0.25 marks for missing the appropriate participation of any body segment/expression in the entire routine.

4) RHYTHM & MUSIC

1. The movement of the body should correlate precisely with the musical accents and musical phrases. Body movements should emphasize the tempo of the music.
2. For Example: -
 - i. When movements are visibly emphasized before or after the accents
 - ii. When a clear accent in the music is "passed through" and not emphasized by the movement
 - iii. When movements are unintentionally after the musical phrase
 - iv. When the tempo changes and the player is in the middle of slower movements and does not reflect the change in speed or rhythm.
3. Chief Judge will raise green flag. This will be indication for athlete to start the performance.
4. Non typical music of yogic character is not allowed. For example: Vulgar songs, item songs, rock music/song, pop music/song etc. is not allowed. The music should be decent.
5. Players can use meditational, instrumental music or folk, devotion, patriotic songs, instrumental of rock music and instrumental of pop music.
6. Players should bring the music on a USB. The USB should have only the music which has to be played and no additional recording at all. The USB should be submitted to the stage manager in advance with the following details -
 - i. Name of the players
 - ii. Chest no:
 - iii. District /State / country.
 - iv. Category: Artistic Yogasana Single/Artistic Yogasana Pair/ Artistic Yogasan Group/ Rhythmic Pair
7. If the wrong music is played or if there is any interruption in the music again and again it may lead to discontinuation of the routine.
8. If the music stops due to technical setup, then the athlete will get a chance to perform again without deduction of marks.
9. Music used by the athlete will be subject to copy right law. Athlete will only be responsible for copy right issue of music.
10. Total marks allotted for Rhythm = 7 marks & Music = 3 marks
11. For missing of the rhythm each time, deduction will be in multiple of 0.25 marks.
12. Deduction of 1 to 2 marks for violating the above points 4 & 5.

5) USE OF FLOOR

1. The official floor area for Artistic Yogasana Group = 10*10 m (exterior of the line) is compulsory.
2. Athletes should use maximum floor area allotted while executing the routine.
3. Touching or crossing or trespassing the boundary line/demarcated area either by one athlete or by both the athlete in pair will be penalized. If the athlete/s crosses the aerial part of boundary line/demarcated area without touching the floor will not lead to penalty of marks. Deductions of marks will be done for lack of use of floor area.
4. 'A' Judge will raise red flag for each trespassing of boundary line. The seating arrangement of 'A' judge will be left and right side of the FOP i.e facing opposite of each other.
5. Total marks allotted for Use of Floor is 5 marks.
6. If the athlete is not using the whole floor area then the deduction will be in multiple of 0.25 marks with maximum of 3 marks deduction.

7. Penalty: 1.00 Mark will be penalized for touching or crossing or trespassing the boundary line by either one athlete or any of the athlete in a group event for each time. Crossing of the line in an aerial part (if not touching floor) will not lead to penalty of marks.

6) ARTISTIC STEPS

1. Artistic steps are mandatory in the routine.
2. Artistic Yogasana Group is the ability to execute all the movement as a unit.
3. Artistic steps should be continuous and connected with smooth transitions.
4. Players can use any classical, folk or traditional steps.
5. Any acrobatic elements other than front walkover, back walkover, cart wheel, front roll and back roll is prohibited. Penalty of -1.00 marks will be levied for each acrobatic elements.
Eg: flips, summersaults, air jumps, etc.
6. Valid acrobatic elements for movements from one place to another is as Front walk over, back walk over, cart wheel, front roll and back roll.
7. Dance step/artistic steps combinations must be performed according to the tempo, rhythm, character and accents of the music.
8. The composition should be developed by technical, aesthetic and connecting elements, where one movement transitions logically and smoothly into the next without unnecessary stops or prolonged preparatory movements.
9. Unnecessary stops between movements which are not related to the rhythm or character will lead to deduction of marks.
10. Communication done by athlete with co-athlete will lead to penalty of 0.5 marks each time. Total marks allotted for Artistic steps is 10 marks.
11. For each lack of flow in the steps/no confidence in the movement/ lack of proper merging from one asana or posture or transition to another asana or posture or transition. Will lead to deduction of marks in multiple of 0.25 marks with maximum upto 8 marks.

7) TIME

1. The time limit for Artistic Yogasana Group is 04:00 min (240 seconds).
2. The routine must finish in sync with the music getting over.
3. Time starts with music start and ends with closing gesture or performance or namaste mudra.
4. Total marks allotted for Time section is 10 marks. Among those 5 marks is for whole performance time (i.e TW) and another 5 marks is for each asana holding time (i.e TA)
5. $TW + TA = 5 \text{ marks} + 5 \text{ marks} = 10 \text{ Marks}$
6. 03:30 minutes (210 seconds) is the minimum time for the performance.
7. TW will be Zero in case of athlete completes routine before 210 seconds.
8. If the athlete completes his/her performance in between 210 to 240 seconds, then the distribution of marks will be as follows.

Time in Seconds	Marks
231 to 240 Seconds	5 Marks
221 to 230 Seconds	4 Marks
210 to 220 Seconds	3 Marks

9. After completing of 240 seconds (04:00 minutes), if the athletes continue his/her routine then deduction/penalty of 0.5 marks will be levied for each second. And after 10 seconds the athlete will be disqualified.
10. Athlete has to hold every asana/formation for minimum 5 seconds. If any holding of any asana/formation is less than 5 seconds, then that asana/formation will be considered as invalid and zero marks will be allotted to that particular asana.
11. If athletes hold each asana for minimum 5 seconds, then for each asana, he will get 0.5 marks.
i.e $0.5 * 10 \text{ asanas} = 05 \text{ marks}$.
12. Time judge will be having 2 stopwatches. One for TW and another for TA. Both T judge will perform same task.
13. Chief will raise green flag. This will be indication for athletes to start the performance.

14. Time Judge will start calculation when all athletes are in the sthiti (position) and end in the sthiti position. Time starts and ends there for TA i.e TA will start calculation when all athletes freeze in the asana. The time will be calculated as a unit.

8) ASANA DIFFICULTY CHART

1. Athletes can choose asanas/formation from the given asana chart according to their capacity but the combination of Yogasanas in the total routine must consist following categories.
 - i. Forward Bend (FBS & FBF) -2 Yogasanas
 - ii. Back Bend (BBS & BBF) -2 Yogasanas
 - iii. Body Twisting (TBF & TBB) -2 Yogasanas
 - iv. Leg Balance (LBB & LBF) -2 Yogasanas
 - v. Hand Balance (HBF & HBB) -2 Yogasanas
2. Athletes in group cannot exceed the number limit of Yogasanas /posture / formations which is in total 10. Performing one extra asana/formation will lead to 5 marks penalty by the evaluator. Performing second extra asana/formation will lead to disqualification.
3. All athletes have to sequence the asanas from difficulty level yogasana charts mentioned in Annexure 1 of CoP, in such a manner that, performance must consist of 2 yogasanas from each major category. However, performing less than or more than 2 yogasanas from one major category will lead to penalty of 5 marks each time. Wherein, for missing more than 3 major categories will lead to disqualification.
4. Among 10 asanas/formation, 5 formations should be of rhythmic in nature performing same asana with same side, same leg and same hand. If any athlete performs asana by different side or leg or hand then that formation will be invalid and will get zero marks. However, all 5 formations should cover all 5 major categories of asanas.
5. Athletes can perform asanas in pyramidal or in structural formation with or without body touch.
6. Pyramidal formation means one athlete above another athlete. Maximum upto 3 pyramidal formations are allowed. Pyramidal formation to be formed by using asana from the optional asana chart. However, pyramidal formation formed using base posture/ asana out of the syllabus of optional asana chart should not exceed more than 3 times. Performing 4th Pyramid will lead to zero marks for that particular formation.
7. The base posture/asana out of syllabus of optional asana chart should be denoted as 'BAC' in the order of performance sheet. The base value of BAC will be same as that of top athlete. One athlete can be at base only twice. Even if an athlete is at base posture twice and performing only 8 yogasanas, then he / she has to cover all 5 major categories. Even remaining 3 or 4 yogasanas must be from different categories.
8. In pyramidal formation, top asana should be from the syllabus of optional asana charts. If not, then the formation will lead to zero mark.
9. In pyramidal formation, athlete lifted by one or more athletes should be relevant. If any athlete giving any irrelevant support, then the penalty of 3 marks will be levied by Evaluator.
10. For non-pyramidal formation i.e structural formation, yogasanas should be from the syllabus of optional asana charts.
11. Very slight variation in hand or leg positioning of the asana can be allowed in the pyramidal or structural formation. But it should not totally change the identity of the asana.
12. There will be 50% deduction in marks for EP or PF or Both, if any asana/formation (pyramidal or structural) done with support. However, while execution support can be taken but in final position support should not be taken.
13. Group will have to write the sequence and the Yogasana base value on the 'Athlete Order of Performance sheet' to be submitted to judge's panel.
14. Group cannot change the sequence of asana provided in 'Athletes Order of Performance Sheet' on the spot on the stage while performance.
15. If Group changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, third change will lead to 6 marks penalty, and more than that it will lead to disqualification.

16. If Group performs different asana other than the sequence provided by them in writing will lead to Zero (0) marks for that particular formation.
17. Evaluator will cross check the sequence of asana provided by the group and its base value.
18. Athletes will give a greeting gesture of "Namaste" (joining both the hands) depicting Indian culture, before starting and after ending the performance.
19. Athletes will perform facing towards Chief Judge.
20. Pre mounting of asana/formation before start of the music is not allowed.
21. Evaluator will give penalty for not covering 5 major categories of asanas and for change of sequence.
22. Co-athlete can repeat asana of each other at different sequence. However, athlete cannot repeat same yogasana twice.
23. Chief Judge will raise red flag when the athlete is disqualified.
24. Athlete will wear color band or ribbon on both wrists, for identification.
 - Player 1= Red Band/Ribbon
 - Player 2= Blue Band/Ribbon
 - Player 3= Yellow Band/ Ribbon
 - Player 4= Green Band/ Ribbon
 - Player 5= White Band/Ribbon

9) ASANA DIFFICULTY JUDGE

1. There are 4 D Judges. Marks will be provided out of 10 marks by D Judges as per micro marking systema and key judging point.
2. 10 Marks for each asana * 10 asanas = 100 marks
3. D Judge deduct marks if the yogasana is not fulfilling the listed criteria.
4. Highest and Lowest marks will be deducted and only the average of remaining 2 D Judges will be considered.

Posture Formation/ Asana	Execution Value of Group (EP)	Structural Formation (SF) (Out of 10 marks)	Group Score (GS)= (SP+SF)/2
1			
2			
3			
4			
5			
6			
7			
8			
9			
10			
TOTAL			

Terminology: EP= Executive Value of Players, SF= Pyramidal/ structural/ rhythmic formation, GS = Group Score.

10) ARTISTIC JUDGE

1. A Judge has to check parameters mentioned at point 2 to 6.
2. There will be 2 A Judges, A1 & A2. Average of both A Judges is considered.
3. Penalties will be deducted score of A Judge.
4. Parameters of A Judge are as under:

Sr. No.	Components	Total Marks	Deduction	Penalty
1	Costume	5	In multiple of 0.25	NA
2	Theme	2	In multiple of 0.25	NA
3	Character	4	In multiple of 0.25	NA
4	Expression	4	In multiple of 0.25	NA
5	Rhythm	7	In multiple of 0.25	NA
6	Music	3	In multiple of 0.25	NA
7	Use of Floor	5	In multiple of 0.25	1.00
8	Artistic Steps	10	In multiple of 0.25	1.00
Total			40	Total Penalty

11) TIME JUDGE

1. There are 2 T Judges, T1 & T2. Average of both T Judges will be considered.
2. T Judge will work as per criteria mentioned at point no. 7.
3. The T Judge format is as under:

Whole Performance Time (TW)			Asana Time (TA)		
Time in Seconds	Time in Minutes	Score	Sequence of Asana	Each Asana Holding Time	Marks for Each Asana
			1		
			2		
			3		
			4		
			5		
			6		
			7		
			8		
			9		
			10		
TW			TA		
TOTAL (TW+ TA)					

12) ORDER OF PERFORMANCE SHEET: EXAMPLE

Athlete have to submit the performance sequence sheet before the performance. It should be clearly mentioned the sequence of asanas.

Sr. No.	FORMATION	CODE & BASE VALUE									
		P1		P2		P3		P4		P5	
		Code	BV	Code	BV	Code	BV	Code	BV	Code	BV
1	Posture/ Formation 1										
2	Posture/ Formation 2										
3	Posture/ Formation 3										
4	Posture/ Formation 4										
5	Posture/ Formation 5										
6	Posture/ Formation 6										
7	Posture/ Formation 7										
8	Posture/ Formation 8										
9	Posture/ Formation 9										
10	Posture/ Formation 10										

13) SAMPLE SCORE SHEET OF D JUDGE

Posture/ Formation/ Asanas	Execution value of Group (EP)	Pyramidal Formation (SF)(Out of 10 marks)	Group Score (GS) = (SP+SF)/2
1	7	8	7.5
2	8	8	8
3	7.5	7.5	7.5
4	8	7	7.5
5	6.5	6.5	6.5
6	5.5	5.5	5.5
7	6.5	6.5	6.5
8	7	8	7.5
9	7.5	7.5	7.5
10	9	8	8.5
TOTAL			72.5

D Judge Score:

Judge	D1	D2	D3	D4
Score	75.185	75	75.185	76.5
D Judge Score	$75.185+75.185 = 150.37/2$			
	75.185			

14) SAMPLE ARTISTRY JUDGE SCORE SHEET

Sr. No.	Components	Base Marks	Execution Value	Penalty
1	Costume	5	2.5	NA
2	Theme	2	1	NA
3	Character	4	3	NA
4	Expression	4	3	NA
5	Rhythm	7	6	NA
6	Music	3	1.5	NA
7	Use of Floor	5	4	1.00
8	Artistic Steps	10	7	1.00
Total		28		2.00
		26		

A Judge Score:

Judge	A1	A2
Score	26	27
A Judge Score	$26 + 27 / 2$	
	26.5	

15) SAMPLE TIME JUDGE SCORE SHEET

Whole Performance Time (TW)			Asana Time (TA)		
Time in Seconds	Time in Minutes	Score	Sequence of Asana	Each Asana Holding Time	Marks for Each Asana
212	2.35	3	1.	5	0.5
			2.	6	0.5
			3.	7	0.5
			4.	5	0.5
			5.	5	0.5
			6.	5	0.5
			7.	6	0.5
			8.	7	0.5
			9.	5	0.5
			10.	5	0.5
TW		3	TA		5
TOTAL (TW+ TA)			8		

T Judge Score:

Judge	T1	T2
Score	8	9
T Judge Score	$8 + 9 / 2$	
	8.5	

16) TOTAL FINAL SCORE SHEET

Judge	D Judge	A Judge	T Judge	Evaluator
Score	75.185	26.5	8.5	0
Total Score	D Judge + A Judge + T Judge – Evaluator			
	75.185 + 26.5 + 8.5			
	110.185			

Final Draft

Q] FORWARD BEND INDIVIDUAL EVENT

1. This event will be conducted in 2 rounds.
2. In Semi Final round athlete has to perform any 5 asanas from A, B & C group of asanas from the Optional Asanas Chart of Forward Bend chart.
3. In Final round athlete has to perform any 5 asanas from A, B, C, D & E group of asanas from the Optional Asanas Chart of Forward Bend chart.
4. Asana cannot be repeated in any round.
5. Athlete has to submit Order of Performance sheet before the competition.
6. If athlete changes sequence of asana as provided on the spot on the stage while performing, will lead to penalty of marks by Evaluator. Weather change of sequence of Compulsory or Optional asana will lead to penalty of marks. For such one change in the performance will lead to 2 marks penalty. Second such change will lead to 4 marks penalty. Third such change will lead to 6 marks penalty. More than that will lead to disqualification.
7. Zero marks will be awarded to the particular asana if asana performed is other than asana in Order of Performance sheet.
8. Holding time of asana as under;

Round	Semi Final	Final
Time	30 Seconds	15 Seconds

9. D Judge will provide marks to the asana out of 8 marks as per micro marking system.
10. (8 marks for each asana + T Judges Marks) * Base Value = Score of asana.
11. Sample Athlete Order of Performance sheet:

Sr. No.	Code	Base Value
1.	FBF-A1	0.6
2.	FBS-B1	0.7
3.	FBF-D5	0.9
4.	FBS-C3	0.8
5.	FBF-E4	1.00

12. Sample Score Sheet of D Judge:

Code	Base Value	Execution Value (Out of 8 Marks)		Time in Seconds	Time (2 Marks)	Score
		Perfection of Posture (6 Marks)	Stability/Tremblingnesnes, Grace & Presentation (2 marks)			
FBF-A1	0.6	5.5	1.75	60	2	5.55
FBS-B1	0.7	5.25	1	60	2	5.775
FBF-D5	0.9	4.75	1.25	60	2	7.2
FBS-C3	0.8	5	0.75	60	2	6.2
FBF-E4	1.00	5.5	1.5	60	2	9
TOTAL						33.725

13. D Judge Score: Highest and lowest marks will be eliminated and average of remaining 3 judges will be calculated.
14. Final Score = D Judge Score – Evaluator.

R] BACK BENDING INDIVIDUAL EVENT

1. This event will be conducted in 2 rounds.
2. In Semi Final round athlete has to perform any 5 asanas from A, B & C group of asanas from the Optional Asanas Chart of Backward Bend chart.
3. In Final round athlete has to perform any 5 asanas from A, B, C, D & E group of asanas from the Optional Asanas Chart of Backward Bend chart.
4. Asana cannot be repeated in any round.
5. Athlete has to submit Order of Performance sheet before the competition.
6. If athlete changes sequence of asana as provided on the spot on the stage while performing, will lead to penalty of marks by Evaluator. Weather change of sequence of Compulsory or Optional asana will lead to penalty of marks. For such one change in the performance will lead to 2 marks penalty. Second such change will lead to 4 marks penalty. Third such change will lead to 6 marks penalty. More than that will lead to disqualification.
7. Zero marks will be awarded to the particular asana if asana performed is other than asana in Order of Performance sheet.
8. Holding time of asana as under;

Round	Semi Final	Final
Time	30 Seconds	15 Seconds

9. D Judge will provide marks to the asana out of 8 marks as per micro marking system.
10. (8 marks for each asana + T Judges Marks) * Base Value = Score of asanas.
11. Sample Athlete Order of Performance sheet:

Sr. No.	Code	Base Value
1.	BBS-A1	0.6
2.	BBS-B1	0.7
3.	BBF-D5	0.9
4.	BBF-C3	0.8
5.	BBF-E4	1.00

12. Sample Score Sheet of D Judge:

Code	Base Value	Execution Value (Out of 8 Marks)		Time in Seconds	Time (2 Marks)	Score
		Perfection of Posture (6 Marks)	Stability/Tremblingnesnes, Grace & Presentation (2 marks)			
BBS-A1	0.6	5.5	1.75	60	2	5.55
BBS-B1	0.7	5.25	1	60	2	5.775
BBF-D5	0.9	4.75	1.25	60	2	7.2
BBF-C3	0.8	5	0.75	60	2	6.2
BBF-E4	1.00	5.5	1.5	60	2	9
TOTAL						33.725

13. D Judge Score: Highest and lowest marks will be eliminated and average of remaining 3 judges will be calculated.
14. Final Score = D Judge Score – Evaluator.

S] TWISTING INDIVIDUAL EVENT

1. This event will be conducted in 2 rounds.
2. In Semi Final round athlete has to perform any 5 asanas from A, B & C group of asanas from the Optional Asanas Chart of Twisting Body chart.
3. In Final round athlete has to perform any 5 asanas from A, B, C, D & E group of asanas from the Optional Asanas Chart of Twisting Body chart.
4. Asana cannot be repeated in any round.
5. Athlete has to submit Order of Performance sheet before the competition.
6. If athlete changes sequence of asana as provided on the spot on the stage while performing, will lead to penalty of marks by Evaluator. Weather change of sequence of Compulsory or Optional asana will lead to penalty of marks. For such one change in the performance will lead to 2 marks penalty. Second such change will lead to 4 marks penalty. Third such change will lead to 6 marks penalty. More than that will lead to disqualification.
7. Zero marks will be awarded to the particular asana if asana performed is other than asana in Order of Performance sheet.
8. Holding time of asana as under;

Round	Semi Final	Final
Time	30 Seconds	15 Seconds

9. D Judge will provide marks to the asana out of 8 marks as per micro marking system.
10. (8 marks for each asana + T Judges Marks) * Base Value = Score of asana.
11. Sample Athlete Order of Performance sheet:

Sr. No.	Code	Base Value
1.	TBF-A1	0.6
2.	TBB-B1	0.7
3.	TBF-D5	0.9
4.	TBB-C3	0.8
5.	TBF-E4	1.00

12. Sample Score Sheet of D Judge:

Code	Base Value	Execution Value (Out of 8 Marks)		Time in Seconds	Time (2 Marks)	Score
		Perfection of Posture (6 Marks)	Stability/Tremblingnesnes, Grace & Presentation (2 marks)			
TBF-A1	0.6	5.5	1.75	60	2	5.55
TBB-B1	0.7	5.25	1	60	2	5.775
TBF-D5	0.9	4.75	1.25	60	2	7.2
TBB-C3	0.8	5	0.75	60	2	6.2
TBF-E4	1.00	5.5	1.5	60	2	9
TOTAL						33.725

13. D Judge Score: Highest and lowest marks will be eliminated and average of remaining 3 judges will be calculated.
14. Final Score = D Judge Score – Evaluator.

T] LEG BALANCE INDIVIDUAL EVENT

1. This event will be conducted in 2 rounds.
2. In Semi Final round athlete has to perform any 5 asanas from A, B & C group of asanas from the Optional Asanas Chart of Leg Balance chart.
3. In Final round athlete has to perform any 5 asanas from A, B, C, D & E group of asanas from the Optional Asanas Chart of Leg Balance chart.
4. Asana cannot be repeated in any round.
5. Athlete has to submit Order of Performance sheet before the competition.
6. If athlete changes sequence of asana as provided on the spot on the stage while performing, will lead to penalty of marks by Evaluator. Weather change of sequence of Compulsory or Optional asana will lead to penalty of marks. For such one change in the performance will lead to 2 marks penalty. Second such change will lead to 4 marks penalty. Third such change will lead to 6 marks penalty. More than that will lead to disqualification.
7. Zero marks will be awarded to the particular asana if asana performed is other than asana in Order of Performance sheet.
8. Holding time of asana as under;

Round	Semi Final	Final
Time	30 Seconds	15 Seconds

9. D Judge will provide marks to the asana out of 8 marks as per micro marking system.
10. (8 marks for each asana + T Judges Marks) * Base Value = Score of asana.
11. Sample Athlete Order of Performance sheet:

Sr. No.	Code	Base Value
1.	LBF-A1	0.6
2.	LBB-B1	0.7
3.	LBF-D5	0.9
4.	LBB-C3	0.8
5.	LBF-E4	1.00

12. Sample Score Sheet of D Judge:

Code	Base Value	Execution Value (Out of 8 Marks)		Time in Seconds	Time (2 Marks)	Score
		Perfection of Posture (6 Marks)	Stability/Tremblingnesnes, Grace & Presentation (2 marks)			
LBF-A1	0.6	5.5	1.75	60	2	5.55
LBB-B1	0.7	5.25	1	60	2	5.775
LBF-D5	0.9	4.75	1.25	60	2	7.2
LBB-C3	0.8	5	0.75	60	2	6.2
LBF-E4	1.00	5.5	1.5	60	2	9
TOTAL						33.725

13. D Judge Score: Highest and lowest marks will be eliminated and average of remaining 3 judges will be calculated.
14. Final Score = D Judge Score – Evaluator.

U] HAND BALANCE INDIVIDUAL EVENT

1. This event will be conducted in 2 rounds.
2. In Semi Final round athlete has to perform any 5 asanas from A, B & C group of asanas from the Optional Asanas Chart of Hand Balance chart.
3. In Final round athlete has to perform any 5 asanas from A, B, C, D & E group of asanas from the Optional Asanas Chart of Hand Balance chart.
4. Asana cannot be repeated in any round.
5. Athlete has to submit Order of Performance sheet before the competition.
6. If athlete changes sequence of asana as provided on the spot on the stage while performing, will lead to penalty of marks by Evaluator. Weather change of sequence of Compulsory or Optional asana will lead to penalty of marks. For such one change in the performance will lead to 2 marks penalty. Second such change will lead to 4 marks penalty. Third such change will lead to 6 marks penalty. More than that will lead to disqualification.
7. Zero marks will be awarded to the particular asana if asana performed is other than asana in Order of Performance sheet.
8. Holding time of asana as under;

Round	Semi Final	Final
Time	30 Seconds	15 Seconds

9. D Judge will provide marks to the asana out of 8 marks as per micro marking system.
10. (8 marks for each asana + T Judges Marks) * Base Value = Score of asana.
11. Sample Athlete Order of Performance sheet:

Sr. No.	Code	Base Value
1.	HBF-A1	0.6
2.	HBB-B1	0.7
3.	HBF-D5	0.9
4.	HBB-C3	0.8
5.	HBF-E4	1.00

12. Sample Score Sheet of D Judge:

Code	Base Value	Execution Value (Out of 8 Marks)		Time in Seconds	Time (2 Marks)	Score
		Perfection of Posture (6 Marks)	Stability/Tremblingnesnes, Grace & Presentation (2 marks)			
HBF-A1	0.6	5.5	1.75	60	2	5.55
HBB-B1	0.7	5.25	1	60	2	5.775
HBF-D5	0.9	4.75	1.25	60	2	7.2
HBB-C3	0.8	5	0.75	60	2	6.2
HBF-E4	1.00	5.5	1.5	60	2	9
TOTAL						33.725

13. D Judge Score: Highest and lowest marks will be eliminated and average of remaining 3 judges will be calculated.
14. Final Score = D Judge Score – Evaluator.

V] SUPINE INDIVIDUAL EVENT

1. This event will be conducted in 2 rounds.
2. In Semi Final round and in final round athlete has to perform any 5 asanas from the supine individual asana chart. All these 5 asanas will be chosen by the judges through the lottery system (chit system). The asana chart of Supine Individual Event is available at **Annexure 4**.
3. Asana performed in semifinal round cannot be repeated in final round.
4. Athlete has to submit Order of Performance sheet before the competition.
5. If athlete changes sequence of asana as provided on the spot on the stage while performing, will lead to penalty of marks by Evaluator. Weather change of sequence of Compulsory or Optional asana will lead to penalty of marks. For such one change in the performance will lead to 2 marks penalty. Second such change will lead to 4 marks penalty. Third such change will lead to 6 marks penalty. More than that will lead to disqualification.
6. Zero marks will be awarded to the particular asana if asana performed is other than asana in Order of Performance sheet.
7. Holding time of asana for Semi Final and Final round will be 60 seconds.
8. D Judge will provide marks to the asana out of 8 marks as per micro marking system.
9. (8 marks for each asana + T Judges Marks) * Base Value = Score of asana.
10. Sample Athlete Order of Performance sheet:

Sr. No.	Code	Base Value
1.		0.6
2.		0.7
3.		0.9
4.		0.8
5.		1.00

11. Sample Score Sheet of D Judge:

Code	Base Value	Execution Value (Out of 8 Marks)		Time in Seconds	Time (2 Marks)	Score
		Perfection of Posture (6 Marks)	Stability/Tremblingnesnes, Grace & Presentation (2 marks)			
	0.6	5.5	1.75	60	2	5.55
	0.7	5.25	1	60	2	5.775
	0.9	4.75	1.25	60	2	7.2
	0.8	5	0.75	60	2	6.2
	1.00	5.5	1.5	60	2	9
TOTAL						33.725

12. D Judge Score: Highest and lowest marks will be eliminated and average of remaining 3 judges will be calculated.
13. Final Score = D Judge Score – Evaluator.

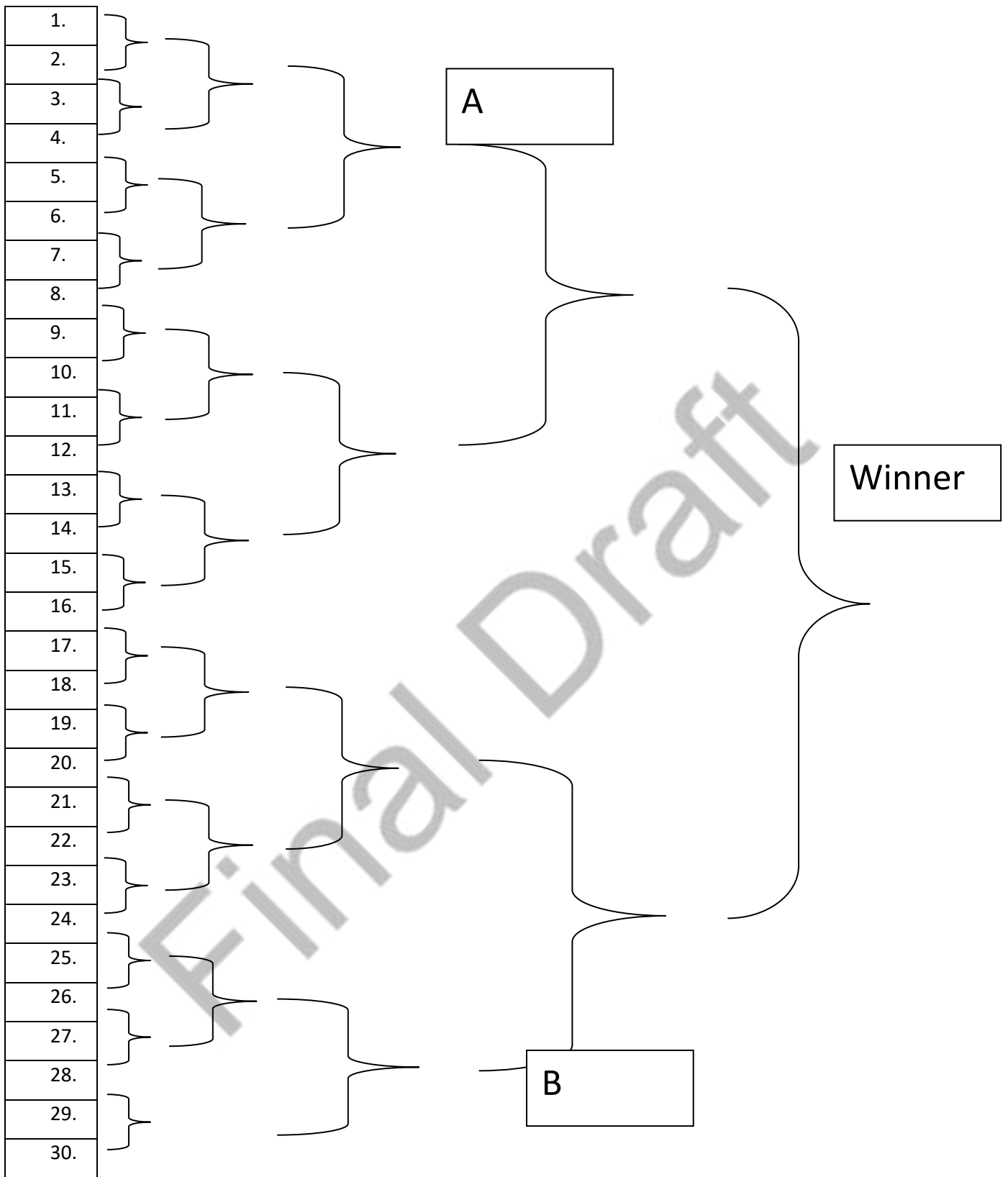
W] TRADITIONAL GROUP

1. Traditional Group event is a team event challenge based.

2. Traditional Group Event consist of 5 athletes in each team.
3. Event will start with the toss between 2 teams.
4. The event will be conducted in 2 sets.
5. There will be match between 2 teams. Pairing of teams for match will be done by lottery system (Chit system)
6. Assum toss winning team as 'A' and another team as 'B'. Toss winning team 'A' will start the event with posing their first participant to perform their challenging asana from any of the 5 categories of asana. Then the opponent team 'B' will send their participant to accept the challenge and perform that particular asana (same asana). Followed by 'B' team posing any one asana other category of asana performed earlier and will set challenge to team 'A', and so on.
7. Only one asana to be performed by each athlete from different major category of asana. Total 5 asanas to be performed in first round by each team. Five asanas are to be performed of all the 5 categories i.e Forward Bend, Back Bend, Leg Balance, Twisting, Hand Balance asana.
8. All the asanas to be performed from the optional asana chart only.
9. One athlete from one team will perform only once in each round.
10. In 2nd round, toss losing team 'B' team will pose their first asana and the opponent team 'A' will accept the challenge and will perform the same asana.
11. In 2nd round also, only one asana to be performed by each athlete from different major category of asana. Total 5 asanas to be performed in first round by each team. Five asanas are to be performed of all the 5 categories i.e Forward Bend, Back Bend, Leg Balance, Twisting, Hand Balance asana.
12. Asana performed in first round will not be repeated in second round.
13. Holding time for each asana will be 15 seconds.
14. Every asana will have base value as 1.00.
15. Traditional Group event will be a knockout round. Winning team will compete with another team in next match.
16. Tie break: In case of tie, all athletes of both teams will perform at a time. One asana from Leg Balance Category of A level of difficulty of asana will be performed. The asana from A level of difficulty will be selected by lottery system (chit system). Whichever athlete among both teams falls down earlier, that team will loose and other team will be the winner.

Traditional Group Event

Teams



A & B will compete with each other for Bronze medal

X] TIE BREAK

1) TIE BREAK FOR TRADITIONAL YOGASANA EVENT

- i. If athletes get same score, then compulsory asana marks will be calculated with highest and lowest deduction.
- ii. If still the score is same, then joint medal can be awarded.

2) TIE BREAK FOR FORWARD BEND INDIVIDUAL, BACK BEND INDIVIDUAL, LEG BALANCE INDIVIDUAL, HAND BALANCE INDIVIDUAL, TWISTING BODY INDIVIDUAL & SUPINE INDIVIDUAL EVENT.

- i. In case of tie between two or more athletes, highest score of previous round will be the winner in tie.
- ii. If the score is still same, then joint medal can be awarded.

3) TIE BREAK FOR ARTISTIC SINGLE, ARTISTIC PAIR, RHYTHMIC PAIR & ARTISTIC GROUP EVENT

- i. A Judges marks with average of A1 & A2 will be considered for resolving tie in scores of two or more athletes.
- ii. If the score is still same, then joint medal can be awarded.

4) TIE BREAK FOR TRADITIONAL GROUP EVENT

- i. In case of tie between two teams, all athletes of both teams will perform one asana at a time. One asana from Leg Balance Category of A level of difficulty of asana will be performed. The asana from A level of difficulty will be selected by lottery system (chit system). Whichever athlete among both teams falls down earlier, that team will loose and other team will be the winner.

Y] KEY JUDGING POINTS

1. It is very important for judges to know what exactly is to be seen in the final posture of Yogasana performed by the player.
2. Athletes also should understand clearly that what exactly is seen by the judges so that they can prepare well for the performance.
3. Key Judging Points helps them to understand the perfection of Yogasana.
4. Key Judging Points of all the 250 Yogasanas prescribed in the Yogasana difficulty level Charts are explained.
5. Players, Coaches and judges are expected to understand these points carefully.
6. For Key Judging Points, please refer to **Annexure 3**.

Z] SAMPLE MEDICAL FITNESS CERTIFICATE & RISK CERTIFICATE

1. Medical Fitness Certificate and Risk Certificate of all the athletes participating in competition is mandatory to be submitted for athlete/ Coach/Team Manager.
2. Examining doctor for medical fitness certificate must be registered medical practitioner with MBBS/BAMS/BHMS.
3. Failing to submit Medical Fitness or Risk Certificate will lead to cancelation of participation from that competition.
4. For sample Medical Fitness Certificate, please refer to **Annexure 5**.
5. For sample Risk Certificate, please refer to **Annexure 6**.

AA] REFERENCE BOOKS USED FOR THE YOGASANA SELECTED FOR THIS CODE OF POINTS.

For reference books used for the Yogasana selected for this COP, please refer to **Annexure 10**.

Optional Yogasana Charts

▪ **FB-1** ▪

Forward Bend Standings (FBS)

	FBS-A Mark - 0.6	FBS-B Mark - 0.7	FBS-C Mark - 0.8	FBS-D Mark - 0.9	FBS-E Mark - 1.0
1	 Uttanasana - II	 Padapasha- Parshvottanasana	 Adhomukh Tittibhasana	 Kardalikasana - I	 Urdhvamukha Tittibhasana
2	 Raivatakasana	 Prasarit-pash padottanasana	 Skandha-Pada- Adhomukh-Shwanasana	 Kardalikasana - II	 Sheersha-Kurmasana
3	 Parshvottanasana	 Put-Pada- Shwanasana	 Paripurna-Tittibhasana	 Panavasana	 Adhomukh- Skandhapadasana
4	 Prasarit Padottanasana-1	 Prapada-Uttana- Prushthasana	 Suptakonasana	 Ardha Baddha Padmottanasana	 Utthit-Padamula Tittibhasana
5	 Prasarit Padottanasana-2	 Padahastottanasana	 Samatvasana	 Skandha-Pada- Dandasana	 Shatapadyasana

Optional Yogasana Charts

▪ **FB-2** ▪

Forward Bend Floor (FBF)

	FBF-A Mark - 0.6	FBF-B Mark - 0.7	FBF-C Mark - 0.8	FBF-D Mark - 0.9	FBF-E Mark - 1.0
1	 Paschimottasana	 Upavishta- Konasana	 Saralahasta- Pinda-Padmasana	 Urdhvamukha- Paschimottasana - 1	 Supta Tittibhasana
2	 Halasana	 Krounchasana	 Karna-Peeadasana	 Timayasana	 Utthit-Ekpada- Hasta-Prushtasana
3	 Ardha-baddha-Padma- Paschimottasana	 Salamb- Sarvangasana-1	 Baddha-Viparit- Kurmasana	 Parshva-Pindasana- Yukta-Sarvangasana	 Yoga-Nidrasana
4	 Marichyasana - 1	 Marichyasana - 2	 Pindasanayukta- Sarvangasana	 Urdhva-Padapadma- Sarvangasana	 Saraghasana
5	 Skandasana - I	 Urdhvamukha- Paschimottasana - 2	 Bhrunasana	 Ramadootasana	 Pingalasangana

Optional Yogasana Charts

▪ **BB-1** ▪

Back Bend Standing (BBS)

	BBS-A Mark - 0.6	BBS-B Mark - 0.7	BBS-C Mark - 0.8	BBS-D Mark - 0.9	BBS-E Mark - 1.0
1	 Ardha-Chandrasana	 Nandighoshasana	 Tryanga-Mukhotanasana	 Eka-Pada-Urdhva-Dand-Dhanurasana	 Urabhrasana
2	 Bheemasana	 Veernilasana	 Adhomukh Hastottanasana	 Mahakarnasana	 Mahaneelasana
3	 Chamatkarasana	 Darukasana	 Poorna-Chakrasana	 Konarkasana	 Dimbasana
4	 Chitroshtakasana	 Gajanasana	 Chakra-Garudasana	 Eka-Pada-Lambakona-Chakrasana	 Dhwaja Dwarasana
5	 Eka-Pada-Setubandha-chakrasana	 Girijasana	 Chakravavyuvhasana	 Kambalāsana	 Kosha Krumikasana

Optional Yogasana Charts

▪ **BB-2** ▪

Back Bend Floor (BBF)

	BBF-A Mark - 0.6	BBF-B Mark - 0.7	BBF-C Mark - 0.8	BBF-D Mark - 0.9	BBF-E Mark - 1.0
1	 Ushtrasana	 Laghu-Vajrasana	 Purna-Chakrabandhasana	 Shankhapalasana	 Chitrapatangasana
2	 Ekapada- Rajakapotanasana-3	 Govardhanasana	 Padma-Jhashasana	 Ekapada-Viparit- Shalbasana	 Mriga-Mukhasana
3	 Arghyasana	 Mahaveerasana	 Vayuputrasana	 Sugreevasana	 Viparita-Valkhilyasana
4	 Ekapada-Viparit- Dandasana - 1	 Padmanabhasana	 Padangushtha- Dhanurasana	 Ardha-Kapota- Vamadevasana	 Prajaktasana
5	 Shivadhanushyasana	 Poorna-Matsyasana	 Gandabherudasana	 Supta-Dimbasana	 Vibhakta-Viparita- Shalabhasana

Optional Yogasana Charts

▪ TB-1 ▪

Twisting Body Floor (TBF)

	TBF-A Mark - 0.6	TBF-B Mark - 0.7	TBF-C Mark - 0.8	TBF-D Mark - 0.9	TBF-E Mark - 1.0
1	 Parivritta - Padmasana	 Parivritta-Janu-Shirshasana	 Amit-Vikramasana	 Parivritta-Ramadootasana	 Parivritta Upavishta-Konasana
2	 Ardha-Matsyendrasana - IV	 Shoolpashasana	 Kesarisutasana	 Parivritta-Ushtrasana	 Katipada-Matsyendrasana
3	 Parighasana	 Marichyasana-III	 Parivritta-Paschimottanasana	 Marichyasana - 4	 Parivritta-Eka-Pada-Shirasana
4	 Ranaveerasana	 Uddalakasana	 Trishoolpashasana	 Ardha-Padma-Shoolpashasana	 Pushpadantasana
5	 Baddhapada-Matsendrasana	 Ardha-Matsyendrasana - 1	 Padaputa-Parivritta-Janu-Shirasana	 Paripurna-Matsyendrasana	 Utthit-Pada-Parivritta-Janu-Shirasana

Optional Yogasana Charts

▪ TB-2 ▪

Twisting Body Balance (TBB)

	TBB-A Mark - 0.6	TBB-B Mark - 0.7	TBB-C Mark - 0.8	TBB-D Mark - 0.9	TBB-E Mark - 1.0
1	 Parivrutta-Namanasana	 Shrugalāsana	 Parivrutta-Uttanasana	 Maroodāsana-1	 Malayāsana
2	 Himavānasana	 Baddha-Parivrutta-Parshva-Konasana	 Mahendrasana	 Kanchangangāsana	 Kailāsana
3	 Parivrutta-Utkāsanā	 Baddhapada-Parivrutta-Upveshasana	 Angushta-Padottanasana	 Maheshwarāsana	 Parivrutta-Vishwamitrasana
4	 Parivrutta-Parshva-Konasana	 Parivrutta-Trikonasana	 Ardhapadma-Parivrutta-Parighasana	 Nishigandhasana	 Putpada-Vishwamitrasana
5	 Vindhyāsana	 Parivrutta-Padottanasana	 Parivrutta-Kallyāsana	 Parshva-Kallyāsana	 Vetalāsana

Optional Yogasana Charts

▪ LB-1 ▪

Leg Balance Backward Bend (LBB)

	LBB-A Mark - 0.6	LBB-B Mark - 0.7	LBB-C Mark - 0.8	LBB-D Mark - 0.9	LBB-E Mark - 1.0
1	 Saral-Natrajasana	 Natarajasana	 Dwihastapada- Natarajasana	 Urdhvamukha- Veerabhadrasana	 Kunjarasana
2	 Hastapada-Lasyasana	 Muktahast- Marutsakhasana	 Anta-Gulfa-Hasta- Natarajasana	 Greevapada- Natarajasana	 Viparit-Dandayaman- Tripurasana
3	 Baddha-Natrajasana	 Lasya-Natrajasana	 Yoganandasana	 Sundara-Vimanasana	 Vamdeva- Tripurasana
4	 Hastanka-Lasyasana	 Raj-Vimanasana	 Shikhapada-Natrajasana	 Pratyanchyasana	 Ekapada-Tryanga- Mukhottanasana
5	 Pratiruddhasana	 Vayu-Rathasana	 Skandhapada- Natrajasana	 Tandavasana	 Mohini-Astrasana

Optional Yogasana Charts

▪ LB-2 ▪

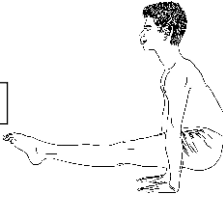






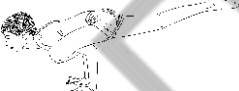







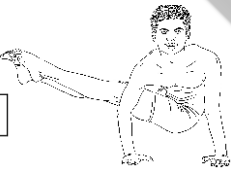




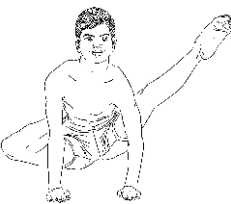


Leg balance Forward Bend (LBF)

	LBF-A Mark - 0.6	LBF-B Mark - 0.7	LBF-C Mark - 0.8	LBF-D Mark - 0.9	LBF-E Mark - 1.0
1	 Urdhva-Prasarita- Lambakonasana	 Dandayamana- Janushirasana	 Dhwajadandasana	 Ruchikasana-2	 Muktahasta- Trivikramasana
2	 Swarga-Dwijasana	 Veerbhadradasana-III	 Parivrutta-Baddha- Ardhachandrasana	 Vamanasana	 Urdhva-Prasarit- Eipadasana - II
3	 Pasha-Lamba- Konasana	 Parivrutta-Swarga- Dwijasana	 Uttkata-Dandayamana- Janushirasana	 Pakshikasana	 Kanishasana
4	 Garudasana	 Pashstrasana	 Niralamba Vatayanasana	 Sankhyasana	 Trishoolasana
5	 Vrukshasana	 Pushpakasana	 Garuda- Vimanasana	 Bhingyasana	 Sarasasana

Optional Yogasana Charts

▪ HB-1 ▪

Hand Balance Forward Bend (HBF)













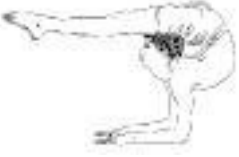





	HBF-A Mark - 0.6	HBF-B Mark - 0.7	HBF-C Mark - 0.8	HBF-D Mark - 0.9	HBF-E Mark - 1.0
1	 Brahmacharyasana	 Urdhva-Kukutasana	 Adhomukh-Vrukshasana	 Dand-Tolan-Paschimottanasana	 Urdhvamukha-Hasta-Padmasana
2	 Kukutasana	*  Mayoorasana	*  Ekapada-Vaksha-Mayoorasana	 Chakorasana	 Adhomukha-Utthit-Koormasana
3	 Bakasana	 Ashtavakrasana	 Koundinyasana	 Parivrutta-Tittibhasana	 Bramhastrasana
4	 Dwipada-Koundinyasana	*  Padma-Mayoorasana	 Tittibhasana	 Fanindrasana	*  Ekahasta-Padma-Mayoorasana
5	 Bhallukasana	 Makshikasana	 Ekapada-Prushtha-Tittibhasana	 Utthit-Ekpada-Prushtha-Sheershasana	 Parashupashasana

Note - Females are advised to practice * asanas with caution.

Optional Yogasana Charts

▪ HB-2 ▪

Hand Balance Backward Bend (HBB)

	HBB-A Mark - 0.6	HBB-B Mark - 0.7	HBB-C Mark - 0.8	HBB-D Mark - 0.9	HBB-E Mark - 1.0
1	 Pinch-Mayurasana	 Padanka-Vrishikasana - II	 Ekpad-Vrushik-Shiva-Linkarasana	 Nagastrasana	 Parivrutta-Shiva-Lingakarasana
2	 Eka-Pada-Pinch-Mayoorasana	 Vruschikasana - II	 Karkotasana	 Padma-Vruschikasana	 Kakmukta-Hastasana
3	 Vruchikasana - 1	 Hasta Vyaghrasana	 Paripurnasana	 Ekpad-Kokilasana	 Dwipad-Kokilasana
4	 Jatukasana	 Padma-Pada-Vruschikasana - II	 Shiv-Lingakarasana	 Putpada-Kokilasana	 Hast-Samkonasana
5	 Ardha-Padma-Pincha-Mayoorasana	 Ekapada-Skandha-Shiva-Lingakarasana	 Ekpad-Kokila-Vruschikasana - 1	 Utthit-Lamb-Konasana	 Vibhakt-Pada-Shiva-Lingakarasana

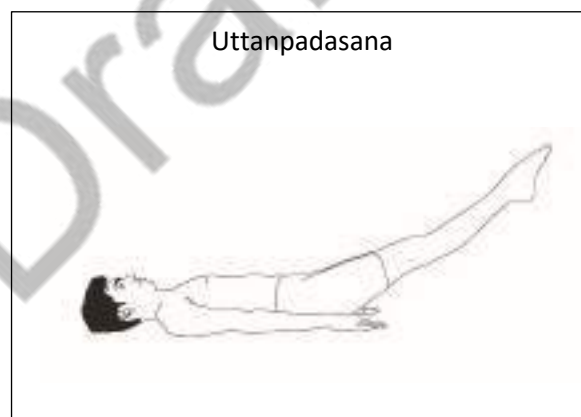
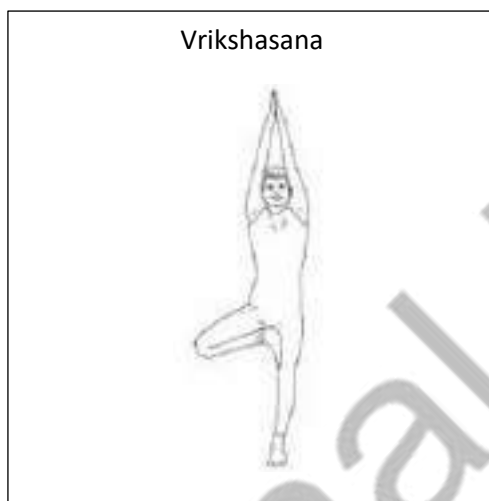
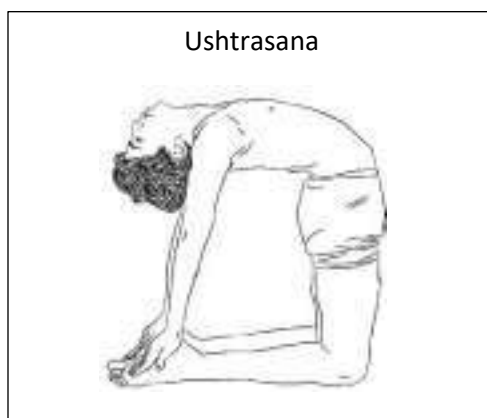
TRADITIONAL YOGASANA EVENT

Sub Junior (10+ to 14 years), Junior (14+ to 18 years), Senior (18+ to 28 years),
Senior A (28+ to 35 years), Senior B (35+ to 45 years) & Senior C (45+ to 55 years)

Male & Female

Quarter Final Round

Compulsory Asana Chart



Quarter Final Round (First Round)

1. Athlete has to perform 5 compulsory yogasanas and 2 optional yogasanas in first round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 2 optional asanas from different categories. Only A/B/C category of optional asanas can be performed in first round. (Please refer to the weightage of marks for each level of Yogasana (A to C). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same variety will result in getting 0 marks for second asanas.
4. Holding time of compulsory asana is 45 seconds.
5. Holding time of optional asana is 15 seconds.
6. Always start and end the performance with Namaste Mudra.

TRADITIONAL YOGASANA EVENT

Sub Junior (10+to 14 years)

Boys & Girls

Semi Final Round

Compulsory Asana Chart

Halasana



Purna Bhujangasana



Parivrutta Janushirasana



Garudasana



Shalabhasana



Semi Final Round (Second Round)

1. Athlete has to perform 5 compulsory yogasanas and 2 optional yogasanas in second round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 2 optional asanas from different categories. Only A/B/C/D category of optional asanas can be performed in second round. (Please refer to the weightage of marks for each level of Yogasana (A to D). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
4. Optional asanas performed in the first round cannot be repeated in second round.
5. Holding time of compulsory asana is 30 seconds.
6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

TRADITIONAL YOGASANA EVENT

Sub Junior (10+to 14 years)

Boys & Girls

Final Round

Compulsory Asana Chart

Eka Pada Skandhasana



Purna Chakrasana



Kukkutasana



Veerbhadrasana III



Final Round

1. Athlete has to perform 4 compulsory yogasanas and 3 optional yogasanas in final round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 3 optional asanas from different categories. Only A/B/C/D/E category of optional asanas can be performed in final round. (Please refer to the weightage of marks for each level of Yogasana (A to E). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
4. Optional asanas performed in the Quarter Final & Semi Final round cannot be repeated in Final round.
5. Holding time of compulsory asana is 15 seconds.
6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

TRADITIONAL YOGASANA EVENT

Junior (14+ to 18 years)

Boys & Girls

Semi Final Round

Compulsory Asana Chart

Salamb Sarvangasana



Purna Dhanurasana



Ardha Matsyendrasana IV



Vataynasana



Bakasana



Semi Final Round (Second Round)

1. Athlete has to perform 5 compulsory yogasanas and 2 optional yogasanas in second round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 2 optional asanas from different categories. Only A/B/C/D category of optional asanas can be performed in second round. (Please refer to the weightage of marks for each level of Yogasana (A to D). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
4. Optional asanas performed in the first round cannot be repeated in second round.
5. Holding time of compulsory asana is 30 seconds.
6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

TRADITIONAL YOGASANA EVENT

Junior (14+ to 18 years)

Boys & Girls

Final Round

Compulsory Asana Chart

Kurmasana



Purna Shalabhasana



Garphapindasana



Baddha Parivrutta Parsva Konasana



Final Round

1. Athlete has to perform 4 compulsory yogasanas and 3 optional yogasanas in final round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 3 optional asanas from different categories. Only A/B/C/D/E category of optional asanas can be performed in final round. (Please refer to the weightage of marks for each level of Yogasana (A to E). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
4. Optional asanas performed in the Quarter Final & Semi Final round cannot be repeated in Final round.
5. Holding time of compulsory asana is 315 seconds.
6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

TRADITIONAL YOGASANA EVENT

Senior (18+ to 28 years)

Male & Female

Semi Final Round

Compulsory Asana Chart

Upavishtakonasana



Matsyasana



Parivritta Parshva Konasana



Ardha Baddha Padmottanasana



Padma Sarvangasana



Semi Final Round (Second Round)

1. Athlete has to perform 5 compulsory yogasanas and 2 optional yogasanas in second round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 2 optional asanas from different categories. Only A/B/C/D category of optional asanas can be performed in second round. (Please refer to the weightage of marks for each level of Yogasana (A to D). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
4. Optional asanas performed in the first round cannot be repeated in second round.
5. Holding time of compulsory asana is 30 seconds.
6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

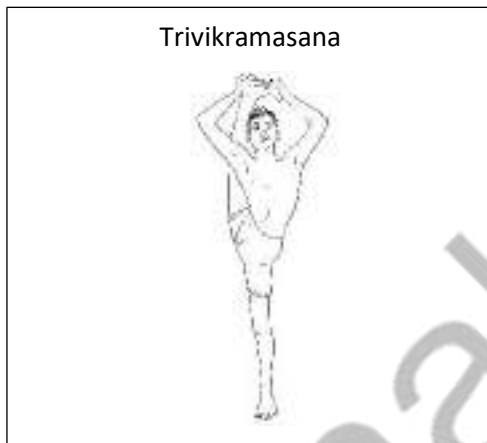
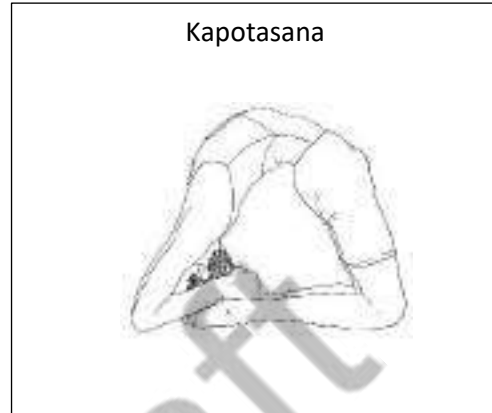
TRADITIONAL YOGASANA EVENT

Senior (18+ to 28 years years)

Male & Female

Final Round

Compulsory Asana Chart



Final Round

1. Athlete has to perform 4 compulsory yogasanas and 3 optional yogasanas in final round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 3 optional asanas from different categories. Only A/B/C/D/E category of optional asanas can be performed in final round. (Please refer to the weightage of marks for each level of Yogasana (A to E). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
4. Optional asanas performed in the Quarter Final & Semi Final round cannot be repeated in Final round.
5. Holding time of compulsory asana is 15 seconds.
6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

TRADITIONAL YOGASANA EVENT

Senior A (28+ to 35 years)

Male & Female

Semi Final Round

Compulsory Asana Chart

Paschimottanasana



Dhanurasana



Saral Natrajasana



Utthita Parshvakonasana



Akarna Dhanurasana



Semi Final Round (Second Round)

1. Athlete has to perform 5 compulsory yogasanas and 2 optional yogasanas in second round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 2 optional asanas from different categories. Only A/B/C category of optional asanas can be performed in second round. (Please refer to the weightage of marks for each level of Yogasana (A to C). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
4. Optional asanas performed in the first round cannot be repeated in second round.
5. Holding time of compulsory asana is 30 seconds.
6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

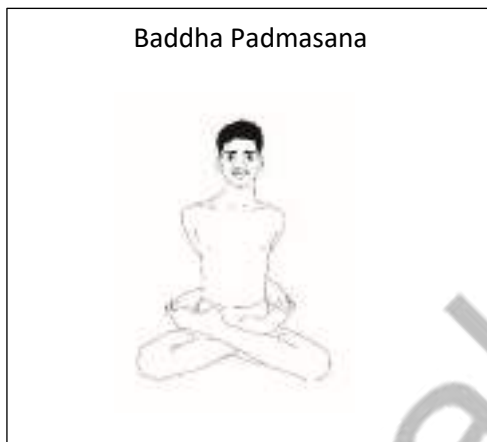
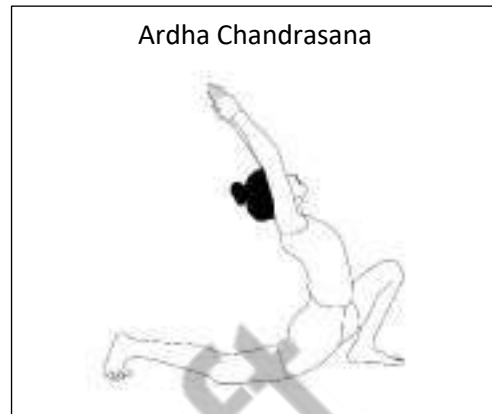
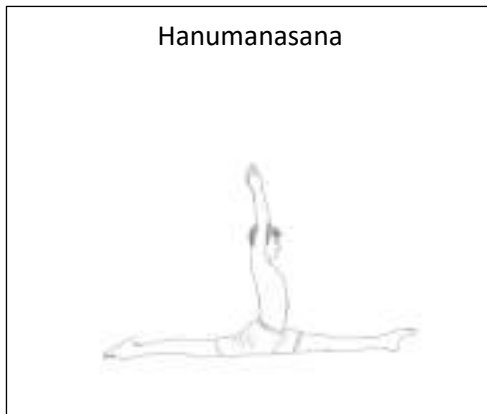
TRADITIONAL YOGASANA EVENT

Senior A (28+ to 35 years)

Male & Female

Final Round

Compulsory Asana Chart



Final Round

1. Athlete has to perform 4 compulsory yogasanas and 3 optional yogasanas in final round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 3 optional asanas from different categories. Only A/B/C/D category of optional asanas can be performed in final round. (Please refer to the weightage of marks for each level of Yogasana (A to D). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
4. Optional asanas performed in the Quarter Final & Semi Final round cannot be repeated in Final round.
5. Holding time of compulsory asana is 15 seconds.
6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

TRADITIONAL YOGASANA EVENT

Senior B (35+ to 45 years)

Male & Female

Semi Final Round

Compulsory Asana Chart

Paschimottanasana



Dhanurasana



Saral Natrajasana



Utthita Parshvakonasana



Akarna Dhanurasana



Semi Final Round (Second Round)

8. Athlete has to perform 5 compulsory yogasanas and 2 optional yogasanas in second round.
9. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
10. Athlete shall select these 2 optional asanas from different categories. Only A/B/C category of optional asanas can be performed in second round. (Please refer to the weightage of marks for each level of Yogasana (A to C). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
11. Optional asanas performed in the first round cannot be repeated in second round.
12. Holding time of compulsory asana is 30 seconds.
13. Holding time of optional asana is 15 seconds.
14. Always start and end the performance with Namaste Mudra.

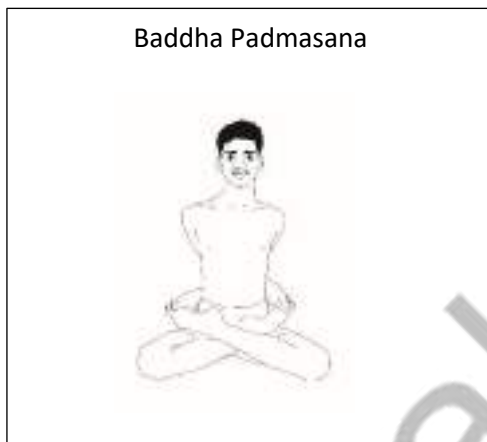
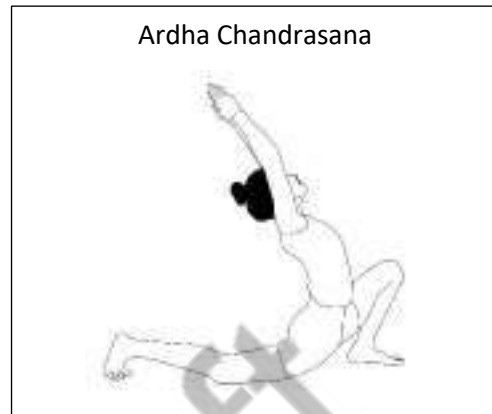
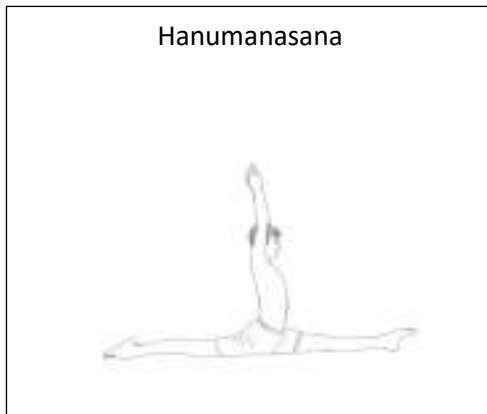
TRADITIONAL YOGASANA EVENT

Senior B (35+ to 45 years)

Male & Female

Final Round

Compulsory Asana Chart



Final Round

8. Athlete has to perform 4 compulsory yogasanas and 3 optional yogasanas in final round.
9. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
10. Athlete shall select these 3 optional asanas from different categories. Only A/B/C category of optional asanas can be performed in final round. (Please refer to the weightage of marks for each level of Yogasana (A to C). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
11. Optional asanas performed in the Quarter Final & Semi Final round cannot be repeated in Final round.
12. Holding time of compulsory asana is 15 seconds.
13. Holding time of optional asana is 15 seconds.
14. Always start and end the performance with Namaste Mudra.

TRADITIONAL YOGASANA EVENT

Senior C (45+ to 55 years)

Male & Female

Semi Final Round

Compulsory Asana Chart

Janushirasana



Bhujangasana



Trikonasana



Virabhadrasana I



Gomukhasana



Semi Final Round (Second Round)

1. Athlete has to perform 5 compulsory yogasanas and 2 optional yogasanas in second round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 2 optional asanas from different categories. Only A/B/C category of optional asanas can be performed in second round. (Please refer to the weightage of marks for each level of Yogasana (A to C). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
4. Optional asanas performed in the first round cannot be repeated in second round.
5. Holding time of compulsory asana is 30 seconds.
6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

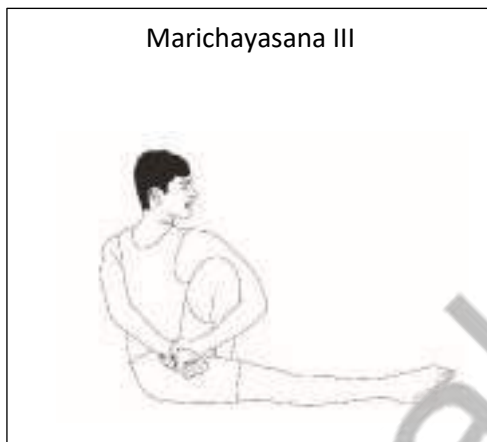
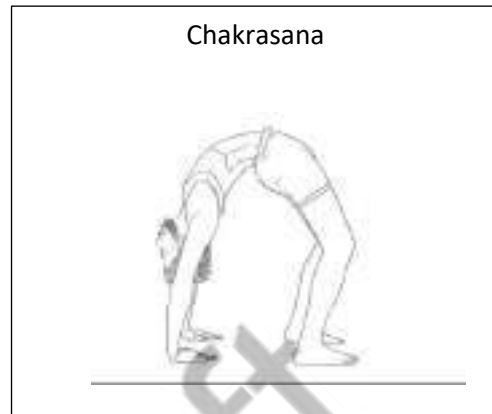
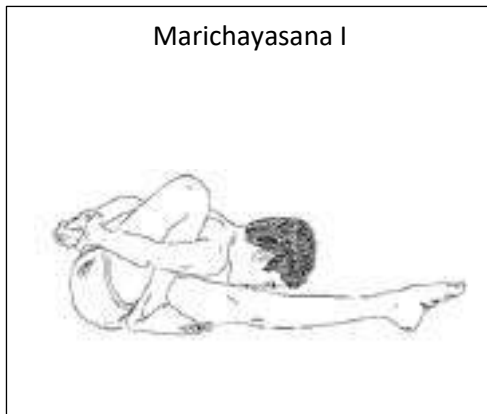
TRADITIONAL YOGASANA EVENT

Senior C (45+ to 55 years)

Male & Female

Final Round


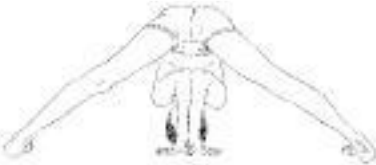



Compulsory Asana Chart








Final Round

1. Athlete has to perform 4 compulsory yogasanas and 3 optional yogasanas in final round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 3 optional asanas from different categories. Only A/B/C category of optional asanas can be performed in final round. (Please refer to the weightage of marks for each level of Yogasana (A to C). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
4. Optional asanas performed in the Quarter Final & Semi Final round cannot be repeated in Final round.
5. Holding time of compulsory asana is 15 seconds.
6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.






Key Judging Points
FORWARD BEND STANDING

<p>FBS-A1, Marks-0.6</p> <p>Uttanasana - II</p>		<ul style="list-style-type: none"> • Both legs must be joint • Knees straight • Spine straight • Palms placing flat at back of heels. • Stomach and chest touching legs and forehead touching shin bone.
<p>FBS-A2, Marks-0.6</p> <p>Raivatakasana</p>		<ul style="list-style-type: none"> • Feet on ground parallel to each other. • Crown of head touching the ground. • Backbone straight. • Knees straight • Hands should be placed on ground in front of face. Palms facing laterally with closed fingers. • Wrist and elbows joint • Feet and head should be in one line.
<p>FBS-A3, Marks-0.6</p> <p>Parshvottanasana</p>		<ul style="list-style-type: none"> • Feet in one line and direction. • Knees straight • Stomach and Chest touching front leg. Forehead touching shine bone of front leg • Palm at back of front leg heel with same side hand. • Opposite hand should be parallel to ground and in contact with back leg. • Hand in Dnyana mudra (chin mudra)
<p>FBS-A4, Marks-0.6</p> <p>Prasarit Padottanasana-1</p>		<ul style="list-style-type: none"> • Crown of head touching to ground in line with feet. • Elbows at 90 degree. • Elbow and palms at shoulder distance with parallel to each other. • Knees straight • Back bone straight.
<p>FBS-A5, Marks-0.6</p> <p>Prasarit Padottanasana-2</p>		<ul style="list-style-type: none"> • Knees straight • Feet parallel to each other • Backbone extended towards floor. • Hands in Namaskara mudra on the back of trunk. Fingers pointing towards head. • Crown of head in line with feet






Key Judging Points
FORWARD BEND STANDING

<p>FBS-B1, Marks-0.7</p> <p>Padapasha-Parshvottanasana</p>		<ul style="list-style-type: none"> • Feet in one line and direction. • Knees straight • Stomach and chest touching front leg and forehead touching shin bone. • Grip at upper calf. • Elbows straight
<p>FBS-B2, Marks-0.7</p> <p>Prasarit-pash padottanasana</p>		<ul style="list-style-type: none"> • Knees straight • Leg in between forearm and biceps • Fingers touching to ears • Thumb below the chin • Hands parallel to floor. • Face facing forward
<p>FBS-B3, Marks-0.7</p> <p>Put-Pada-Shwanasana</p>		<ul style="list-style-type: none"> • One leg folded should be gripped at knee by opposite hand and elbow straight. • Knee in contact with extended leg • Waist, chest and hand in one line • Biceps in contact with ears. • Face facing towards toe
<p>FBS-B4, Marks-0.7</p> <p>Prapada-Uttana-Prushthasana</p>		<ul style="list-style-type: none"> • Feet in one line • Knee folded at 90 degree and gripped with same side hand. • Gripped hand's elbow in contact with calf. • Other hand parallel to ground in shoulder line, Other leg rest on toe • Face facing forward
<p>FBS-B5, Marks-0.7</p> <p>Padahastottanasana</p>		<ul style="list-style-type: none"> • Feet parallel to each other and firmly placed on ground • Firm grip on ankle • Legs in contact with side of armpits • Face facing forward • Shoulder, neck and head should project forward as much as possible






Key Judging Points
FORWARD BEND STANDING

<p>FBS-C1, Marks-0.8</p> <p>Adhomukh Tittibhasana</p>		<ul style="list-style-type: none"> • Knees straight • Hands in Namaskara mudra. • Legs in contact with back of shoulder • Back of thighs must be in contact with arm • Face facing forward • Elbows and wrist in one line parallel to floor.
<p>FBS-C2, Marks-0.8</p> <p>Skandha-Pada- Adhomukh- Shwanasana</p>		<ul style="list-style-type: none"> • Athlete must be in forward bend • One leg behind the shoulder is in line of shoulder blade • Other foot firmly placed on the ground • Athlete should do Jalandhar Bandha • Leg and hand straight • Shoulder distance in hands
<p>FBS-C3, Marks-0.8</p> <p>Paripurna- Tittibhasana</p>		<ul style="list-style-type: none"> • Athlete must be in forward bend • Hands interlock on the back • Heels touching each-other • 45-degree angle in toes • Hip muscles should be stretched upwards as much as possible. • Knees of both legs should be slightly bent. • Head in between the calf.
<p>FBS-C4, Marks-0.8</p> <p>Suptakonasana</p>		<ul style="list-style-type: none"> • Athlete should be in shoulder balance. • Split as much as possible • Backbone straight • Athlete should do Jalandhar Bandha • Palms touching on the ground. • Toes pointed flat on the floor.
<p>FBS-C5, Marks-0.8</p> <p>Samatvasana</p>		<ul style="list-style-type: none"> • Athlete should balance on toes • Knees straight • Only finger tips touching to ground • Hip muscle should be stretched upward • Backbone straight • Knees straight • Elbow straight. Gazing fingers.






Key Judging Points
FORWARD BEND STANDING

<p>FBS-D1, Marks-0.9</p> <p>Kardalikasana - I</p>		<ul style="list-style-type: none"> • Athlete should be one leg balance • Upper leg blocked under the rib cage • 180-degree angle split • Stomach and chest touching to leg • Ear in contact with leg • Hands straight, in backward direction and parallel to each other • Shoulder distance in hands • Face facing forward
<p>FBS-D2, Marks-0.9</p> <p>Kardalikasana - II</p>		<ul style="list-style-type: none"> • Athlete should be one leg balance • Another leg blocked under the rib cage. • 180-degree angle split • Stomach, chest and forehead touching to other leg with knee hyper extension. • Lower leg in between both hands • Only fingers touching to ground • Shoulder distance in hands • Elbow straight
<p>FBS-D3, Marks-0.9</p> <p>Panavasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete forward bend • One leg behind the shoulder in contact with shoulder blade • Stomach, chest and forehead in contact with extended leg • Hands should be firmly placed on the ground at the back of extended leg. Fingers facing backward. • Elbows straight
<p>FBS-D4, Marks-0.9</p> <p>Ardha Baddha Padmottanasana</p>		<ul style="list-style-type: none"> • Athlete should be in leg balance • One foot on the opposite hip joint • Firm grip of little finger with thumb of folded leg from back side and Other hand firmly placed on ground • Knees straight, Both knees in one line • Stomach, chest and fore head in contact with extended leg • Folded arm in contact with body
<p>FBS-D5, Marks-0.9</p> <p>Skandha-Pada-Dandasana</p>		<ul style="list-style-type: none"> • Athlete should be in hand balance • One leg behind the shoulder in contact with shoulder blade Complete body in straight line (Plank position) Toe of extended leg should be pointed Hands perpendicular to ground with shoulder distance • Face facing forward






Key Judging Points
FORWARD BEND STANDING

<p>FBS-E1, Marks-1.0</p> <p>Urdhvamukha Tittibhasana</p>		<ul style="list-style-type: none"> • Feet parallel to each-other • Interlock of fingers on back. • Thighs fixed in armpits • Face facing upwards • Shoulder, neck and head should project forward.
<p>FBS-E2, Marks-1.0</p> <p>Sheersha- Kurmasana</p>		<ul style="list-style-type: none"> • Athlete should be in head balance • Crown of the head on ground • Both legs locked behind the head • Toes should not touch the ground • Shoulder distance in elbows • Hip muscle should be stretched upward • Fingers interlocked
<p>FBS-E3, Marks-1.0</p> <p>Adhomukh- Skandhapadasana</p>		<ul style="list-style-type: none"> • Athlete should be on elbow balance. • One leg locked behind the shoulder is in line of shoulder blade. • Another leg extended upward perpendicular to the floor with knee straight. Toe pointing upward. • Shoulder distance in elbows. • Head resting on the floor.
<p>FBS-E4, Marks-1.0</p> <p>Utthit-Padamula Tittibhasana</p>		<ul style="list-style-type: none"> • Knees straight • Legs in contact with triceps • Palm touching at the side of feet. • Heels raised. • Shoulder, elbows in one line parallel to the floor. • Shoulder, elbows and head should project forward making maximum stretch. • Face facing forward
<p>FBS-E5, Marks-1.0</p> <p>Shatapadyasana</p>		<ul style="list-style-type: none"> • Athlete must be on head balance with firm grip with hands. • One leg blocked behind the shoulder in line of shoulder blade. • Another leg extended and parallel to the floor. • Elbows in equilateral position.






**Key Judging Points
FORWARD BEND FLOOR**

<p>FBF-A1, Mark - 0.6 Paschimottanasana</p>		<ul style="list-style-type: none"> • Back maximum stretched with abdomen, chest, shoulders & forehead touching legs • Both legs straight with hamstring muscles touching the ground. • Toes pointing up together, aligned to other fingers, to be gripped with thumb and Index finger, other fingers folded inside. • Thumb should be on big toe. • Elbows on the ground, touching legs
<p>FBF-A2, Mark - 0.6 Halasana</p>		<ul style="list-style-type: none"> • Head, shoulder, elbow and both toes resting on the ground • Toes pointing out with knees and legs straight • Back should be straight perpendicular to ground • Elbows should not out of shoulder line • Palm holding back near to spine • Spine should be lifting up at right angle with ground • Chin touching the chest.
<p>FBF-A3, Mark - 0.6 Ardha-baddha- Padma- Paschimottanasana</p>		<ul style="list-style-type: none"> • Thigh of the folded knee in contact with ground. • Back maximum stretched with abdomen, chest, shoulder and forehead touching leg. • Both knees on the ground & toe of straight leg pointing forward. • Heel of stretched leg should be gripped with alternate hand. • Other hand holding thigh over the back. • Face facing downward.
<p>FBF-A4, Mark - 0.6 Marichyasana - 1</p>		<ul style="list-style-type: none"> • One leg bend and foot near the thigh with leg perpendicular to the ground & second leg stretched and toe stretched forward. • Both buttocks on ground, gripping of wrist with other hand from back with fingers folded to make a fist. • Chin on knee, making arch of chest & abdomen.
<p>FBF-A5, Mark - 0.6 Skandasana - I</p>		<ul style="list-style-type: none"> • One leg behind the shoulder touching shoulder blade. • Other leg should be stretched in forward direction • Stomach, chest and forehead touching the stretched leg. • Grip of fingers of both hands on toe of stretched leg. Backbone maximum stretched. • Elbows in contact with extended leg.






Key Judging Points
FORWARD BEND FLOOR

<p>FBF-B1, Mark – 0.7</p> <p>Upavishta- Konasana</p>		<ul style="list-style-type: none"> • Abdomen, Chest, shoulders and chin touching the ground. • Back maximum straight • Knees on the ground with toes pointing upward, gripped with thumb and Index finger, other fingers folded inside. • Arms in straight line • Toes should not touch the floor and split should be maximum.
<p>FBF-B2, Mark - 0.7</p> <p>Krounchasana</p>		<ul style="list-style-type: none"> • Back maximum stretched with abdomen, chest, shoulders and forehead touching the stretched leg. • Toe of stretched leg should be pointing upward. • Firm hand catch on heel. • Other toe touching hip at the side.
<p>FBF-B3, Mark - 0.7</p> <p>Salamb- Sarvangasana-1</p>		<ul style="list-style-type: none"> • Spine, legs and hips up to shoulders in straight line. • Palms placed on back parallel to each other with elbows in straight line to shoulders and fingers together. • Chin touching the chest. • Toes pointing upward. • Body perpendicular to the ground.
<p>FBF-B4, Mark - 0.7</p> <p>Marichyasana - 2</p>		<ul style="list-style-type: none"> • Another leg bent and foot near the thigh with leg perpendicular to the ground • One leg in ardha padamasana (half lotus pose). • Gripping of wrist with other hand from back with fingers folded to make a fist. • Chin on knee, making arch of chest & abdomen.
<p>FBF-B5, Mark - 0.7</p> <p>Urdhavamukha- Paschimottanasana - 2</p>		<ul style="list-style-type: none"> • Back maximum stretched with abdomen, chest, shoulders & forehead touching legs • Both legs straight with knees, balance body on back. • Toes pointing up together, aligned to other fingers, to be gripped with thumb and Index finger, other fingers folded inside. • Big toe touching the floor.






Key Judging Points
FORWARD BEND FLOOR

<p>FBF-C1, Mark — 0.8</p> <p>Saralahasta-Pinda-Padmasana</p>		<ul style="list-style-type: none"> • Athlete should be in Padmasana. • Knees touching the ground behind head • Head and neck touching completely on ground • Shoulder distance in hands and parallel to each other • Hands, palms touching the ground. • Chin touching the chest.
<p>FBF-C2, Mark - 0.8</p> <p>Karna-Peedasana</p>		<ul style="list-style-type: none"> • Thighs & knees touching abdomen, chest & shoulder. • Knees touching to shoulders and ears. • Heels and toes together. • Arms and legs in a straight line • Hands placed on ground with shoulder distance. • Back and thighs maximum straight. • Thighs and spine should be stretched up. • Chin touching the chest.
<p>FBF-C3, Mark - 0.8</p> <p>Baddha-Viparita-Kurmasana</p>		<ul style="list-style-type: none"> • Thighs & knees to touch abdomen, chest & shoulder. • Armpit under the thigh's. Firm grip at hands at the back. • Knees on the floor. Toes pointed parallel to each other. • Knees touching to shoulders and ears. • Back and thighs maximum straight. • Thighs and spine should be stretched up.
<p>FBF-C4, Mark - 0.8</p> <p>Pindasanayukta-Sarvangasana</p>		<ul style="list-style-type: none"> • Spine up to shoulders in straight line. • Palm placed on back parallel to each other with elbows in straight line to shoulders and fingers together. • Chin to be locked. • Legs in padamasana (lotus pose). • Abdomen, chest touching the thigh. • Gaze upward.
<p>FBF-C5, Mark - 0.8</p> <p>Bhrunasana</p>		<ul style="list-style-type: none"> • Thigh & knees to touch abdomen, chest & shoulder. • Knees touching to shoulders and ears, legs bend at knees and toes pointing upward. Knees on the floor. • Back and thighs maximum straight. • Thighs and spine should be stretched up. • Holding the shin (tibia) bone near to ankle joint with lower arm parallel to ground.

Key Judging Points
FORWARD BEND FLOOR






<p>FBF-D1, Mark — 0.9</p> <p>Urdhvamukha-Paschimottanasana - 1</p>		<ul style="list-style-type: none"> • Both legs straight with toes pointing upward. • Legs maximum perpendicular to the ground. • Back maximum stretched with abdomen, chest, shoulders and forehead touching the legs • Palms holding the heels with balance on buttocks. • Biceps touching thigh.
<p>FBF-D2, Mark - 0.9</p> <p>Timayasana</p>		<ul style="list-style-type: none"> • One leg in side split, toe pointing out. • Another leg blocked on lateral side of back bone.(in durwasasana) • Both hands on the ground in one line. • Back utmost stretched. • Knee straight, toe pointing forwards. • Gaze forward.
<p>FBF-D3, Mark - 0.9</p> <p>Parshva-Pindasana-Yukta-Sarvangasana</p>		<ul style="list-style-type: none"> • Legs in padmasana. • Head, shoulders, upper arms and elbow in contact with ground. • Palms holding the back • Shoulder distance in elbows. • Both knees on the ground at the either side of head. • Gaze upward.
<p>FBF-D4, Mark - 0.9</p> <p>Urdhva-Padapadma-Sarvangasana</p>		<ul style="list-style-type: none"> • Body should be balancing on shoulders and head. • Spine stretched upward. • Legs in padamasana (lotus pose), parallel to the ground. • Palms holding the knees. Chin touching the chest. • Gaze upward.
<p>FBF-D5, Mark - 0.9</p> <p>Ramadootasana</p>		<ul style="list-style-type: none"> • Both legs stretched straight & toes pointing outside. • Back maximum stretched with abdomen, chest, shoulders & forehead touching legs. • Front Toe pointing up gripping with thumbs and index fingers, other fingers folded inside of both hands • Elbows on the ground, stretched forward.

Key Judging Points
FORWARD BEND FLOOR






<p>FBF-E1, Mark — 1.0</p> <p>Supta Tittibhasana</p>		<ul style="list-style-type: none"> • Both legs behind the shoulders. • Back on ground • Toes pointing forward with knees and legs straight. Ankle on the floor. • Gripping at the waist with fingers interlocking each other. • Lift the head as much as possible with face facing forward.
<p>FBF-E2, Mark — 1.0</p> <p>Utthit-Ekpada- Hasta-Prushtasana</p>		<ul style="list-style-type: none"> • Back maximum stretched with abdomen, chest, shoulders and forehead touching the stretched leg. • Grip the heel with both hands, toe pointed. • Another leg in Durwasana position (blocked on side of the waist). • Biceps in contact with leg. • Stretch spine upward.
<p>FBF-E3, Mark — 1.0</p> <p>Yoga-Nidrasana</p>		<ul style="list-style-type: none"> • Shoulders to be taken out from the crossing of legs. • Knees on ground with weight to be placed on middle of back. • Fingers Interlock behind the buttock. • Chest expansion. Toes to be touched to the ground with upward gazed. • Face upward.
<p>FBF-E4, Mark — 1.0</p> <p>Saraghasana</p>		<ul style="list-style-type: none"> • Legs stretched and straight at the back of shoulders. • Toes pointing upward. • Back maximum stretched. • Both buttocks on ground, gripping at lower back. • But hands should not touch the ground.
<p>FBF-E5, Mark — 1.0</p> <p>Pingalasana</p>		<ul style="list-style-type: none"> • Head on ground with palms supporting to our body, parallel to each other. • Spine stretched upward. • Both Toes placed at armpit with knees moving out. • Elbow at 90 degree. • Fingers together. • Face facing forwards.

Key Judging Points






BACK BEND STANDING

<p>BBS-A,1 Mark - 0.6</p> <p>Ardha-Chandrasana</p>		<ul style="list-style-type: none"> • Upper body bend back with parallel to the floor. • Palms in Namaskara mudra with biceps in contact with ears. • Face facing upward.
<p>BBS-A2, Mark - 0.6</p> <p>Bheemasana</p>		<ul style="list-style-type: none"> • Back leg's foot should be in perpendicular direction to front foot. • Front leg knee at 90 degree. • Chest should be in upward direction. • Hands interlocked and fingers rested on calf. • Hands & back leg should be straight. • Face facing backward.
<p>BBS-A3, Mark - 0.6</p> <p>Chamatkarasana</p>		<ul style="list-style-type: none"> • One leg straight and firmly placed on ground. • Other leg should be folded in 90 degree angle with only toe touching the ground. • One hand firmly placed on ground. • Other hand should be stretched forward, parallel to ground and in Jnana mudra. • Head between both the hands and face facing forward. • Hand and leg which are firmly rested on ground should be in one line.
<p>BBS-A4, Mark - 0.6</p> <p>Chitroshtakasana</p>		<ul style="list-style-type: none"> • Both palms and one leg firmly placed on ground. • Supporting leg with heel uplifted centrally align with both palm. • Head between both hands, looking forward. • Other leg should be stretched making 60° degree to the ground with toe pointed planter flexion.
<p>BBS-A5, Mark - 0.6</p> <p>Eka-Pada-Setubandha-chakrasana</p>		<ul style="list-style-type: none"> • Supporting leg foot and both hands firmly placed on ground. • Supporting leg and same hand should be in one straight line. • Other leg should be folded, perpendicular to ground, knee facing up. • Head between both hands, looking forward.

Key Judging Points BACK BEND STANDING




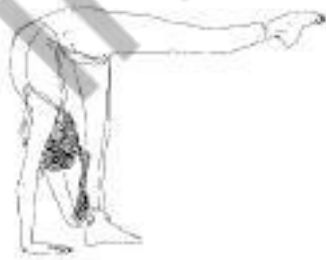

<p>BBS-B1, Mark - 0.7</p> <p>Nandighoshasana</p>		<ul style="list-style-type: none"> • Athlete must be in backbend position. • Supporting leg foot and same hands firmly placed on ground in one straight line. • Other leg's toes should be locked behind the neck. • Both knees together. • Other hand should be stretched forward parallel to ground and in Jnana mudra. • Both hands and supporting leg should be straight. • Head between both hands, looking forward.
<p>BBS-B2, Mark - 0.7</p> <p>Veernilasana</p>		<ul style="list-style-type: none"> • Front leg foot should be in front direction. • Other leg foot should be in perpendicular direction to front leg. • 90 degree angle in knee of front leg. • Back parallel to the floor. • Hands in Namaskara mudra, in contact with ear. • Hands and back leg in straight line. • Face facing upward.
<p>BBS-B3, Mark - 0.7</p> <p>Darukasana</p>		<ul style="list-style-type: none"> • One leg and same sidehand firmly placed on the ground. • Up lift the other leg parallel to the ground, toe pointed. • Same hand should be placed on thigh of lifted leg. • Chin touching the chest. Gazing upward.
<p>BBS-B4, Mark - 0.7</p> <p>Gajanasana</p>		<ul style="list-style-type: none"> • Both legs together. • Athlete should catch knees with respective hands. • Hands and legs straight. • Chest expansion, chin up and head drop
<p>BBS-B5, Mark - 0.7</p> <p>Girijasana</p>		<ul style="list-style-type: none"> • One leg firmly placed on ground with 45° degree angle. • Other leg's foot in planter flexion with heel up • Same arm of front leg stretches back & same arm of back leg stretch forward. • Both hands, chest and head should be in one line. • Hands in Jnana mudra. • Gazing upward.

Key Judging Points BACK BEND STANDING






<p>BBS-C1, Mark - 0.8</p> <p>Tryanga- Mukhotanasana</p>		<ul style="list-style-type: none"> • Both legs firmly placed on ground with shoulder distance, parallel to each other. • Firm grip with both hands on ankle. • Both knees, legs, hands straight. • Head placed in between arms. • Whole body should stretch upwards. • Face facing forward.
<p>BBS-C2, Mark - 0.8</p> <p>Adhomukh Hastottanasana</p>		<ul style="list-style-type: none"> • Both legs together and firmly placed on ground. • Backward bend from lower back. • Both hands should stretch backward and in namaskar mudra. • Both knees, legs, hands straight. • Head placed in between arms, ear touching biceps. • Face facing forward.
<p>BBS-C3, Mark - 0.8</p> <p>Poorna-Chakrasana</p>		<ul style="list-style-type: none"> • Both legs and hands firmly placed on ground with shoulder distance. • Both knees, legs, hands straight. • Head placed in between arms, ear touching biceps. • Finger tips should touch the heels. • Face facing forward. • Body should project upward making maximum height.
<p>BBS-C4, Mark - 0.8</p> <p>Chakra-Garudasana</p>		<ul style="list-style-type: none"> • One legs and both hands firmly placed on ground. • Shoulder distance in hands. • Other leg should cross the supporting leg and interlock of foot at calf. • Hands straight parallel to each other. • Head placed in between arms, ear touching biceps. • Supporting leg placed in between both hands. • Face facing forward. • Body should project upward making maximum height.
<p>BBS-C5 Mark - 0.8</p> <p>Chakravayuvhasana</p>		<ul style="list-style-type: none"> • One legs and both hands firmly placed on ground. • Shoulder distance in hands. • Other leg should be locked in lateral part of stomach. • Hands straight parallel to each other and biceps in contact with ears. • Head placed in between arms, ear touching biceps. • Supporting leg and same hand in one line. • Face facing forward. • Body should project upward making maximum height.

Key Judging Points

BACK BEND STANDING






<p>BBS-D1, Mark - 0.9</p> <p>Eka-Pada-Urdhva-Dand-Dhanurasana</p>		<ul style="list-style-type: none"> • One legs and both hands firmly placed on ground. • Shoulder distance in hands. • Other leg stretched straight upwards (180 degree split). • Hands straight with finger closed. • Head placed in between arms, ear touching biceps. • Supporting leg in between both hands. • Face facing forward. • Body should project upward making maximum height.
<p>BBS-D2, Mark - 0.9</p> <p>Mahakarnasana</p>		<ul style="list-style-type: none"> • Both legs firmly placed on ground. • One leg should be placed one step forward. • Firm grip with both hands on back leg's ankle. • Backbone should touch the back side of thigh of back leg. • Both knees, legs, hands straight. • Head placed in between arms. • Whole body should stretch upwards. • Face facing forward.
<p>BBS-D3, Mark - 0.9</p> <p>Konarkasana</p>		<ul style="list-style-type: none"> • One leg and opposite hand firmly placed on ground. • Firm grip of same hand on ankle of supporting leg. • Other leg's foot locked in same armpit. • Supporting leg and hands straight. • Head placed in between arms. • Whole body should stretch upwards. • Face facing forward.
<p>BBS-D4, Mark - 0.9</p> <p>Eka-Pada-Lambakona-Chakrasana</p>		<ul style="list-style-type: none"> • One leg and opposite hand firmly placed on ground. • Firm grip of same hand on ankle of supporting leg. Other leg should be lifted in 90 degree angle, parallel to ground. • Supporting leg and hands straight. • Head placed in between arms. • Whole body should stretch upwards. • Face facing forward.
<p>BBS-D5, Mark - 0.9</p> <p>Kambalāsana</p>		<ul style="list-style-type: none"> • One leg and both hand firmly placed on ground. • Other leg lifted up, perpendicular to ground. • Upper leg should be folded in knee having 90 degree angle. • Supporting leg should be placed in between the hands. Supporting legs knee should be straight as much as possible. • Head should be uplifted from front making maximum bend.

Key Judging Points BACK BEND STANDING






<p>BBS-E1, Mark — 1.0</p> <p>Urabhrasana</p>		<ul style="list-style-type: none"> • Hands holding the thigh and elbow pointing downward. • Feet at 45° angle. • Shoulders in contact with thighs. • Head should be maximum uplifted between thighs. • Face need to be facing forward.
<p>BBS-E2, Mark — 1.0</p> <p>Mahaneelasana</p>		<ul style="list-style-type: none"> • Laterally twisted body in backbend • Feet firmly placed on ground having shoulder distance, parallel to each other. • One knee should be griped by opposite hand. • Other hand placed on ground, near the foot. • Both legs and supporting hand in one line. • Athlete should project head upwards making maximum back bending. • Face facing forward.
<p>BBS-E3, Mark — 1.0</p> <p>Dimbasana</p>		<ul style="list-style-type: none"> • Both legs together, firmly placed on ground. • Firm grip with both hands on lower part of shin bone. • Back of shoulder in contact with glute muscle. • Both knees, legs, hands straight. • Head placed in between arms. • Ear in contact with biceps. • Whole body should stretch upwards. • Face facing forward.
<p>BBS-E4, Mark — 1.0</p> <p>Dhwaja Dwarasana</p>		<ul style="list-style-type: none"> • One legs and opposite hands firmly placed on ground. • Other leg stretched upwards (180 degree split). Other hand should catch the ankle of supporting leg. Hands, legs straight. • Head placed in between arms, ear touching biceps. • Face facing forward. • Body should project upward making maximum height.
<p>BBS-E5, Mark — 1.0</p> <p>Kosha Krumikasana</p>		<ul style="list-style-type: none"> • One leg should be placed at lateral part of back. • Both hands firmly placed on ground with shoulder distance. • Other leg in between both hands. • Same shoulder in contact with supporting leg. Athlete should project head upwards making maximum back bending. • Ear in contact with thigh of supporting leg. • Face facing forward.

Key Judging Points






BACK BEND FLOOR

<p>BBF-A1, Mark - 0.6</p> <p>Ushtrasna</p>		<ul style="list-style-type: none"> • Thighs and arms should be perpendicular to ground and parallel to each other. • Palms placed on heels. • Knees, heels, toes should be together. • Head should be in downward direction.
<p>BBF-A2, Mark - 0.6</p> <p>Ekapada-Rajakapotasana-3</p>		<ul style="list-style-type: none"> • Foot of back leg in contact with crown of head. • Firm grip on toe with both hands. • Elbows facing upward should be together. • Other leg should be Folded outward, Feet should be adjacent to hip and pointing outward.
<p>BBF-A3, Mark - 0.6</p> <p>Arghyasana</p>		<ul style="list-style-type: none"> • Balance on abdominal region. • Toes in contact with ear. • Firm grip with hand on toes. • Elbow should be facing downward perpendicular to ground. • Shoulder and knees should be in line, parallel to ground. • Face facing forward
<p>BBF-A4, Mark - 0.6</p> <p>Ekapada-Viparit-Dandasana - 1</p>		<ul style="list-style-type: none"> • Athlete should balance on head and one leg. • Other leg should be straight in upward direction perpendicular to ground. • Knees should be straight Elbow, head and one foot should be on ground • Fingers should be interlocked. • Maximum back arch.
<p>BBF-A5, Mark - 0.6</p> <p>Shivadhanushyasana</p>		<ul style="list-style-type: none"> • Balance on abdominal region. • Both hands hold the feet firmly. • One foot and hand should be parallel to the ground and up to ear. • One Hand should be parallel to the floor and perpendicular to the floor. • Face facing forward






Key Judging Points BACK BEND FLOOR

<p>BBF-B1, Mark - 0.7</p> <p>Laghu-Vajrasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete backbend • Cranium placed on arc of feet • Both hands holding the knee.. • Hands should be straight and parallel to each other • Knees, heels, toes should be together.
<p>BBF-B2, Mark - 0.7</p> <p>Govardhanasana</p>		<ul style="list-style-type: none"> • Athlete must be in backbend. • Cranium placed on calf of folded leg . • Both hands holding the knee of folded leg. • Extended leg should be straight, foot on the ground.
<p>BBF-B3, Mark - 0.7</p> <p>Mahaveerasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete backbend. • One knee is in perpendicular to ground and another one on ground • Both hands gripping on heel of back leg, • Head should be between hand facing upward
<p>BBF-B4, Mark - 0.7</p> <p>Padmanabhasana</p>		<ul style="list-style-type: none"> • Maximum back arch • Hands should be in Namaste mudra on Back bone. Fingers towards the head. • Elbows should be parallel to ground • Chest and head should be above ground. • Face facing forward
<p>BBF-B5, Mark - 0.7</p> <p>Poorna-Matsyasana</p>		<ul style="list-style-type: none"> • The athlete must be in sitting position in backbend. • Both elbows on the ground • Both knees on the ground in padmanasana. • Firm grip on the toe • Forehead in contact with ground • Maximum back arch & crown in contact with buttock.






Key Judging Points BACK BEND FLOOR

<p>BBF-C1, Mark - 0.8</p> <p>Puma-Chakrabandhasana</p>		<ul style="list-style-type: none"> • Hands holding the ankle and elbow parallel to the feet. • Head touching the hip. • Maximum backbend • Knees and elbow should have 90 degree angle. • Face facing forward
<p>BBF-C2, Mark - 0.8</p> <p>Padma-Jhashasana</p>		<ul style="list-style-type: none"> • The athlete must be in sitting position in backbend. • Both hands should be straight. • Both knees on the ground in padmasana. • Hand should be placed on knee. • Forehead in contact with ground • Maximum back arch & crown in contact with buttocks.
<p>BBF-C3, Mark - 0.8</p> <p>Vayuputrasana</p>		<ul style="list-style-type: none"> • Extended leg straight pointing forward with Knee straight. • One foot blocked on the side of waist • Hands should be straight. • Palm should be on ground.
<p>BBF-C4, Mark - 0.8</p> <p>Padangushtha-Dhanurasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete backbend • Balance on navel • Legs and hands should be straight in upward direction • Both hands gripping on big toe from inside • Face should be between hands • Face facing forwards
<p>BBF-C5, Mark - 0.8</p> <p>Gandabherundasana</p>		<ul style="list-style-type: none"> • Feet covered by hands with Fingers interlocked. • Chin should rest on the hands. • Face facing forwards



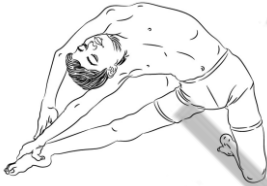


Key Judging Points
BACK BEND FLOOR

<p>BBF-D1, Mark - 0.9</p> <p>Shankhapalāsana</p>		<ul style="list-style-type: none"> • Both hands holding the knee. • Knee straight • Head between the legs facing forwards. • Maximum backbend • Toes pointing upwards. • Elbow should be parallel to each other
<p>BBF-D2, Mark - 0.9</p> <p>Ekapada-Viparīta- Shalbasana</p>		<ul style="list-style-type: none"> • One leg is in upward position perpendicular to ground • Another leg is in extended downward position whose sole touches the ground. • Head should touch the thigh of extended leg. • Both hands gripping on ankle of extended leg .
<p>BBF-D3, Mark - 0.9</p> <p>Sugreevasana</p>		<ul style="list-style-type: none"> • Leg must be in splits of 180 degree in sitting position • Knees straight. • Toes pointed. • Both hands gripping on shin of back leg. • Head touches the calf of back leg. • Face facing upward.
<p>BBF-D4, Mark - 0.9</p> <p>Ardha-Kapota- Vamadevasana</p>		<ul style="list-style-type: none"> • One leg should be Folded inward . • One feet blocked on the side of waist . • Head in contact with knee of blocked leg . • Both hands holding the knee of blocked leg.
<p>BBF-D5, Mark - 0.9</p> <p>Supta-Dimbasana</p>		<ul style="list-style-type: none"> • Both hands gripping on shin bone from outside • Face facing upward • head in contact with thigh • legs should be together


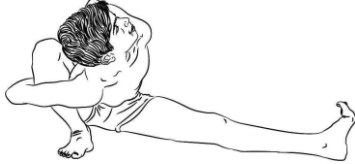
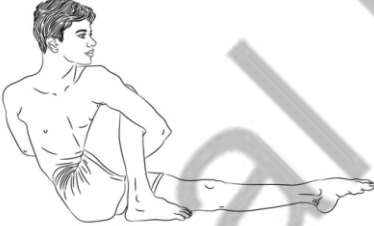


Key Judging Points BACK BEND FLOOR

<p>BBF-E1,Mark - 1.0</p> <p>Chitrapatargasana</p>		<ul style="list-style-type: none"> • Athlete must be in backbend. • toes blocked on the side of ribs • Both hands holding the knee • Face facing forward. • Maximum backbend. • Elbow should be parallel to each other and also to the ground.
<p>BBF-E2,Mark - 1.0</p> <p>Mriga-Mukhasana</p>		<ul style="list-style-type: none"> • Both the Knees, chin, shoulder, and feet should touch the ground. • Head should be between both the knees with maximum backbend. • Hands should be straight in upward direction perpendicular to ground. • Hands in apana mudra
<p>BBF-E3,Mark - 1.0</p> <p>Viparita-Valkhilyasana</p>		<ul style="list-style-type: none"> • Both feet should touch the ground in split • Both hands gripping on shin of forward leg. • Both knees straight. • Head remains above the ground. • Face facing forward.
<p>BBF-E4,Mark - 1.0</p> <p>Prajaktasana</p>		<ul style="list-style-type: none"> • Crossed legs over the neck. • Both hands gripping on ankle. Above the feet. • Elbow and feet should be on ground. • Face facing forward.
<p>BBF-E5,Mark - 1.0</p> <p>Vibhakta-Viparita-Shalabhasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete backbend. • Balance on ribs • Elbows on the ground with shoulder distance a part. • Both hands gripping on knee with Legs straight at knees. • Face facing forwards between the legs • Thigh touches the shoulder • Feet pointed forward






Key Judging Points
TWISTING BODY FLOOR

<p>TBF-A1, Mark - 0.6</p> <p>Parivritta Padmasana</p>		<ul style="list-style-type: none"> • The Athlete should twist the spine. • Both knee touch on the floor. • One hand catches the same toes from the back. • Other hand placed under the other knee. • Face facing backward. • Shoulders parallel to ground.
<p>TBF-A2, Mark - 0.6</p> <p>Ardha- Matsyendrasana - IV</p>		<ul style="list-style-type: none"> • Body in complete twist. • One foot crossed over the other thigh. • Knee under the arm pit. • one hand opposite should catch the crossed leg toe. • Other hand should catch the straight leg's inner thigh from behind. • Neck perpendicular to the shoulder • Both shoulders are in a straight line Face facing backwards.
<p>TBF-A3, Mark - 0.6</p> <p>Parighasana</p>		<ul style="list-style-type: none"> • One leg bend at knee & knee on the floor • Another leg straight sideway • Both hand catching ankle of extended leg • Body laterally stretched towards to the side of extended leg. • Both legs perpendicular to each other, toes on ground. • Face facing upwards.
<p>TBF-A4, Mark - 0.6</p> <p>Ranaveerasana</p>		<ul style="list-style-type: none"> • One knee flexed & placed near the groin. • Other leg stretched lateral side (both knees must be in a straight line) • Body should be in complete twisted in the side of folded leg. Opposite hands griped to flexed knee and another hand should be taken from inner side to grip of the extended knee. • Opposite hand should place on opposite knee. • Face facing with little upward.
<p>TBF-A5, Mark - 0.6</p> <p>Baddhapada- Matsendrasana</p>		<ul style="list-style-type: none"> • Athlete should be in half spine twist • One foot folded and touching to perineum. • Other foot firmly placed on ground behind folded knee • Upper leg's knee under the opposite armpit • Firm grip of hands at the lumbar region • Shoulders in one line • Face facing backward






Key Judging Points
TWISTING BODY FLOOR

<p>TBF-B1,Mark - 0.7</p> <p>Parivritta-Janu-Shirshasana</p>		<ul style="list-style-type: none"> • Athlete should be in twist the trunk completely. • One knee bent and another knee extended. • Toes of extended leg in dorsiflexion • Head resting on the shin bone. • Elbow touching to the floor. • Firm grip on extended leg. • Another hand catching the toe of extended leg. • Face facing upward.
<p>TBF-B2,Mark - 0.7</p> <p>Shoolpashasana</p>		<ul style="list-style-type: none"> • Body in complete twist. • Knee extended with toe pointed upward. • Folded knee perpendicular to the ground. • Arm locked around the folded knee. • Face facing upward perpendicular to the shoulders • Holding the waist at back. •
<p>TBF-B3,Mark - 0.7</p> <p>Maricchyasana-III</p>		<ul style="list-style-type: none"> • One leg bend at knee & foot on the ground resting as closer as possible to ground. • Folded in opposit arm. • Another leg straight, toe point • Body in twisted position • Hands gripped behind back • Face facing in the direction of extended leg. • Spine in erect position. • Shoulders in one line.
<p>TBF-B4,Mark - 0.7</p> <p>Uddalakasana</p>		<ul style="list-style-type: none"> • Athlete should be in twisted sitting position • One leg extended, having firm grip at toe with same hand. • Folded knee in ardha padmasana should touch the floor. • Folded leg's toe should be gripped behind the back • Backbone perpendicular to ground as much as possible. • Shoulders are in a straight line with extended arm. • Face facing backward
<p>TBF-B5,Mark - 0.7</p> <p>Ardha-Matsyendrasana - 1</p>		<ul style="list-style-type: none"> • Both legs bend at knee • one leg behind the thigh & knee in contact with opposite armpit • Another leg on floor, foot touching the hip with the ankle. • Firm grip of hands on back. • Shoulder in one line. • Chin parallel to ground.






Key Judging Points
TWISTING BODY FLOOR

<p>TBF-C1, Mark - 0.8 Amit-Vikramasana</p>		<ul style="list-style-type: none"> • Athlete should be in 180degree front split. • Front toe in plantorflexion & rear toe in inversion with grounded Knee in extension. • Trunk twisted on the side of front leg. • Both hands placed on the opposite knees reverse manner. • Face facing sides with chin straight
<p>TBF-C2, Mark - 0.8 Kesarisutasana</p>		<ul style="list-style-type: none"> • Athlete should be in 180 degree side split. • Toes Pointing opposite side in plantorflexion • Knee extension. • Trunk twisted completely on back. • Both hands placed on the opposite knees. • Face facing backward with chin straight
<p>TBF-C3, Mark - 0.8 Parivritta-Paschimottanasana</p>		<ul style="list-style-type: none"> • Both leg straight • One hand elbow touching to the ground and other elbow above the head. • Body in twisted position • Hands catching opposite foot • Knee straight. • Toes in dorsiflexion. • Face facing forward in between both elbow.
<p>TBF-C4, Mark - 0.8 Trishoolpashasana</p>		<ul style="list-style-type: none"> • Athlete should be in seated twisting position. • One leg extended upward on dorsal side with toe pointing upward. • Another knee extended forward. • Lifted leg's knee under the opposite arm pit. • Holding the wrist at the back. • Knees straight. Shoulder in one line. • Face facing backward.
<p>TBF-C5, Mark - 0.8 Padaputa-Parivritta-Janu-Shirasana</p>		<ul style="list-style-type: none"> • One leg extended • Bend the other leg with heel closer to the hip with toe facing opposite to extended leg. • Completely trunk twisted on the extended leg. • Both hands holding the toes of extended leg and elbow in straight line. • Chest maximum facing upwards. • Face facing upward and back head placed on the leg.






Key Judging Points
TWISTING BODY FLOOR

<p>TBF-D1,Mark - 0.9</p> <p>Parivritta-Ramadootasana</p>		<ul style="list-style-type: none"> • Athlete should be in splits with 180' degree. • Opposite elbow touching the floor next to shin bone of the front leg. • Both the hands holding toe and heel simultaneously. • Back leg knee extension. • Face facing upward.
<p>TBF-D2,Mark - 0.9</p> <p>Parivritta-Ushtrasana</p>		<ul style="list-style-type: none"> • Athlete should be in twisted kneeling position. • Shoulder distance between the knees and toes. • Maximum trunk twisted with shoulders in straight line. • Palm placed on opposite heel. • Face facing backward
<p>TBF-D3,Mark - 0.9</p> <p>Marichyasana - 4</p>		<ul style="list-style-type: none"> • One leg in Padamasana position • Another leg bend at knee • Knee in contract with opposite armpit • Folded leg's knee on the ground • Body maximum twist • Glute muscl on the ground • Wrist caught on back • Face facing toward the direction of folded knee.
<p>TBF-D4,Mark - 0.9</p> <p>Ardha-Padma-Shoolpashasana</p>		<ul style="list-style-type: none"> • Athlete should be in seated twisting position. • One foot on another hip joint. • Other leg extended upward on dorsal side with toe pointing upward. • Folded knee touch the floor. • Lifted knee under the opposite arm pit. • Firm grip at the back. • Glute muscle on floor. • Face facing backward. •
<p>TBF-D5,Mark - 0.9</p> <p>Paripurna-Matsyendrasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete twist. • One foot on another hip joint. • Any foot over the another thigh, sole touching the floor. • Knee under the armpit. • Hand should catch the toes. • Foot behind folded knee. • Gluteus muscles and folded knee in contact with the floor. • Another hand catches the shinbone on the leg. • Chin over the shoulder.






Key Judging Points
TWISTING BODY FLOOR

<p>TBF-E1,Mark — 1.0</p> <p>Parivritta Upavishta-Konasana</p>		<ul style="list-style-type: none"> • Athlete must be in twisted sitting position. • Gluteus muscles in contact with floor. • Maximum twisting of the trunk with shoulder in a straight line. • Foot facing upward. • Hands catching opposite toes making fist. • Face facing backward maximum. • Backward extension in the opposite direction of leg. • Knees straight
<p>TBF-E2,Mark — 1.0</p> <p>Katipada-Matsyendrasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete twist. • One foot at the back hip joint. • Other foot over the another thigh, sole touching the floor. • Knee behind the opposite armpit. • Hand should catch the toe behind folded knee. • Another hand should catch the shin of folded leg from behind • Glute muscles and Folded knee in contact with the floor. • Chin over the shoulder.
<p>TBF-E3,Mark — 1.0</p> <p>Parivritta-Eka-Pada-Shirasana</p>		<ul style="list-style-type: none"> • Athlete should be in sitting position. • Folded leg should be behind the head. • Head and neck & backbone should be erect. • Other Leg extended on the opposite side. • Arm pit locked around the knee. • Firm Grip of hand at back.
<p>TBF-E4,Mark — 1.0</p> <p>Pushpadantasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete twist. • Both legs locked under the rib cage. • Firm grip on the both knees by twisting the body from one side. • Face facing backward. • Elbows parallel to each other
<p>TBF-E5,Mark — 1.0</p> <p>Utthit-Pada-Parivritta-Janu-Shirasana</p>		<ul style="list-style-type: none"> • Athlete extend one leg • Both hands holding the toe and heels of extended leg • Face facing upward and back head placed on the extended leg. • Other leg should be lifted 90 Degree with toe pointing upward. • Lateral side of body in contact with supporting leg.






Key Judging Points
TWISTING BODY BALANCE

<p>TBB-A1 Mark 0.6</p> <p>Parivrutta-Namanasana</p>		<ul style="list-style-type: none"> • Athlete should be in side bend position • Lateral part of the body in contact with same side leg. Both Knee straight. • Both toes facing in one direction. • Upper body parallel to ground • Hands in Namaskar Mudra over the thigh
<p>TBB-A2 Mark 0.6</p> <p>Himavanasana</p>		<ul style="list-style-type: none"> • Shoulders should be in one line. • Elbow of one hand placed on the floor. • Soles are placed fully on the floor. • Chin mudra should be on the upper hand. • Eyes looking up. • Both toes parallel to each other.
<p>TBB-A3 Mark 0.6</p> <p>Parivritta-Utkatasan</p>		<ul style="list-style-type: none"> • Shoulders wide into a straight line. • Hands in Namaskar mudra. • Hooking of one elbow outside of the opposite thigh. • Thigh, hips and knees even. • Upper body straight with maximum extension • Head gazes straight. • Maximum twist of the trunk. • Both toes, knees, joined together.
<p>TBB-A4 Mark 0.6</p> <p>Parivritta-Parshva-Konasana</p>		<ul style="list-style-type: none"> • Body in incomplete twist and torso completely rest on the thigh. • Arm, waist and leg in straight line with heels in alignment. • Sole of back leg completely placed on the ground. • Front thigh parallel to ground. • Palm on the ground in contact with foot. • Back knee extension.
<p>TBB-A5 Mark 0.6</p> <p>Vindhyasana</p>		<ul style="list-style-type: none"> • Body in complete twist. • Standing knee perpendicular to the ground. • Other leg in extension. • Opposite elbow completely rest on the ground and fingers touching the heel • Knee extension in stretched leg. • Sole catch with opposite hands. • Face facing upwards.






Key Judging Points
TWISTING BODY BALANCE

<p>TBB-B1,Mark - 0.7</p> <p>Shrugalāsana</p>		<ul style="list-style-type: none"> • Athlete must be in complete twist. • Catch on shin bone. • Knee extension. • Torso, hip in a straight line. • Chest, shoulder, head expansion and parallel to ground.
<p>TBB-B2,Mark - 0.7</p> <p>Baddha-Parivritta-Parshva-Konasana</p>		<ul style="list-style-type: none"> • Back, leg, waist and head in straight line. • Front leg perpendicular to ground and thigh parallel to the ground. • Twist of the hand on the back to be gripped by other hand. • Chest and face in front. • Toes placed firmly on ground. • Shoulders should be opened. • Both the soles are placed comfortably.
<p>TBB-B3,Mark - 0.7</p> <p>Baddhapada-Parivrutta-Upveshasana</p>		<ul style="list-style-type: none"> • Anterior torso facing any side. • Both heels and soles are placed on the ground. • Wrist of the hand to be gripped by the other hand. • Stretched Knee extension. • Floded knee under the opposite armpit.
<p>TBB-B4,Mark - 0.7</p> <p>Parivritta-Trikonasana</p>		<ul style="list-style-type: none"> • Side waist and chest to be parallel to the ground after body twisting. • Both arms in alignment with each other and perpendicular to ground. • Bottom palm placed outside to heel and wrist aligned with the heel. • Face towards to the sky and chin aligned with upper shoulder.
<p>TBB-B5,Mark - 0.7</p> <p>Parivritta-Padottanasana</p>		<ul style="list-style-type: none"> • Gripped outside to the ankles by the opposite hand. • Complete twist in spine. • Gripped anterior thigh by the opposite hand. • Face towards the sky and chin up. • Knee extension. Toes in outward direction.






Key Judging Points TWISTING BODY BALANCE

<p>TBB-C1,Mark - 0.8</p> <p>Parivritta-Uttanasana</p>		<ul style="list-style-type: none"> • Maximum twist in trunk and elbows, shoulders in straight line. • Both the hands holding opposite heels. • Lateral side of abdomen completely on thighs. • Heels on the floor. • front leg tilted in 30° degree. Knee extension. • Shoulders in one line.
<p>TBB-C2,Mark - 0.8</p> <p>Mahendrasana</p>		<ul style="list-style-type: none"> • Firm grip on the extended leg ankle. • Maximum twist in the torso. • Shoulders in one line with head facing upward. • Holding the knee of folded leg and thigh parallel to ground. • Gaze upward.
<p>TBB-C3,Mark - 0.8</p> <p>Angushta-Padottanasana</p>		<ul style="list-style-type: none"> • Athlete must be in twist leg balance. • Any leg stretched in sidewise and gripped by opposite fingers. • Upper shoulder, arm and folder leg aligned with chin. • Face facing upward. • Balancing leg thigh parallel to the ground. • Upper hand in chin mudra.
<p>TBB-C4,Mark - 0.8</p> <p>Ardhapadma-Parivritta-Parighasana</p>		<ul style="list-style-type: none"> • Body in twist and balance. • Any foot's heel on the perineum & Perpendicular to ground. • Chest, shoulder expansion. • Wrist of the hand on the back to be gripped by the hand. • Folded leg knee 90 Degree to ground. • Extended leg sole on the ground. • Face facing upward.
<p>TBB-C5,Mark - 0.8</p> <p>Parivritta-Kallyasana</p>		<ul style="list-style-type: none"> • Athlete must be in complete twist. • Both legs are folded and thigh parallel to the ground. • Maximum twists in the torso and spine. • Waist and thigh in one line. • Face facing upward. • One hand on the knee & other in contact with inner knee

Key Judging Points
TWISTING BODY BALANCE






<p>TBB-D1,Mark - 0.9</p> <p>Maroodasana-1</p>		<ul style="list-style-type: none"> • Athlete must be in twisted position. • Posterior part of shoulder should touch the leg. • Both elbows and shoulders should be in one line.& parallel to ground. • Knee extension. • Hands griped at the backside of the ankles.
<p>TBB-D2,Mark - 0.9</p> <p>Kanchangangasana</p>		<ul style="list-style-type: none"> • Maximum twists in the trunk. • Any leg can be folded and thigh parallel to the ground. • Both elbows and shoulders should be in one line. • Vertex should be on the ground. • Hands griped at the ankles, other grip at the side of shinbone.
<p>TBB-D3,Mark - 0.9</p> <p>Maheshwarasana</p>		<ul style="list-style-type: none"> • The athlete must be in twisting leg balance. • Lateral portion of torso completely on extended leg's thigh. • Hip and extended leg parallel to the ground. • Folded leg in 90 Degree. • Catching of toe as well as the heel of the extended leg. • Head gazes upwards.
<p>TBB-D4,Mark - 0.9</p> <p>Nishigandhasana</p>		<ul style="list-style-type: none"> • Any leg blocked at the lateral side of the waist. • Other leg crossed and placing toes on the ground. • Vertex on the ground. • Elbows are folded in 90 Degree & palms resting on ground. • Shoulder distance between the palms. • Heal, body, waist, knee in one line and perpendicular to ground.
<p>TBB-D5,Mark - 0.9</p> <p>Parshva-Kallyasana</p>		<ul style="list-style-type: none"> • The athlete must be in twisting leg balance. • Posterior part of the shoulder touching the knee. • Toes pointing out in sideways. • Hands gripped on the one knee with elbows closed ear. • Thigh in 180 Degree split and parallel to ground. • Torso facing upwards. • Back of the head resting on the knee.

Key Judging Points
TWISTING BODY BALANCE






<p>TBB-E1,Mark — 1.0</p> <p>Malayasana</p>		<ul style="list-style-type: none"> • Maximum twist of the torso. • Firm grip on the bend legs ankle with opposite hand. • Thigh parallel to the ground. • Elbow resting on the ground. • Face facing upwards. • Another hand grip on extended leg
<p>TBB-E2,Mark — 1.0</p> <p>Kailasasana</p>		<ul style="list-style-type: none"> • Maximum twist of the torso. • Toes are gripped by opposite fingers. • Shoulders should be in a straight line. • Maximum expansion of chest. • Knee extension.
<p>TBB-E3,Mark — 1.0</p> <p>Parivritta- Vishwamitrasana</p>		<ul style="list-style-type: none"> • The athlete must be in twisted body balance. • 180 Degree side split. • Extended leg's knee in contact with the shoulder. • Arm on top in contact with the head. • No gap between lateral side of torso and extended leg. • Balancing hand perpendicular to ground. • Back leg heel should be lifted. • Extended leg, upper body in one line.
<p>TBB-E4,Mark — 1.0</p> <p>Putpada- Vishwamitrasana</p>		<ul style="list-style-type: none"> • Any leg blocked lateral side of waist. • 180 Degree side split. • Extended leg's knee in contact with the shoulder and upper arm in contact with ear holding the ankle. • No gap between lateral side of torso and extended leg. • Balancing hand perpendicular to ground. • Knee, waist, stomach, head in one line. • Knee of back leg on the ground.
<p>TBB-E5,Mark — 1.0</p> <p>Vetalasana</p>		<ul style="list-style-type: none"> • Athlete must be in twisted leg balance • Legs bend in 90 Degree angle • Maximum body twist • Hands catching alternate knee • Shoulders in one line. • Face facing backward

Key Judging Points

LEG BALANCE BACKWARD BEND






<p>LBB-A1, Mark - 0.6</p> <p>Saral-Natrajasana</p>		<ul style="list-style-type: none"> • One leg touching the hip muscles. • Firm grip on toe with both palms, elbows together. • Face facing backward. • Thighs and knees together.
<p>LBB-A2, Mark - 0.6</p> <p>Hastapada-Lasyasana</p>		<ul style="list-style-type: none"> • Any leg bends parallel to the floor, heel touching the hip muscle. Knee forward. • Firm grip on ankle with same hand. • Torso, hand, head parallel to the floor. • Upper hand contact with ear. • Face facing upward.
<p>LBB-A3, Mark - 0.6</p> <p>Baddha-Natrajasana</p>		<ul style="list-style-type: none"> • Keep feet on the opposite side of shoulder from the backside. • Firm grip on knee with opposite hand. • Hold the toe from front side of body with same hand. • Supporting leg straight. • Face facing forward.
<p>LBB-A4, Mark - 0.6</p> <p>Hasta Janu Lasyasana</p>		<ul style="list-style-type: none"> • Folded legs, knee, toe perpendicular to ground. • Firm grip on knee with same side hand. • Torso, hand and head parallel to the floor. • Face facing upward. • Another leg straight at knee.
<p>LBB-A5, Mark - 0.6</p> <p>Pratiruddhasana</p>		<ul style="list-style-type: none"> • Athlete must be in leg balance in backbend. • One leg put on inner thigh of another leg. • Hands in Namaskara mudra. • Torso parallel to the floor. • Fingers widely open. • Supporting leg should be straight. • Face facing upward.

Key Judging Points
LEG BALANCE BACKWARD BEND

<p>LBB-B1, Mark - 0.7</p> <p>Natarajasana</p>		<ul style="list-style-type: none"> • Athlete must in leg balance in backbend. • One foot touching crown part of the head. • Firm grip of hands on toe, elbows together. • Head, hip muscle and supporting leg in one line. • Face facing forward.
<p>LBB-B2, Mark - 0.7</p> <p>Muktahast- Marutsakhasana</p>		<ul style="list-style-type: none"> • Both hands straight in a shoulder line • Any leg should fold laterally. • Toe locked on the opposite side of armpit from behind. • Face facing forward.
<p>LBB-B3, Mark - 0.7</p> <p>Lasya-Natrajasana</p>		<ul style="list-style-type: none"> • One leg band, foot touching to back of the head. • Firm grip on toes with same hand. • Torso, one hand, head parallel to the floor. • Face facing upward. • Folded hand's elbow pointing upwards • Supporting leg straight.
<p>LBB-B4, Mark - 0.7</p> <p>Raj-Vimanasana</p>		<ul style="list-style-type: none"> • 180° splits. • Upper leg blocked side at waist. • Same hand firm grip on knee. • Torso parallel to the ground. • Other hand parallel to floor in Gyan mudra. • Supporting leg in straight line. • Face facing forward.
<p>LBB-B5, Mark - 0.7</p> <p>Vayu-Rathasana</p>		<ul style="list-style-type: none"> • Both hands straight in a shoulder line. • Any leg should fold laterally. • Toe locked under the chin. • Fingers widely open. • Knee of upper leg and supporting leg in one line. • Face facing forward.






Key Judging Points

LEG BALANCE BACKWARD BEND

<p>LBB-C1,Mark - 0.8</p> <p>Dwihastapada-Natarajasana</p>		<ul style="list-style-type: none"> • One foot touching crown of the head. • Firm grip of hands on toes. • Upper body parallel to the ground. • Knee of upper leg, hip muscle and supporting leg in one line. • Face facing forward. • Both elbows closed in chin line.
<p>LBB-C2,Mark - 0.8</p> <p>Anta-Gulfa-Hasta-Natarajasana</p>		<ul style="list-style-type: none"> • Athlete must be in complete leg balance. • 180° split. • Knee extension of both legs with toe pointed. • Upper leg toes in plantor flexion. • Torso parallel to the ground. • Extended hand parallel to floor with jnana mudra. • Firm grip on ankle with same hand from inside. • Face facing forward.
<p>LBB-C3,Mark - 0.8</p> <p>Yoganandasana</p>		<ul style="list-style-type: none"> • 180° splits. • Interlock of fingers on ankle. • Knees straight. Shoulder extension. • Firm gripping on the upper leg. • Face facing forward.
<p>LBB-C4,Mark - 0.8</p> <p>Shikhapada-Natrajasana</p>		<ul style="list-style-type: none"> • Athlete must be in leg balance in backbend. • One leg touching head. • Same side hands gripping on toes. • Other hand in inyan mudra parallel to the floor in the direction of face. • Both thighs and knees together. • Face facing backward. • Elbow upward.
<p>LBB-C5,Mark - 0.8</p> <p>Skandhapada-Natrajasana</p>		<ul style="list-style-type: none"> • Ankle of folded leg should be in contact with opposite shoulder. • Same hand grip on knee from backside. • Firm grip on toes with opposite hand. • Supporting leg straight • Face facing forward.

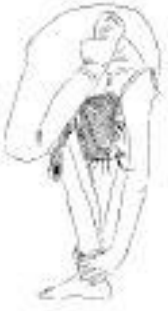




Key Judging Points

LEG BALANCE BACKWARD BEND

<p>LBB-D1,Mark - 0.9</p> <p>Urdhvamukha- Veerabhadrasana</p>		<ul style="list-style-type: none"> • One leg parallel to the floor, toe pointing. • Torso, hands & head parallel to the floor with namaskar mudra. • Hands in contact with ear. • Face facing upward.
<p>LBB-D2,Mark - 0.9</p> <p>Greevapada- Natarajasana</p>		<ul style="list-style-type: none"> • Any leg should fold laterally. • Foot under the chin. • Extended hand parallel to the floor. • Firm grip on knee from back side with samehand. • Face facing forward.
<p>LBB-D3,Mark - 0.9</p> <p>Sundara- Vimanasana</p>		<ul style="list-style-type: none"> • 180° splits. • Upper leg should fold laterally, foot touching crown of the head. • Torso parallel to the ground. • Firm grip on knee outside. Shoulder extension. • Face facing forward.
<p>LBB-D4,Mark - 0.9</p> <p>Pratyanchyasana</p>		<ul style="list-style-type: none"> • 180° splits or more. • Torso and head parallel to the floor. • Firm grip of upper leg's toes with 3 fingers(Thumb, Index finger and Middle finger) • Feet and hands in a line. • Other hand should hold the ankle of supporting leg from back. • Knee extension.
<p>LBB-D5,Mark - 0.9</p> <p>Tandavasana</p>		<ul style="list-style-type: none"> • Leg must be in split of 180°. • Knee extension. • Firm grip on ankle with opposite hand from outside. • Same hand grip on knee from back side. • Face facing forward.






Key Judging Points

LEG BALANCE BACKWARD BEND






<p>LBB-E1, Mark-1.0</p> <p>Kunjarasana</p>		<ul style="list-style-type: none"> • Any leg should block on the lateral side of the waist. • Firm gripping of both hands on ankle. • Crown of head touching the back of supporting leg. • Face facing downwards. • Gaze should be downwards.
<p>LBB-E2, Mark-1.0</p> <p>Viparit- Dandayaman- Tripurasana</p>		<ul style="list-style-type: none"> • Athlete must in leg balance in backbend. • 180° split. • Knee and elbow extension. • Firm gripping of hands on ankle. • Crown of the head touching back of extended leg • Toe pointed. • Face downward
<p>LBB-E3, Mark-1.0</p> <p>Vamdeva- Tripurasana</p>		<ul style="list-style-type: none"> • Any leg should block laterally side in waist. • Shinbone of blocked leg should touch the shoulder(blocked leg.) • Both hands grip on knee. • Shoulder distance between the elbows. • Knee extension of the supporting leg. • Back of the head in contact with leg. • Face facing forward.
<p>LBB-E4, Mark-1.0</p> <p>Ekapada-Tryanga- Mukhottanasana</p>		<ul style="list-style-type: none"> • One leg should be kept on other leg knee. Another knee straight. • Interlock of fingers on ankle. • Head between the hands • Back of head in contact with supporting leg.
<p>LBB-E5, Mark-1.0</p> <p>Mohini-Astrasana</p>		<ul style="list-style-type: none"> • One leg should be lifted, thigh parallel to the floor. • 90° angle in knee of lifted leg. • Interlock of fingers on ankle of supporting leg. • Toe pointed. • Ear in contact with thigh of supporting leg • Face facing downward.

Key Judging Points

SINGLE LEG BALANCE FORWARD BEND






<p>LBF-A1, Mark - 0.6</p> <p>Urdhva-Prasarita-Lambakonasana</p>		<ul style="list-style-type: none"> • Extended leg parallel to the floor. • Opposite leg perpendicular to the floor. • Both hands firmly gripped on the heel, elbows in contact with leg. • Stomach, chest and forehead touching the lower leg.
<p>LBF-A2, Mark - 0.6</p> <p>Swarga-Dwijasana</p>		<ul style="list-style-type: none"> • One leg stretched up sideway. • Interlock of the fingers around the extended thigh. • Body in straight position. • Face facing forward.
<p>LBF-A3, Mark - 0.6</p> <p>Pasha-Lamba-Konasana</p>		<ul style="list-style-type: none"> • One leg lifted having 90-degree angle in knee. • Hands gripped on back supporting leg straight. • Face facing laterally. •
<p>LBF-A4, Mark - 0.6</p> <p>Garudasana</p>		<ul style="list-style-type: none"> • One leg should be crossed over the other leg. • Toes should be gripped around the extended leg. • Hands crossed and in Namaskara mudra in front of face. • Knee of balancing leg should be as much straight as possible. • Crossed hand and leg should opposite in nature.
<p>LBF-A5, Mark - 0.6</p> <p>Vrukshasana</p>		<ul style="list-style-type: none"> • Folded knee in alignment with the thigh of straight leg. • Any foot placed on the thigh and heel touching the perineum. • Both hands to be stretched up in Namaskar Mudra. Upper arms should touch the ears. • Elbows extension. • Balancing leg should be straight.

Key Judging Points
SINGLE LEG BALANCE FORWARD BEND

<p>LBF-B1,Mark - 0.7</p> <p>Dandayamana- Janushirasana</p>		<ul style="list-style-type: none"> • Extended leg parallel to the floor. • 90 degree angle between the legs. • Stomach, chest and forehead in contact with extended leg. • Firm grip around foot. • Backbone straight.
<p>LBF-B2,Mark - 0.7</p> <p>Veerbandhasana-III</p>		<ul style="list-style-type: none"> • Extended leg, body and hands should be in one line parallel to the ground. • Supporting leg should be perpendicular to the ground. • Biceps touching the ears. • Face facing downward. • Palms in Namaskar mudra
<p>LBF-B3,Mark - 0.7</p> <p>Parivrutta-Swarga- Dwijasana</p>		<ul style="list-style-type: none"> • Athlete must be in complete leg balance in twisted position. • Extended leg parallel to the floor. • Firm grip of hands at the back. • Chest expanded maximum. • Lateral side of the body touching the extended leg's thigh muscles. • Face facing forward. • both knees straight.
<p>LBF-B4,Mark - 0.7</p> <p>Pashstrasana</p>		<ul style="list-style-type: none"> • Extended leg and upper body parallel to the floor. • 90degree angle between the legs and upper body. • Hands gripping on the back. • Toe pointing forward. • Face facing forward.
<p>LBF-B5,Mark - 0.7</p> <p>Pushpakasana</p>		<ul style="list-style-type: none"> • Upper body and thigh of folded leg parallel to the floor. • Folded legs heel touching the buttockof the same leg. • Firm grip on toe of folded leg with both hands. • Elbows facing upward. • Face facing downward.






Key Judging Points

SINGLE LEG BALANCE FORWARD BEND






<p>LBF-C1,Mark - 0.8</p> <p>Dhwajadandasana</p>		<ul style="list-style-type: none"> • Body in complete forward bend. • Both hands should be in front of straight legs in lateral position and parallel to floor. Palms facing forward. • Fold the extended leg backward, shin bone parallel to the floor, toe pointed. • Upper body perpendicular the floor.
<p>LBF-C2,Mark - 0.8</p> <p>Parivrutta-Baddha-Ardhachandrasana</p>		<ul style="list-style-type: none"> • Athlete must be in complete twist with body leg balance. • 90 degree angle between the legs. • Supporting leg in contact with samehand armpit. • Extended leg parallel to the floor. • Hands gripping on back. • Chest expanded maximum. • Face facing forward.
<p>LBF-C3,Mark - 0.8</p> <p>Uttkata-Dandayamana-Janushirasana</p>		<ul style="list-style-type: none"> • Extended leg and body parallel to the floor. • Folded leg's knee bend at 90-degree angle. • Extended leg's toes pointing forward. • Stomach, chest and forehead in contact with extended leg. • Firm grip at the heel with both hands. • Backbone straight as much as possible.
<p>LBF-C4,Mark - 0.8</p> <p>Niralamba Vatayanasana</p>		<ul style="list-style-type: none"> • Any leg folded and foot placed near perineum region. • Folded leg's knee should not touch the floor. • Body perpendicular to the ground • Hands crossed and in namaskar mudra in front of face. • Face facing forward.
<p>LBF-C5,Mark - 0.8</p> <p>Garuda-Vimanasana</p>		<ul style="list-style-type: none"> • One leg folded and toes gripped at pelvic girdle. • Back extended forward and stomach and chest touching to thigh. • Both the arms are crossed around, palms in namaskar mudra in front of face.

Key Judging Points

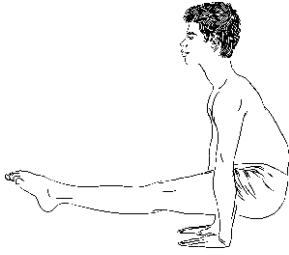

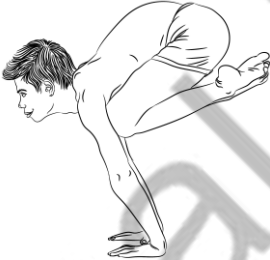
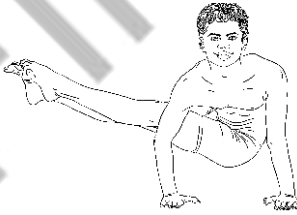

SINGLE LEG BALANCE FORWARD BEND

<p>LBF-D1,Mark - 0.9</p> <p>Ruchikasana-2</p>		<ul style="list-style-type: none"> • One leg placed behind the shoulder in contact with shoulder blade. • Stomach, chest and forehead in contact with the lower leg. • Firm grip of palms at the back of ankle. • Elbow touching each other. • Upper arm are parallel to ground. • Knee straight.
<p>LBF-D2,Mark - 0.9</p> <p>Vamanasana</p>		<ul style="list-style-type: none"> • 180- degree front split • Hold the extended leg with both palms. • Stomach, chest, chin and forehead touching upper leg. • Both legs should be straight.
<p>LBF-D3,Mark - 0.9</p> <p>Pakshikasana</p>		<ul style="list-style-type: none"> • One leg behind the back, foot touching side of lumbar region. • Hands raised up, ears touching the biceps with parallel. • Hand on laterel side with downward apana mudra. • Backbone straight. • Face facing forward.
<p>LBF-D4,Mark - 0.9</p> <p>Sankhyasana</p>		<ul style="list-style-type: none"> • One leg behind the shoulder in contact with shoulder blade. • Heel of the balanced leg should touch the perinium, lifting the knee up and thigh parallel to the floor with back straight. • Backbone straight. • Palms in namaskar mudra and elbows parallel to the floor. • Face facing forward.
<p>LBF-D5,Mark - 0.9</p> <p>Bhingyasana</p>		<ul style="list-style-type: none"> • folded leg heel touching the hip muscle. • Hold the folded leg with both palms one above the other. • Stomach, chest and forehead touching the lower leg. • Thighs and knees in one line • Backbone straight as much as possible.




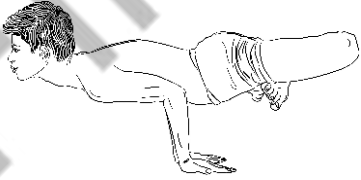

Key Judging Points
SINGLE LEG BALANCE FORWARD BEND

<p>LBF-E1,Mark – 1.0</p> <p>Muktahasta-Trivikramasana</p>		<ul style="list-style-type: none"> • Supporting leg and extended leg in straight line. • Extended leg should stretch laterally and be in contact with body and head with pointing toe. • Whole body in straight line, No curves on back. • Hands parallel to the floor, fingers closed. • Palm down side. • Face facing forward.
<p>LBF-E2,Mark – 1.0</p> <p>Urdhva-Prasarit-Eipadasana - II</p>		<ul style="list-style-type: none"> • Supporting leg and extended leg in straight line with pointed toe. • Firm grip on back of the ankle with both hand, elbows together. • Stomach, chest and forehead touching the thigh,knee respectively. • Both legs are straight. • Face facing inward.
<p>LBF-E3,Mark – 1.0</p> <p>Kanishasana</p>		<ul style="list-style-type: none"> • Upper leg blocked under the pelvic girdle. • Supporting leg and extended leg's thigh will be in straight line. • Firm grip on heel and ankle with both the hands. • Stomach, chest and forehead touching the lower leg. • Elbows together parallel to ground.
<p>LBF-E4,Mark – 1.0</p> <p>Trishoolasana</p>		<ul style="list-style-type: none"> • Upper leg locked on the back side of the waist. • Supporting leg in contact with the armpit of the same hand turning back behind the knee. • Upper body upside down. • Another hand on the folded knee. • Knee straight, ear contact with the leg.
<p>LBF-E5,Mark – 1.0</p> <p>Sarasasana</p>		<ul style="list-style-type: none"> • Supporting leg and extended leg in straight line. • Body parallel to the ground. • Hands raised upward, parallel to each other, in Dnyana mudra. • Face facing downward.


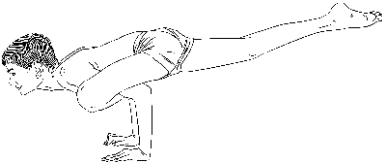

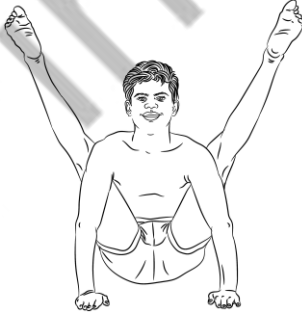
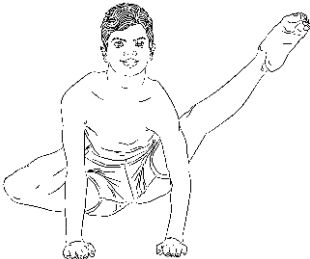
Key Judging Points
HAND BALANCE FORWARD BEND

<p>HBFA1,Mark - 0.6</p> <p>Brahmacharyasana</p>		<ul style="list-style-type: none"> • Both Knees should be straight. • Legs should be joined together. • Palms should be placed on the floor. • Hands should be kept in chest width. • Spine should be straight & upright. • Face facing forward. • Both legs parallel to the floor and equally raised. Fingers closed.
<p>HBFA2,Mark - 0.6</p> <p>Kukkutasana</p>		<ul style="list-style-type: none"> • Athlete must be in hand balance. • Shoulder distance in hands and parallel to each other. • Padmasana parallel to the floor. • Expansion of chest. Back stretched. • Toes must be out of the armpit. • Face facing forward. • Fingers are closed and flat on ground.
<p>HBFA3,Mark - 0.6</p> <p>Bakasana</p>		<ul style="list-style-type: none"> • Athlete should be on hand balance • Some distance in hands & shoulder width. • Knees under armpits • Elbow straight • Toes closed together & pointed. • Face facing forward • Toes together and pointed. Fingers closed.
<p>HBFA4,Mark - 0.6</p> <p>Dwipada-Koundinyasana</p>		<ul style="list-style-type: none"> • Both legs should be stretched sideways, • Feet and toes must be joined together. • Legs should be straight & above elbow. • Both hands firmly placed on ground with shoulder distance. • Expansion of chest. • Face facing forward. Fingers closed.
<p>HBFA5,Mark - 0.6</p> <p>Bhallukasana</p>		<ul style="list-style-type: none"> • Athlete must be in half hand balance. • Shoulder distance in elbows and parallel to each other. • Hands inserted and coming out at calf part of padmasana. • Face facing forward. • Fingers closed.

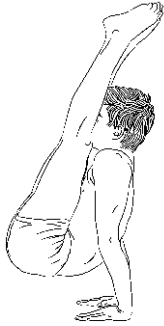




Key Judging Points
HAND BALANCE FORWARD BEND

<p>HBFB1,Mark - 0.7</p> <p>Urdhva- Kukkutasana</p>		<ul style="list-style-type: none"> • Athlete should be on hand balance • Shoulder distance in between hands. • Athlete should do Padmasana with both Shinbone under armpits • Knees and glute muscle parallel to floor • Stomach in contact with thighs • Face facing forward • Elbows straight
<p>HBFB2,Mark - 0.7</p> <p>Mayoorasana</p>		<ul style="list-style-type: none"> • Whole body should be in a straight line. • Palms' face must be place backwards. • Legs together and toes pointed. • Shoulder distance in hands. • Elbows placed on side of the stomach. • Face facing forward.
<p>HBFB3,Mark - 0.7</p> <p>Ashtavakrasana</p>		<ul style="list-style-type: none"> • Legs should be crossed by each other. • One hand in between legs. • 90 degree angle in elbows. • Upper arm & shoulder parallel to the ground. • Expansion of chest. Forearms are at 90 degree to the floor • Face facing forward.
<p>HBFB4,Mark - 0.7</p> <p>Padma- Mayoorasana</p>		<ul style="list-style-type: none"> • Padmasana parallel to floor. • Elbows placed on stomach with shoulder distance in hands. • Shoulder, hip and knees all in straight line. • Palms' facing should be placed backwards. • Face facing forward.
<p>HBFB5,Mark - 0.7</p> <p>Makshikasana</p>		<ul style="list-style-type: none"> • Athlete must be in half hand balance. • One leg placed behind the neck. • Other leg's knee placed under the opposite armpit. • Toes should not touch the floor. • Body should be placed horizontally. • Shoulder distance in elbows and hands. • Backbone straight. Face facing forward.




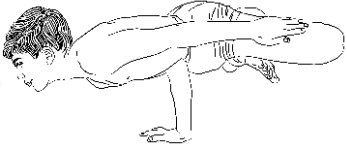
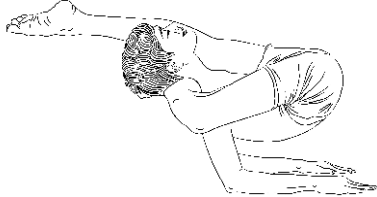
Key Judging Points
HAND BALANCE FORWARD BEND

<p>HBF-C1,Mark - 0.8</p> <p>Adhomukh-Vrikshasana</p>		<ul style="list-style-type: none"> • The whole body should be in a straight line. • Head in between hands. • Shoulder distance in hands. • Face facing front. • Hands and legs straight. • Fingers closed.
<p>HBF-C2,Mark - 0.8</p> <p>Ekapada-Vaksha-Mayoorasana</p>		<ul style="list-style-type: none"> • Whole body parallel to the ground. • Folded leg must be bound by the same side hand and foot must be locked behind the opposite biceps. • Palms' should be pointed forwards. Fingers closed. • Shoulder distance in hands. • Elbows placed on side of the stomach. • Face facing forward. Spine straight.
<p>HBF-C3,Mark - 0.8</p> <p>Koundinyasana</p>		<ul style="list-style-type: none"> • Legs should be in maximum stretch on elbows. • 90 degree angle in elbows. • Whole body should be parallel to the ground. • Both knees straight. • Expansion of chest. • Face facing forward. Fingers closed.
<p>HBF-C4,Mark - 0.8</p> <p>Tittibhasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete hand balance. • Shoulder distance in hands. Elbows straight. • Legs behind the shoulders and knees straight with minimum distance. • Minimum distance in legs. • Expansion of chest. Fingers closed. • Face facing forward.
<p>HBF-C5,Mark - 0.8</p> <p>Ekapada-Prushtha-Tittibhasana</p>		<ul style="list-style-type: none"> • Folded leg should be place downward of the back. • Straight leg must be placed just behind the armpit. • Shoulder distance in hands with elbow straight. • Face facing forward. • Fingers closed.






Key Judging Points
HAND BALANCE FORWARD BEND

<p>HBFD1,Mark - 0.9</p> <p>Dand-Tolan-Paschimottanasana</p>		<ul style="list-style-type: none"> • Palms firmly placed on the floor. • Stomach, chest and forehead touching the legs. • Knees should be straight. • Shoulder distance in hands. • Backbone straight as much as possible. • Ankle, shoulder and wrist in same line
<p>HBFD2,Mark - 0.9</p> <p>Chakorasana</p>		<ul style="list-style-type: none"> • One leg placed on the back, below the shoulder blade. • Other leg perpendicular to the ground. • Shoulder distance in hands. • Look at the toe of the straight leg. • Knee and hands straight. • Extended leg's thigh and knee in contact with stomach & chest.
<p>HBFD3,Mark - 0.9</p> <p>Parivrutta-Tittibhasana</p>		<ul style="list-style-type: none"> • One leg behind the shoulder. • Other in front of body. • Legs should be straight. • Shoulder distance in hands and elbows straight. • Stomach, chest touching to the front leg. • Face facing forward.
<p>HBFD4,Mark - 0.9</p> <p>Fanindrasana</p>		<ul style="list-style-type: none"> • Both legs must be placed equally on the back of the shoulder. • Whole body should be placed vertically in one line. • Shoulder distance in hands with elbow straight. • Face facing forward.
<p>HBFD5,Mark - 0.9</p> <p>Utthit-Ekpada-Prushta-Sheershasana</p>		<ul style="list-style-type: none"> • One leg should be placed behind the lower back. • Other leg placed behind the neck. • Both hands should be placed behind of legs. • Shoulder distance in hands. • Whole body should be placed vertically in one line. • Face facing forward. • Shoulders in one line and parallel to floor.

Key Judging Points
HAND BALANCE FORWARD BEND






<p>HBF-E1,Mark - 1.0</p> <p>Urdhvamukha-Hasta-Padmasana</p>		<ul style="list-style-type: none"> • Padmasana must be touched with abdomen. • Shoulder distance in hands. • Palms' face should be placed towards front side. • Head should be placed outside. • Face facing upwards. • Body should be tilting position. Fingers closed.
<p>HBF-E2,Mark - 1.0</p> <p>Adhomukha-Utthit-Koormasana</p>		<ul style="list-style-type: none"> • Both legs should be placed properly on the back of the head. • Hands must be straight, with shoulder distance. • Whole body perpendicular to the ground. • Face facing towards the ground. • Fingers closed.
<p>HBF-E3,Mark - 1.0</p> <p>Bramhastrasana</p>		<ul style="list-style-type: none"> • One leg should be placed just upon the shoulder and foot should be locked on hand. • Other leg lifted upward and bend in 90 degree from knee. • Hands should be straight with shoulder distance. • Both legs should make 'Z' sign. • Elbows straight. Fingers closed. • Face facing towards the ground.
<p>HBF-E4,Mark - 1.0</p> <p>Ekahasta-Padma-Mayoorasana</p>		<ul style="list-style-type: none"> • Padmasana parallel to floor. • One elbow placed on stomach. • Other hand touching the thigh with elbow straight. • Back, hip and knees all in straight line. • Face facing forward. Fingers closed.
<p>HBF-E5,Mark — 1.0</p> <p>Parashupashasana</p>		<ul style="list-style-type: none"> • Athlete must in be in half hand balance. • One leg should be placed behind the neck. • Other leg in contact with stomach and chest. • Side of calf should touch the ear. • Whole body should be placed horizontally parallel to the floor. • Shoulder distance in elbows and hands. • Face facing upward.

Key Judging Points
HAND BALANCE FORWARD BEND

<p>HBB-A1,Mark - 0.6</p> <p>Pinch-Mayurasana</p>		<ul style="list-style-type: none"> • Athlete should be in half hand balance • Raise both legs upward with toes together • Slightly backward bend • Knees should be straight • Hip should not touch the head • Shoulder distance in elbows and hands. • Lift head up and look forward
<p>HBB-A2,Mark - 0.6</p> <p>Eka-Pada-Pinch-Mayoorasana</p>		<ul style="list-style-type: none"> • Elbow open as shoulder level with hand finger closed • Lift head up and look forward • Raise right leg upward with toe stretched • Fold one leg and place feet on crown of the head • Slightly backward bend • Hip should not touch the head
<p>HBB-A3,Mark - 0.6</p> <p>Vruchikasana - 1</p>		<ul style="list-style-type: none"> • Elbow open as shoulder level with hand finger closed • Bend both leg and place both feet on crown of the head • Legs together. • Hip should not touch the head • Lift head up and look forward
<p>HBB-A4,Mark - 0.6</p> <p>Jatukasana</p>		<ul style="list-style-type: none"> • Elbow open as shoulder level with hand finger closed • Bring head up in between elbow • Bend both knees and fold behind back • Keep knees and feet together • Face facing maximum upward.
<p>HBB-A5,Mark - 0.6</p> <p>Ardha-Padma-Pincha-Mayoorasana</p>		<ul style="list-style-type: none"> • Elbow open as shoulder level with hand finger closed • Bend one leg in half padamasana • Other leg perpendicular to ground with toe pointed • Face facing downward






Key Judging Points

HAND BALANCE BACKWARD BEND

<p>HBB-B1,Mark - 0.7</p> <p>Padanka- Vrishikasana - II</p>		<ul style="list-style-type: none"> • Place one foot on crown of head. • Bend other leg and place a foot on the thigh & knee must be in a line parallel to floor. • Arms should be straight with Shoulder distance. • Lift head up and look ground. • Finger closed.
<p>HBB-B2,Mark - 0.7</p> <p>Vruschikasana - II</p>		<ul style="list-style-type: none"> • Arms should be straight with finger close. • Both knees bend and foot firmly placed on crown of the head. • Both Legs and knees joined. • Hip should not touch the head. • Lift head up and look forward.
<p>HBB-B3,Mark - 0.7</p> <p>Hasta Vyaghrasana</p>		<ul style="list-style-type: none"> • Arms should be straight with shoulder distance. • Lift head up and look forward • Both legs stretched upward with toe stretched in tilted position. • Hip should not touch the head. • Face facing front. • Fingers closed.
<p>HBB-B4,Mark - 0.7</p> <p>Padma-Pada- Vruschikasana - II</p>		<ul style="list-style-type: none"> • Arms should be straight with shoulder distance • One leg folded and placed on another leg's thigh • Other leg should placed firmly on crown of the head. • Lift head up and look forward. • Fingers closed.
<p>HBB-B5,Mark - 0.7</p> <p>Ekapada-Skandha- Shiva-Lingakarasana</p>		<ul style="list-style-type: none"> • Athlete must be in half hand balance • One leg folded and foot placed under the chin • Other leg parallel to ground and thigh in contact with head. • Shoulder distance in elbows and hands • Lift the head up and look forward






Key Judging Points

HAND BALANCE BACKWARD BEND

<p>HBB-C1,Mark - 0.8</p> <p>Ekpad-Vrushik-Shiva-Linkarasana</p>		<ul style="list-style-type: none"> • Arms should be straight with shoulder distance. • One leg folded and foot firmly placed on crown of the head. • Other leg stretched forward parallel to ground and thigh in contact with head. • Shoulder distance in hands. • Lift the head up and look forward. • Stretched leg and hands should be straight.
<p>HBB-C2,Mark - 0.8</p> <p>Karkotasana</p>		<ul style="list-style-type: none"> • Arms should be straight with Shoulder distance • Bend one leg and place foot under the chin • Raise other leg upward with 90 degree angle in knee • Lift the head up and look forward
<p>HBB-C3,Mark - 0.8</p> <p>Paripurnasana</p>		<ul style="list-style-type: none"> • Arms should be straight with shoulder distance • Both legs folded and feet placed under the chin • Thighs, knees, toes together • Lift the head up and look forward
<p>HBB-C4,Mark - 0.8</p> <p>Shiv-Lingakarasana</p>		<ul style="list-style-type: none"> • Athlete should be in half hand balance. • Both legs stretched forward parallel to the ground with knees straight. • Back of thighs in contact with crown of the head. • Shoulder distance in elbows and hands. • Lift the head up and look forward.
<p>HBB-C5,Mark - 0.8</p> <p>Ekpad-Kokila-Vruschiksana - 1</p>		<ul style="list-style-type: none"> • Athlete should be in half hand balance. • One leg folded and foot placed under the same armpit. • Thigh in contact with head. • Other leg's foot firmly placed on the crown of the head with knee stretching upward. • Shoulder distance in elbows and hands. • Lift the head up and look forward.






Key Judging Points

HAND BALANCE BACKWARD BEND










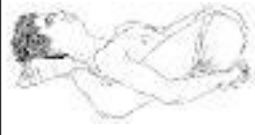




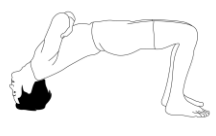










<p>HBB-D1,Mark - 0.9</p> <p>Nagastrasana</p>		<ul style="list-style-type: none"> • One leg folded and foot placed under the chin • Other leg's foot placed on the opposite thigh (Ardha padmasana), thigh and knee parallel to the ground. • Shoulder distance in hands. • Lift the head up and look forward.
<p>HBB-D2,Mark - 0.9</p> <p>Padma-Vruschikasana</p>		<ul style="list-style-type: none"> • Athlete should be in Padmasana with legs touching to crown of the head. • Padmasana should be parallel to the ground and resting on head. • Shoulder distance in hands. • Lift the head up and look forward.
<p>HBB-D3,Mark - 0.9</p> <p>Ekpad-Kokilasana</p>		<ul style="list-style-type: none"> • One leg folded and foot placed under the same armpit. Hips touching head. • Other leg stretched forward parallel to ground and thigh in contact with head. • Both thighs touching side of the head. • Shoulder distance in elbows and hands • Lift the head up and look forward. • Fingers closed.
<p>HBB-D4,Mark - 0.9</p> <p>Putpada-Kokilasana</p>		<ul style="list-style-type: none"> • One leg folded and foot placed under the same armpit. • Other leg folded with knee stretched upward and foot placed on the other thigh • Glut muscle in contact with the head. • Shoulder distance in elbows and hands. • Lift the head up and look forward. • Hip touching head. Fingers closed.
<p>HBB-D5,Mark - 0.9</p> <p>Utthit-Lamb-Konasana</p>		<ul style="list-style-type: none"> • One leg stretched in upward direction. • Other leg parallel to the ground and touching the head. Another perpendicular to the floor. • Hands at Shoulder distance. • Face forward. Knees straight. • Both legs in 90 degree. • Fingers closed.

Key Judging Points

HAND BALANCE BACKWARD BEND

<p>HBB-E1,Mark - 1.0</p> <p>Parivrutta-Shiva-Lingakarasana</p>		<ul style="list-style-type: none"> • Athlete should be in hand balance with twisting position. • Both legs stretched forward parallel to the ground with knees straight. • Back of thighs in contact with crown of the head. • Shoulder distance in elbows and hands. • Lift the head up and look forward.
<p>HBB-E2,Mark — 1.0</p> <p>Kakmukta-Hastasana</p>		<ul style="list-style-type: none"> • Both legs are folded and foot locked under the lateral part of the stomach • Chin bone and back of thighs in contact with crown of the head. • Shoulder distance in elbows and hands. • Lift the head up and look forward.
<p>HBB-E3,Mark - 1.0</p> <p>Dwipad-Kokilasana</p>		<ul style="list-style-type: none"> • Both legs are folded and foot locked to the hands as down as possible • Perineum in contact with back of the head. • Head should be lifted up as much as possible in between both thighs • Shoulder distance in elbows and hands. • Lift the head up and look forward.
<p>HBB-E4,Mark - 1.0</p> <p>Hast-Samkonasana</p>		<ul style="list-style-type: none"> • Athlete must be in 180 degree side split. • Glute muscle in contact with the head. • Both legs in one line and parallel to the ground with toes pointed. • Shoulder distance in hands. • Lift the head up and look forward.
<p>HBB-E5,Mark - 1.0</p> <p>Vibhakt-Pada-Shiva-Lingakarasana</p>		<ul style="list-style-type: none"> • Athlete should be in hand balance. • Both legs stretched forward parallel to the ground with knees straight. • Back of thighs should rest on shoulders. • Head should be uplifted in between both thighs. • Shoulder distance in elbows and hands. • Lift the head up and look forward.

Supine Category Asana (SCA)

	SCA-A Marks - 0.6	SCA-B Marks - 0.7	SCA-C Marks - 0.8	SCA-D Marks - 0.9	SCA-E Marks - 1.0
1	 Halasana	 Parsva Halasana	 Supta-Konasana	 Parshva-Pindasana- Yukta-Sarvangasana	 Supta Tittibhasana
2	 Sarvangasana	 Urdhva Mukha Paschimottanasana	 Karna-Peeadasana	 Urdhava Padmasana	 Yoga-Nidrasana
3	 Supta Virasana	 Urdhva Prasarit- Uttanpadasana	 Baddha-Viparit- Kurmasana	 Ekapada Setu Bandha Sarvangasana	 Greevasana
4	 Parsvaika Pada Sarvangasana	 Setubandh Sarvangasana	 Pindasanayukta- Sarvangasana	 Supta Padangusthasana	 Urdhava Dhanurasana-2
5	 Kandharasana	 Padangusthasana Sparshasana	 Bhrunasana	 Niralamba Sarvangasana-2	 Paripurna Matsyasana

MEDICAL FITNESS CERTIFICATE

This is to certify that, I have examined

Name of the athlete:.....

Age:.....Male/Female Resident of

District.....State/UT.....And I am
satisfied beyond doubt that he/she is fully fit/not fit for participating in
..... competition.

Signature and seal of registered Medical Practitioner

Regd. No.

Name.....

Date.....

Final Draft

REGISTRATION FORM

RISK CERTIFICATE/ DECLARATION/UNDERTAKING

1.	Name of District			Photo
2.	Name of School/ College/ Institute/ Organization/ Individual			
3.	Name of the Athlete (In Capital letters)			
4.	Date of Birth (DD.MM.YYYY)		Gender	Male/Female
5.	Father's Name		Mother's Name	
6.	Address			
7.	Mobile Number		Age Group	
8.	Email			
9.	Events	1. 2. 3.		
10.	Document Type	Govt. Photo Id Proof		
11.	Document No.			
12.	Name of Competition			

I..... do hereby undertake that I will abide by the Rules & Regulations of the World Yogasana, and myself alone will be responsible for any untoward incidence, if occurred, during travelling or during performance or during my stay at the place of Championship and under no circumstances, I will held neither the World Yogasana nor the organizers of the Championship, responsible for any such incidence.

**SIGNATURE OF ATHLETE/ PARENT/GUARDIAN/
SCHOOL/COLLEGE AUTHORITY WITH SEAL**

DATED.....

Traditional Yogasana Event- Chief Judge Sheet

Competition							Gender
Judge Name	Judge No.		Contact No		Event		Round
Date	Email	1		2		Acana	Age Group
Chest No	Name	1	2	3	4	5	6
							7

Signature of Judge

Traditional Yogasana Event-T Judge Score Sheet

Competition	Judge No.		Contact No	Event	Age Group	Gender			
	Judge No.	Date							
Judge Name	School/ Institute/ District		Holding Time			Remarks			
Email	Name	Date	1	2	3		4	5	6
			1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt
			2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt
			1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt
			2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt
			1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt
			2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt
			1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt
			2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt
			1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt
			2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt
			1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt
			2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt
			1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt
			2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt
			1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt
			2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt
			1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt	1st Attempt
			2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt	2nd Attempt

Signature of Judge

Traditional Yogasana Event- Master Score Sheet

Competition								Gender			
Event				Date			Age Group	Round			
Name & Organization		Chest no.	Asana	D1	D2	D3	D4	D5	Marks Obtained	Total	Rank
Athlete Name			1								
			2								
School/ Institute/ District			3								
			4								
Athlete Name			5								
			6								
School/ Institute/ District			7								
			1								
Athlete Name			2								
			3								
School/ Institute/ District			4								
			5								
Athlete Name			6								
			7								
School/ Institute/ District			1								
			2								
Athlete Name			3								
			4								
School/ Institute/ District			5								
			6								
Athlete Name			7								
			1								
Athlete Name			2								
			3								
School/ Institute/ District			4								
			5								
Athlete Name			6								
			7								
School/ Institute/ District			1								
			2								
Athlete Name			3								
			4								
School/ Institute/ District			5								
			6								
Athlete Name			7								
			1								
School/ Institute/ District			2								
			3								
Athlete Name			4								
			5								
School/ Institute/ District			6								
			7								

Signature of Competition Director

Artistic Yogasana Single Event - D Judge Score Sheet

Competition			Gender								
Judge Name	Judge No.	Contact No	Round								
Email	Date	Event	Age Group								
Chest No	Athlete Name & School/ Institute/ District		Asana					Remarks			
	1	2	3	4	5	6	7	8	9	10	TOTAL
	BV	BV	BV	BV	BV	BV	BV	BV	BV	BV	
	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	
	Score	Score	Score	Score	Score	Score	Score	Score	Score	Score	
	BV	BV	BV	BV	BV	BV	BV	BV	BV	BV	
	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	
	Score	Score	Score	Score	Score	Score	Score	Score	Score	Score	
	BV	BV	BV	BV	BV	BV	BV	BV	BV	BV	
	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	
	Score	Score	Score	Score	Score	Score	Score	Score	Score	Score	
	BV	BV	BV	BV	BV	BV	BV	BV	BV	BV	
	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	
	Score	Score	Score	Score	Score	Score	Score	Score	Score	Score	
	BV	BV	BV	BV	BV	BV	BV	BV	BV	BV	
	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	
	Score	Score	Score	Score	Score	Score	Score	Score	Score	Score	
	BV	BV	BV	BV	BV	BV	BV	BV	BV	BV	
	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	Execution Value	
	Score	Score	Score	Score	Score	Score	Score	Score	Score	Score	

Signature of Judge

Artistic Yogasana Single Event-T Judge Score Sheet

Competition				Gender																	
	Judge No.	Contact No	Round	Age Group																	
Judge Name																					
Email	Date	Event																			
Chest No	School/ Institute/ District	Name	TA										TW Minutes	TW Marks	Total (TA+TW)	Remarks					
			1	2	3	4	5	6	7	8	9	10									
			Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
			Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
			Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
			Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
			Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
			Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
			Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
			Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
			Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
			Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
			Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
			Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
			Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
			Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			

Signature of Judge

Artistic Yogasan Single Event- Evaluator Score Sheet

Competition											Gender			
Judge Name	Judge No.	Contact No	Asana Codes							Round				
Email	Date	Event	Age Group										Total Penalty	Remarks
			1	2	3	4	5	6	7	8	9	10		
Chest No	Name	School/ Institute/ District												

Signature of Judge

Artistic Yogasana Single Event - Master Score Sheet

Competition	Event	Name	School/ Institute/District	Date				Age Group				Round			Gender		
				D1	D2	D3	D4	D Score	A1	A2	A Score	T1	T2	T Score		E Score	Total Score (D+ A+ T-E)

Artistic Yogasana Pair Event - D Judge Score Sheet

Competition			Gender																						
Judge Name	Judge No.	Contact No	Round																						
Email	Date	Event	Age Group																						
Chest No	Athletes Name	School/ Institute/ District	Asana										TOTAL	Remarks											
			1	2	3	4	5	6	7	8	9	10													
			BV1																						
			EP1																						
			BV2																						
			EP2																						
			PF																						
			Score																						
			BV1																						
			EP1																						
			BV2																						
			EP2																						
			PF																						
			Score																						
			BV1																						
			EP1																						
			BV2																						
			EP2																						
			PF																						
			Score																						
			BV1																						
			EP1																						
			BV2																						
			EP2																						
			PF																						
			Score																						

Signature of Judge

Artistic Yogasana Pair Event- Chief Judge Sheet

Competition	Judge Name			Event	Asana	7	8	9	10
	Contact No.								
	Email								
	Name	2	3						

Final Draft

Signature of Judge

Artistic Yogasana Pair Event - A Judge Score Sheet

Competition										Gender		
	Judge No.	Date	Contact No		Event					Round		
			Theme	Character	Expression	Rhythm	Music	Use of Floor	Artistic Steps			
Email	Name	School/ Institute/ District	Costume	2	4	4	7	3	5	10	TOTAL	Remarks
			5									

Signature of Judge

Artistic Yogasana Pair Event-T Judge Score Sheet

Competition	Judge No.		School/ Institute/ District	TA										TW Minutes	TW Marks	Total (TA+TW)	Remarks		
	Gender	Round		Event	1	2	3	4	5	6	7	8	9					10	
Judge Name	Contact No		Name	Age Group										TW Minutes	TW Marks	Total (TA+TW)	Remarks		
Email	Date	Event		1	2	3	4	5	6	7	8	9	10						
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds			
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks			

Signature of Judge

Artistic Yogasana Pair Event- Evaluator Score Sheet

Competition											Round		
Judge Name	Judge No.	Contact No	Asana Codes							Age Group	Total Penalty	Remarks	
Email	Date	Event	1	2	3	4	5	6	7	8	9	10	
Chest No	Name	School/ Institute/ District											
	Player 1												
	Player 2												
	Player 3												
	Player 4												
	Player 5												
	Player 6												
	Player 7												
	Player 8												
	Player 9												
	Player 10												
	Player 11												
	Player 12												
	Player 13												
	Player 14												
	Player 15												
	Player 16												

Artistic Yogasana Pair - Master Score Sheet

Competition													Gender					
Event								Age Group						Round				
Chest No.	Athletes Name	School/ Institute/ District	D1	D2	D3	D4	Date	A1	A2	A Score	T1	T2	T Score	E1	E2	E Score	Total Score (D+ A+ T-E)	Rank

Signature of Competition Director

Rhythmic Yogasana Pair Event - D Judge Score Sheet

Competition	Judge No.		Contact No	Event	Asana					TOTAL	Remarks											
	No.	Date			1	2	3	4	5			6	7	8	9	10						
					Age Group																	
Judge Name	School/ Institute/ District		Athletes Name																			
Email	Athletes Name		School/ Institute/ District																			
	BV																					
	EP1																					
	EP2																					
	Score																					
	BV																					
	EP1																					
	EP2																					
	Score																					
	BV																					
	EP1																					
	EP2																					
	Score																					
	BV																					
	EP1																					
	EP2																					
	Score																					
	BV																					
	EP1																					
	EP2																					
	Score																					
	BV																					
	EP1																					
	EP2																					
	Score																					

Signature of Judge

Rhythmic Yogasana Pair Event-T Judge Score Sheet

Competition	Judge No.		Contact No	Gender	Round	Age Group	Remarks											
	Judge No.	Date																
Judge Name	School/ Institute/ District		Event	TA										TW Minutes	TW Marks	Total (TA+TW)		
Email	Name			1	2	3	4	5	6	7	8	9	10					
	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds
	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks
	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds
	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks
	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds
	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks
	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds
	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks
	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds
	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks
	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds
	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks
	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds
	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks
	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds
	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks

Signature of Judge

Rhythmic Yogasana Pair Event - A Judge Score Sheet

Competition	Judge No.		Contact No		Event							Gender					
	Judge Name	Date	School/Institute/District	Costume	Theme	Character	Expression	Rhythm	Music	Synchronization	Use of Floor	Round		Age Group			
												Name	Chest No		Artistic Steps	TOTAL	Remarks
				2	1	2	2	7	3	8	5						

Signature of Judge

Rhythmic Yogasana Pair Event- Evaluator Score Sheet

Competition											Gender						
Judge Name			Judge No.	Contact No								Round					
Email			Date	Event								Age Group					
Chest No	Name	School/ Institute/ District	Asana Codes										Total Penalty	Remarks			
			1	2	3	4	5	6	7	8	9	10					
	Player 1																
	Player 2																
	Player 3																
	Player 4																
	Player 5																
	Player 6																
	Player 7																
	Player 8																
	Player 9																
	Player 10																
	Player 11																
	Player 12																
	Player 13																
	Player 14																
	Player 15																
	Player 16																

Signature of Judge

Rhythmic Yogasana Pair Event - Master Score Sheet

Competition	Event	Gender	Round														Rank
			Age Group				Date				T1				T2		
Chest No.	Name	School/ Institute/District	D1	D2	D3	D4	D Score	A1	A2	A Score	T1	T2	T Score	E Score	Total Score (D+ A+ T-E)	Rank	

Signature of Competition Director

Artistic Yogasana Group Event - D Judge Score Sheet

Competition	Judge No.		School/ Institute/ District	Athletes Name	Asana										TOTAL	Remarks									
	No.	Date			Event																				
					1	2	3	4	5	6	7	8	9	10											
Judge Name	Contact No.	Age Group	Gender	Round																					
Email																									
					EP																				
					PF																				
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					Score																				

Signature of Judge

Artistic Yogasana Group Event- Chief Judge Sheet

Competition		Asana										Gender		
Judge No.	Contact No.	Judge Name		2	3	4	5	6	7	8	9	10	Round	
Date	Email			Event										Age Group
Chest No	Name	1												

Final Draft

Signature of Judge

Artistic Yogasana Group Event-T Judge Score Sheet

Competition	Judge No.		School/ Institute/ District	TA										TW Minutes	TW Marks	Total (TA+TW)	Remarks	
	1	2		3	4	5	6	7	8	9	10							
Judge Name	Contact No		Name	Event										Age Group	Round	Gender		
Email	Date			1	2	3	4	5	6	7	8	9	10					
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds		
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks		
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds		
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks		
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds		
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks		
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds		
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks		
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds		
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks		
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds		
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks		
	Seconds	Seconds		Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds	Seconds		
	Marks	Marks		Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks	Marks		

Signature of Judge

Artistic Yogasana Group Event- Evaluator Score Sheet

Competition						Gender									
Judge Name			Judge No.	Contact No			Round								
Email			Date	Event			Age Group								
Chest No	Name	School/ Institute/ District	Asana Codes							Total Penalty	Remarks				
			1	2	3	4	5	6	7			8	9	10	
Player 1															
Player 2															
Player 3															
Player 4															
Player 5															
Player 1															
Player 2															
Player 3															
Player 4															
Player 5															
Player 1															
Player 2															
Player 3															
Player 4															
Player 5															

Signature of Judge

PROTEST FORM

(To be filled in English or Hindi language only)

Form No.

PROTEST FILED BY ATHLETE/COACH/MANAGER/REPRESENTATIVE (TICK ✓ ONE)

COMPETITION.....

STATE.....EVENT.....

DATE AND TIME OF DISPLAY OF SCORE.....AGE GROUP.....

NAME OF ATHLETE.....M/F..... CHEST NO.....

ATHLETE CONTACT NO.....EMAIL ID.....

(The decision of review committee will be sent on this Mobile number and Email id.)

I am filing the Protest clearly understanding the Terms and Conditions mentioned below and hereby agree to abide with them.

(SIGN OF APPLICANT)

DESIGNATION: Athlete/ Team Manager/Coach

PROTEST BEING RAISED AGAINST

TICK ✓ (MAXIMUM TWO) (RS.1000/-FOR EACH)

DIFFICULTY JUDGE

TIME JUDGE

ARTISTIC JUDGE

EVALUATOR

REASON: _____

(SIGN OF APPLICANT)

PROTEST APPLICATION REPLY

(To be filled in English or Hindi language only)

COMPETITION.....
STATE.....EVENT.....
AGE GROUP.....PROTEST FORM NO.....
NAME OF ATHLETE.....M/F..... CHEST NO.....
ATHLETE CONTACT NO.....EMAIL ID.....

DETAILS OF PROTEST APPLICATION

	(Applied for)	Review Committee Decision
DIFFICULTY JUDGE	<input type="text"/>	Accepted/ Rejected
TIME JUDGE	<input type="text"/>	Accepted/ Rejected
ARTISTIC JUDGE	<input type="text"/>	Accepted/ Rejected
EVALUATOR	<input type="text"/>	Accepted/ Rejected

(Signatures of Review Committee Member (Jury))

(Signature of Receiver)

YOGASANA BHARAT

(Earlier known as National Yogasana Sports Federation)

Registration No. S/ND/1042/2020

Recognized by Ministry of Youth Affairs & Sports, Government of India | Affiliated to World Yogasana

Associate Member: Indian Olympic Association

Address: In campus of Guru Gorakhnath Mandir, Phase 1, Pocket 3, Sector 7, Dwarka, New Delhi. 110075.

PROTEST APPLICATION COLLECTION RECORD

Competition:

Date:

Venue:

Sr. No.	Protest Form No.	Name of Applicant (with capacity-Athlete/ Team Manager/ Coach)	State & Chest No.	Result display time	Form collection time	Form submission time	Receipt No. & Fees Amount	Signature of Applicant

Name of Stage Manager:

Date:

Age Group:

Event:

Signature of Stage Manager

YOGASANA BHARAT

(Earlier known as National Yogasana Sports Federation)

Registration No. S/ND/1042/2020

Recognized by Ministry of Youth Affairs & Sports, Government of India | Affiliated to World Yogasana

Associate Member: Indian Olympic Association

Address: In campus of Guru Gorakhnath Mandir, Phase 1, Pocket 3, Sector 7, Dwarka, New Delhi. 110075.

RECORD OF ACTION TAKEN BY REVIEW COMMITTEE

Competition:

Date:

Venue:

Sr. No.	Protest Form No.	State	Chest No.	Event	Age Group	Remarks (Accepted/ Denied)

Signatures of Review Committee:

R) Reference Books Used For The Yogasana Selected For This Code Of Points

Chart No. 1: FB-1 Forward Bend Standings (FBS)			
Sr.No.	Name of Yogasana	Sanskrit Name	Reference
FBS-A-1	Uttanasana - II	उत्तानासन - II	Variation
FBS-A-2	Raivatakasana	मलयासन	Yog-Geeta
FBS-A-3	Parshvottanasana	पार्श्वोत्तानासन	2100 (129)
FBS-A-4	Prasarit Padottanasana - 1	प्रसारित पादोत्तानासन - 1	LOY (34)
FBS-A-5	Prasarit- Padottanasana - 2	प्रसारित- पादोत्तानासन - 2	LOY (36)
FBS-B-1	Padapasha- Parshvottanasana	पादपाश- पार्श्वोत्तानासन	Variation
FBS-B-2	Prasarit-Pash Padottanasana	प्रसारित-पाश- पादोत्तानासन	Variation
FBS-B-3	Put-Pada-Shwanasana	पुट-पाद - श्वानासन	Variation
FBS-B-4	Prapada-Uttana- Prushthasana	प्रपाद-उत्तान- पृष्ठासन	2100 (189)
FBS-B-5	Padahastottanasana	पादहस्तोत्तानासन	Variation
FBS-C-1	Adhomukh Tittibhasana	अधोमुख - टिट्टिभासन	Prevalent Name
FBS-C-2	Skandha- Pada - Adhomukh- Shwanasana	स्कंध - पाद - अधोमुख - श्वानासन	Variation
FBS-C-3	Paripurna-Tittibhasana	परिपूर्ण -टिट्टिभासन	2100
FBS-C-4	Suptakonasana	सुप्तकोनासन	LOY (247)
FBS-C-5	Samatvasana	समत्वासन	Yog-Geeta
FBS-D-1	Kardalikasana – I	कार्दलिकासन - 1	Yog-Geeta
FBS-D-2	Kardalikasana – II	कार्दलिकासन - 2	Yog-Geeta
FBS-D-3	Panavasana	पनवासन	Variation (Damaru)
FBS-D-4	Ardha Baddha Padmottanasana	अर्धबद्ध- पद्मोत्तानासन	LOY (52)
FBS-D-5	Skandha – Pada - Dandasana	स्कंध-पाद - दंडासन	Variation
FBS-E-1	Urdhvamukha - Tittibhasana	ऊर्ध्वमुख - टिट्टिभासन	Prevalent Name
FBS-E-2	Sheersha-Kurmasana	शीर्ष-कुर्मासन	Variation
FBS-E-3	Adhomukh-Skandhapadasana	अधोमुख - स्कंधपादासन	Variation
FBS-E-4	Utthit-Padamula - Tittibhasana	उत्थित-पादमूल-टिट्टिभासन	Variation
FBS-E-5	Shatapadyasana	शतपद्यासन	Yog-Geeta
Chart No. 2 : FB – 2 Forward Bend Floor (FBF)			
FBF-A-1	Paschimottanasana	पश्चिमोत्तानासन	LOY (155)
FBF-A-2	Halasana	हलासन	LOY (240)
FBF-A-3	Ardha-Baddha-Padma- Paschimottanasana	अर्ध-बद्ध-पद्म- पश्चिमोत्तानासन	LOY (135)
FBF-A-4	Marichyasana - 1	मरिच्यासन - 1	LOY (144)
FBF-A-5	Skandasana - 1	स्कंदासन - 1	Variation
FBF-B-1	Upavishta-Konasana	उपविष्ट-कोनासन	LOY (150)
FBF-B-2	Krounchasana	क्रौंचासन	LOY (142)
FBF-B-3	Salamb-Sarvangasana - 1	सालंब - सर्वांगासन - 1	LOY (223)
FBF-B-4	Marichyasana - 2	मरिच्यासन - 2	LOY (146)
FBF-B-5	Urdhavamukha- Paschimottanasana - 2	ऊर्ध्वमुख- पश्चिमोत्तानासन- 2	LOY (170)
FBF-C-1	Saralahasta-Pinda-Padmasana	सरलहस्त-पिंड-पद्मासन	Variation
FBF-C-2	Karna-Peedasana	कर्ण-पीडासन	LOY (246)
FBF-C-3	Baddha-Viparit- Kurmasana	बद्ध-विपरित- कुर्मासन	2000 (560)

FBF-C-4	Pindasanayukta-Sarvangasana	पिंडासनयुक्त-सर्वांगासन	LOY (268)
FBF-C-5	Bhrunasana	भ्रूणासन	Yog-Geeta
FBF-D-1	Urdhvamukha-Paschimottanasana-1	उर्ध्वमुख - पश्चिमोत्तानासन-1	LOY (168)
FBF-D-2	Timayasana	तिमयासन	Yog-Geeta
FBF-D-3	Parshva-Pindasana-Yukta-Sarvangasana	पार्श्व-पिण्डासन-युक्त-सर्वांगासन	LOY (271)
FBF-D-4	Urdhva-Padapadma-Sarvangasana	ऊर्ध्व-पादपद्म-सर्वांगासन	2100 (558)
FBF-D-5	Ramadootasana	रामदूतासन	Yog-Geeta
FBF -E-1	Supta-Tittibhasana	सुप्त-टिट्टिभासन	Variation
FBF -E-2	Utthit-Ekpada-Hasta Prushtasana	उत्थित-एकपाद-हस्त-पृष्ठासन	Variation
FBF -E-3	Yoga-Nidrasana	योग-निद्रासन	LOY (391)
FBF -E-4	Saraghasana	सरघासन	Yog-Geeta
FBF -E-5	Pingalāsana	पिंगलासन	Yog-Geeta

Chart No. 3 : BB-1 Back Bend Standing (BBS)

BBS-A-1	Ardha-Chandrasana	अर्धचंद्रासन	Prevalent Name
BBS -A-2	Bheemasana	भीमासन	Yog-Geeta
BBS -A-3	Chamatkarasana	चमत्कारासन	2100 (498)
BBS -A-4	Chitroshtakasana	चित्रोष्टकासन	Yog-Geeta
BBS -A-5	Eka-Pada-Setubandha-Chakrasana	एक-पाद-सेतुबंध-चक्रासन	Variation
BBS-B-1	Nandighoshasana	नंदीघोषासन	Yog-Geeta
BBS-B-2	Veernilasana	वीरनीलासन	Yog-Geeta
BBS-B-3	Darukasana	दरूकासन	Yog-Geeta
BBS-B-4	Gajanasana	गजाननासन	Yog-Geeta
BBS-B-5	Girijasana	गिरिजासन	Yog-Geeta
BBS-C-1	Tryanga-Mukhotanasana	त्र्यंग-मुखोत्तानासन	LOY (586)
BBS-C-2	Adhomukh Hastottanasana	अधोमुख हस्तोत्तानासन	2100 (33)
BBS-C-3	Poorna-Chakrasana	पूर्ण-चक्रासन	Prevalent Name
BBS-C-4	Chakra-Garudasana	चक्र-गरुडासन	Yog-Geeta
BBS-C-5	Chakravayuvhasana	चक्रव्यूहासन	Yog-Geeta
BBS-D-1	Eka-Pada-Urdhva-Dand-Dhanurasana	एक-पाद-ऊर्ध्व-दंड-धनुरासन	LOY (501) Variation
BBS -D-2	Mahakarnasana	महाकर्णासन	Yog-Geeta
BBS -D-3	Konarkasana	कोणार्कासन	Yog-Geeta
BBS -D-4	Eka-Pada-Lambakona-Chakrasana	एक-पाद-लंबकोन-चक्रासन	Variation
BBS -D-5	Kambalāsana	कंबालासन	Yog-Geeta
BBS-E-1	Urabhrasana	उरभ्रासन	Yog-Geeta
BBS -E-2	Mahaneelasana	महानीलासन	Yog-Geeta
BBS -E-3	Dimbasana	डिंबासन	Prevalent Name
BBS -E-4	Dhwaja Dwarasana	ध्वज-द्वारासन	Yog-Geeta
BBS -E-5	Kosha Krumikasana	कोष-कृमिकासन	Yog-Geeta

Chart No. 4 : BB-2 Back Bend Floor (BBF)

BBF-A-1	Ushtrasana	उष्ट्रासन	LOY (41)
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BBF-A-2	Ekapada- Rajakapotanasana-3	एकपाद- राजकपोतानासन-3	LOY (546)
BBF-A-3	Arghyasana	शारंगसन	Yog-Geeta
BBF-A-4	Ekapada-Viparit- Dandasana - 1	एकपाद-विपरित-दण्डासन-1	LOY (521)
BBF-A-5	Shivadhanushyasana	शिवधनुष्यासन	Yog-Geeta
BBF-B-1	Laghu-Vajrasana	लघु- वज्रासन	LOY (513)
BBF-B-2	Govardhanasana	गोवर्धनासन	Yog-Geeta
BBF-B-3	Mahaveerasana	महावीरासन	Yog-Geeta
BBF-B-4	Padmanabhasana	पद्मनाभासन	Yog-Geeta
BBF-B-5	Poorna-Matsyasana	पूर्ण-मत्स्यासन	LOY (112)
BBF-C-1	Purna - Chakrabandhasana	पूर्ण-चक्रबंधासन	Variation
BBF-C-2	Padma-Jhashasana	पद्म-झषासन	Yog-Geeta
BBF-C-3	Vayuputrasana	वायुपुत्रासन	Yog-Geeta
BBF-C-4	Padangushtha-Dhanurasana	पादांगुष्ठ-धनुरासन	LOY (555)
BBF-C-5	Gandabherundasana	गंडभेरुंडासन	LOY (580)
BBF-D-1	Shankhapalāsana	शंखपालासन	Yog-Geeta
BBF -D-2	Ekapada-Viparit- Shalbasana	एकपाद-विपरित- शलभासन	Variation
BBF -D-3	Sugreevasana	सुग्रीवासन	Yog-Geeta
BBF -D-4	Ardha-Kapota- Vamadevasana	अर्ध-कपोत- वामदेवासन	Variation
BBF -D-5	Supta-Dimbasana	सुप्त-डिंबासन	Variation
BBF-E-1	Chitrapatangasana	चित्रपतंगासन	Yog-Geeta
BBF -E-2	Mriga -Mukhasana	मृग-मुखासन	Yog-Geeta
BBF -E-3	Viparita-Valkhilyasana	विपरित- वालखिल्यासन	Variation
BBF -E-4	Prajaktasana	प्राजक्तासन	Yog-Geeta
BBF -E-5	Vibhakta-Viparita- Shalabhasana	विभक्त-विपरित- शलभासन	Variation

Chart No. 5 : Twisting Body Floor (TBF) – TB-1

TBF-A-1	Parivritta- Padmasana	परिवृत्त-पद्मासन	2100 (266)
TBF -A-2	Ardha –Matsyendrasana - IV	अर्ध-मत्स्येन्द्रासन - IV	LOY (302) (Variation)
TBF -A-3	Parighasana	परिघासन	LOY (39)
TBF -A-4	Ranaveerasana	रणवीरासन	Yog-Geeta
TBF -A-5	Baddhapada-Matsendrasana	बद्धपाद-मत्स्येन्द्रासन	Variation
TBF-B-1	Parivritta-Janu-Shirshasana	परिवृत्त-जानु शीर्षासन	LOY (132)
TBF -B-2	Shoolpashasana	शूलपाशासन	Yog-Geeta
TBF-B-3	Marichyasana-III	मरिच्यासन-3	LOY (304)
TBF -B-4	Uddalakasana	उद्दालकासन	Yog-Geeta
TBF -B-5	Ardha- Matsyendrasana -1	अर्ध-मत्स्येन्द्रासन-1	LOY (316)
TBF-C-1	Amit-Vikramasana	अमितविक्रमासन	Yog-Geeta
TBF -C-2	Kesarisutasana	केसरीसुतासन	Yog-Geeta
TBF -C-3	Parivritta- Paschimottanasana	परिवृत्त- पश्चिमोत्तानासन	LOY (165)
TBF -C-4	Trishoolpashasana	त्रिशूलपाशासन	Yog-Geeta
TBF -C-5	Padaputa-Parivritta- Janu-Shirasana	पादपुट-परिवृत्त- जानु-शिरासन	Variation
TBF -D-1	Parivritta - Ramadootasan	परिवृत्त- रामदूतासन	Yog-Geeta
TBF -D-2	Parivritta-Ushtrasana	परिवृत्त-उष्ट्रासन	Variation
TBF -D-3	Marichyasana - 4	मरिच्यासन - 4	LOY (305)

TBF -D-4	Ardha-Padma- Shoolpashasana	अर्ध-पद्म- शूलपाशासन	Yog-Geeta
TBF -D-5	Paripurna- Matsyendrasana	परिपूर्ण-मत्स्येन्द्रासन	LOY (339)
TBF-E-1	Parivritta-Upavishta-Konasana	परिवृत्त-उपविष्ट-कोनासन	Variation
TBF -E-2	Katipada Matsyendrasana	कटिपाद- मत्स्येन्द्रासन	Variation
TBF -E-3	Parivritta -Eka-Pada Shirasana	परिवृत्त-एकपाद- शिरासन	Variation
TBF -E-4	Pushpadantasana	पुष्पदन्तासन	Yog-Geeta
TBF -E-5	Utthit-Pada- Parivritta- Janu-Shirasana	उत्तिथ-पाद-परिवृत्त- जानु-शिरासन	Variation

Chart No. 6: Twisting Body Balance (TBB) – TB-2

TBB-A-1	Parivrutta Namanasana	परिवृत्त-नमनासन	Yog-Geeta
TBB -A-2	Himavanasana	हिमवानासन	Yog-Geeta
TBB -A-3	Parivritta-Utkatasan	परिवृत्त - उत्कटासन	2100 (206)
TBB -A-4	Parivritta-Parshva- Konasana	परिवृत्त-पार्श्व- कोनासन	LOY (10)
TBB -A-5	Vindhyanasana	विन्ध्यासन	Yog-Geeta
TBB-B-1	Shrugalasana	शृगालासन	Yog-Geeta
TBB -B-2	Baddha-Parivritta – Parshva-Konasana	बद्ध-परिवृत्त- पार्श्व-कोनासन	2100 (141)
TBB -B-3	Baddhapada -Parivrutta - Upveshasana	बद्धपाद-परिवृत्त- उपवेशासन	Variation
TBB -B-4	Parivritta Trikonasana	परिवृत्त- त्रिकोनासन	LOY (6)
TBB -B-5	Parivritta - Padottanasana	परिवृत्त -पादोत्तानासन	Variation
TBB -C-1	Parivritta-Uttanasana	परिवृत्त-उत्तानासन	2100 (94)
TBB -C-2	Mahendrasana	महेंद्रासन	Yog-Geeta
TBB -C-3	Angushta-Padottanasana	अंगुष्ठ - पादोत्तानासन	Variation
TBB -C-4	Ardhapadma -Parivritta - Parighasana	अर्धपद्म-परिवृत्त-परिघासन	Variation
TBB -C-5	Parivritta-Kallyasana	परिवृत्त-काल्यासन	2100 (104)
TBB-D-1	Maroodasana – I	मरूडासन - 1	Prevalent Name
TBB -D-2	Kanchangangasana	काञ्चनगंगासन	Yog-Geeta
TBB -D-3	Maheshwarasana	महेश्वरासन	Yog-Geeta
TBB -D-4	Nishigandhasana	निशीगंधासन	Yog-Geeta
TBB -D-5	Parshva - Kallyasana	पार्श्व - काल्यासन	Variation
TBB -E-1	Malayasana	मलयासन	Yog-Geeta
TBB -E-2	Kailasasana	कैलासासन	Yog-Geeta
TBB -E-3	Parivritta -Vishwamitrasana	परिवृत्त -विश्वामित्रासन	Variation
TBB -E-4	Putpada- Vishwamitrasana	पूटपाद -विश्वामित्रासन	Variation
TBB -E-5	Vetalasana	वेतालासन	Yog-Geeta

Chart No. 7: Leg Balance Backward Bend (LBB) – LB-1

LBB-A-1	Saral-Natrajasana	सरल-नटराजासन	Variation
LBB-A-2	Hastapada- Lasyasana	हस्तपाद-लास्यासन	2100 (51) Variation
LBB-A-3	Baddha-Natrajasana	बद्ध-नटराजासन	2100 (43)
LBB-A-4	Hastanka-Lasyasana	हस्तांक-लास्यासन	Variation
LBB-A-5	Pratiruddhasana	प्रतिरूद्धासन	Yog-Geeta
LBB-B-1	Natarajasana	नटराजासन	LOY (591-A)

LBB-B-2	Muktahast-Marutsakhasana	मुक्तहस्त- मरुत्सखासन	Yog-Geeta
LBB-B-3	Lasya-Natrajasana	लास्य-नटराजासन	Variation
LBB-B-4	Raj-Vimanasana	राज-विमानासन	Yog-Geeta
LBB-B-5	Vayu-Rathasana	वायु-रथासन	Yog-Geeta
LBB-C-1	Dwihastapada-Natarajasana	द्विहस्तपाद- नटराजासन	Encyclopedia
LBB-C-2	Anta-Gulfa-Hasta- Natarajasana	अन्त-गुल्फ-हस्त- नटराजासन	Encyclopedia
LBB-C-3	Yoganandasana	योगानन्दासन	2100 (64)
LBB-C-4	Shikhapada-Natrajasana	शिखापाद-नटराजासन	Variation
LBB-C-5	Skandhapada-Natrajasana	स्कन्धपाद-नटराजासन	Variation
LBB-D-1	Urdhvamukha- Veerabhadrasana	ऊर्ध्वमुख- वीरभद्रासन	Variation
LBB-D-2	Greevapada-Natarajasana	ग्रीवपाद-नटराजासन	Variation
LBB-D-3	Sundara-Vimanasana	सुन्दर-विमानासन	Yog-Geeta
LBB-D-4	Pratyanchyasana	प्रत्यंचासन	Yog-Geeta
LBB-D-5	Tandavasana	तांडवासन	Yog-Geeta
LBB-E-1	Kunjarasana	कुंजरासन	Yog-Geeta
LBB-E-2	Viparit- Dandayaman- Tripurasana	विपरित- दंडयमन- त्रिपुरासन	Variation
LBB-E-3	Vamdeva-Tripurasana	वामदेव-त्रिपुरासन	Prevalent Name
LBB-E-4	Ekapada-Tryanga- Mukhottanasana	एकपाद-त्र्यंग-मुखोत्तानासन	Variation
LBB-E-5	Mohini-Astrasana	मोहिनी-अस्त्रासन	Yog-Geeta

Chart No. 8: Single Leg Balance Forward Bend (LBF) – LB-2

LBF-A-1	Urdhva-Prasarita- Lambakonasana	ऊर्ध्व-प्रसारित- लंबकोनासन	Variation
LBF-A-2	Swarga- Dwijasana	स्वर्ग- द्विजासन	2100 (63)
LBF-A-3	Pasha- Lamba-Konasana	पाश-लंब-कोणासन	Encyclopedia of Yogasana
LBF-A-4	Garudasana	गरुडासन	LOY (56)
LBF-A-5	Vrukshasana	वृक्षासन	LOY (2)
LBF-B-1	Dandayamana - Janushirasana	दंडयमन- जानुशिरासन	Encyclopaedia Traditional Asanas (353)
LBF-B-2	Veerbhadrasana-III	वीरभद्रासन - 3	LOY (17)
LBF-B-3	Parivrutta-Swarga-Dwijasana	परिवृत्त-स्वर्ग-द्विजासन	2100
LBF-B-4	Pashastrasana	पाशास्त्रासन	Yog-Geeta
LBF-B-5	Pushpakasana	पुष्पासन	Yog-Geeta
LBF-C-1	Dhwajadandasana	ध्वजदंडासन	Yog-Geeta
LBF-C-2	Parivrutta-Baddha- Ardhachandrasana	परिवृत्त-बद्ध-अर्धचन्द्रासन	2100
LBF-C-3	Uttkata-Dandayamana- Janushirasana	उत्कट-दण्डयमन- जानुशिरासन	Variation
LBF-C-4	Niralamba Vatayanasana	वातायनासन	LOY (58)
LBF-C-5	Garuda-Vimanasana	गरुड-विमानासन	Yog-Geeta
LBF-D-1	Ruchikasana -2	रुचिकासन - 2	LOY (385) Variation
LBF-D-2	Vamanasana	वामनासन	Yog-Geeta
LBF-D-3	Pakshikasana	पक्षिकासन	Prevalent Name
LBF-D-4	Sankhyasana	सांख्यासन	Prevalent Name

LBF-D-5	Bhingyasana	भिङ्ग्यासन	Encyclopedia of Traditional Aasana (51)
LBF-E-1	Muktahasta-Trivikramasana	मुक्तहस्त -त्रिविक्रमासन	Variation
LBF-E-2	Urdhva-Prasarit-Ekpadasana - II	ऊर्ध्व-प्रसारित-एकपादासन-2	LOY (49) Small Variation
LBF-E-3	Kanishasana	कणिशासन	Yog-Geeta
LBF-E-4	Trishoolasana	त्रिशूलासन	Yog-Geeta
LBF-E-5	Sarasasana	सारसासन	Yog-Geeta

Chart No. 9 Hand Balance Forward Bend (HBF) – HB-1

HBF-A-1	Brahmacharyasana	ब्रह्मचर्यासन	APBM (340)
HBF-A-2	Kukutasana	कुक्कुटासन	LOY (115)
HBF-A-3	Bakasana	बकासन	LOY (410)
HBF-A-4	Dwipada-Koundinyasana	द्विपाद-कौण्डिन्यासन	LOY (438)
HBF-A-5	Bhallukasana	भल्लुकासन	Yog-Geeta
HBF-B-1	Urdhva-Kukutasana	ऊर्ध्व-कुक्कुटासन	LOY (419)
HBF-B-2	Mayoorasana	मयूरासन	LOY (354)
HBF-B-3	Ashtavakrasana	अष्टावक्रासन	LOY (343)
HBF-B-4	Padma-Mayoorasana	पद्म-मयूरासन	LOY (355)
HBF-B-5	Makshikasana	मक्षिकासन	Yog-Geeta
HBF-C-1	Adhomukh-Vrukshasana	अधोमुख-वृक्षासन	LOY (359)
HBF-C-2	Ekapada-Vaksha-Mayoorasana	एकपाद-वक्ष-मयूरासन	Yog-Geeta
HBF-C-3	Koundinyasana	कौण्डिन्यासन	Prevalent Name
HBF-C-4	Tittibhasana	टिट्टिभासन	LOY (395)
HBF-C-5	Ekapada-Prushtha-Tittibhasana	एकपाद-पृष्ठ-टिट्टिभासन	Yog-Geeta
HBF-D-1	Dand-Tolan-Paschimottanasana	दंड-तोलन-पश्चिमोत्तानासन	Prevalent Name
HBF-D-2	Chakorasana	चकोरासन	LOY (380)
HBF-D-3	Parivrutta-Tittibhasana	परिवृत्त-टिट्टिभासन	Variation
HBF-D-4	Fanindrasana	फणीन्द्रासन	Hath Ratnavali
HBF-D-5	Utthit-Ekpada-Prushtha-Sheershasana	उत्थित-एकपाद-पृष्ठ-शीर्षासन	Variation
HBF-E-1	Urdhvamukha-Hasta Padmasana	ऊर्ध्वमुख-हस्त-पद्मासन	Variation
HBF-E-2	Adhomukha-Utthit-Koormasana	अधोमुख-उत्थित-कूर्मासन	Variation
HBF-E-3	Bramhastrasana	ब्रह्मास्तासन	Yog-Geeta
HBF-E-4	Eka-hasta-Padma-Mayoorasana	एकहस्त-पद्म-मयूरासन	LOY (355) (Variation)
HBF-E-5	Parashupashasana	परशुपाशासन	Yog-Geeta

Chart No. 10 Hand Balance Backward Bend (HBB) – HB-2

HBB-A-1	Pinch - Mayurasana	पिंच-मयूरासन	LOY(357)
HBB-A-2	Eka-Pada-Pinch- Mayoorasana	एक-पाद-पिंच-मयूरासन	Variation
HBB-A-3	Vruchikasana I	वृश्चिकासन - 1	LOY (537)
HBB-A-4	Jatukasana	जतुकासन	Yog-Geeta
HBB-A-5	Ardha-Padma-Pincha-Mayoorasana	अर्ध-पद्म-पिंच-मयूरासन	Variation

HBB-B-1	Padanka-Vrishikasana II	पादांक-वृश्चिकासन-2	Variation
HBB-B-2	Vruschikasana II	वृश्चिकासन-2	LOY (538)
HBB -B-3	Hasta Vyaghrasana	अधोमुख-वृक्षासन	LOY (359)
HBB-B-4	Padma-Pada-Vruschikasana II	पद्म-पाद- वृश्चिकासन - II	LOY (538) (Variation)
HBB-B-5	Ekapada-Skandha- Shiva- Lingakarasana	एकपाद-स्कन्ध- शिव- लिंगाकारासन	Variation in Prevalent name
HBB-C-1	Ekpad-Vrushik-Shiva- Linkarasana	एकपाद-वृश्चिक- शिव- लिंगाकारासन	Variation
HBB -C-2	Karkotasana	कर्कोटकासन	Yog-Geeta
HBB -C-3	Paripurnasana	परिपूर्णासन	Prevalent Name
HBB-C-4	Shiv-Lingakarasana	शिव- लिंगाकारासन	Prevalent name
HBB -C-5	Ekapad-Kokila- Vruschiksana - I	एकपाद-कोकिल- वृश्चिकासन - 1	Variation in Prevalent name
HBB-D-1	Nagastrasana	नागास्त्रासन	Yog-Geeta
HBB-D-2	Padma- Vruschikasana	पद्म -वृश्चिकासन	Variation
HBB-D-3	Ekpad-Kokilasana	एकपाद -कोकिलासन	Variation
HBB-D-4	Putpada – Kokilasan	पुटपाद-कोकिलासन	Variation
HBB-D-5	Utthit-Lamb - Konasana	उत्थित- लम्ब - कोनासन	Yog-Geeta
HBB-E-1	Parivrutta-Shiva-Lingakarasana	परिवृत्त- शिव-लिंगाकारासन	Variation
HBB -E-2	Kakumukta- Hastasana	काकमुक्त- हस्तासन	Variation
HBB -E-3	Dwipad-Kokilasana	द्विपाद- कोकिलासन	Variation
HBB -E-4	Hast- Samkonasana	हस्त -समकोनासन	Variation
HBB -E-5	Vibhakt-Pada-Shiva- Lingakarasana	विभक्त-पाद-शिव- लिंगाकारासन	Variation

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- **LOY** : Light on Yoga (B.K.S. Iyengar)
- **2100** : 2100 Asanas (The complete Yoga Poses), Daniel Lacerda
- **Encyclopedia**: Yogasana: The Encyclopedia of Yoga Poses, Yogrishi Vishveketu, PhD
- **APMB**: (Asana, Pranayam, Mudra, Bandha – By Swami Satyananda Saraswati)
- **Hathratnavali** : Srinivasa
- **Yog-Geeta** (By Dr. Sanjay Malpani & Mr. Mangesh Khopkar)