

**PART FOUR**  
**FIGURE RULES**

**RULE 1**

**A. ALPHABETICAL INDEX OF FIGURES**

Group Number	Figure	Difficulty	Group Number	Figure	Difficulty
413	Alba	2.4	305f	...., continuous spin	3.1
240	Albatross	2.2	305h	...., spin up 180°	2.8
240a	...., half twist	2.6	305i	...., spin up 360°	2.9
240b	...., full twist	2.8	305j	...., combined spin	3.1
240c	...., twirl	2.7	306	Barracuda, Bent Knee	2.0
240d	...., spinning 180°	2.3	306d	...., spinning 180°	2.1
240e	...., spinning 360°	2.4	306e	...., spinning 360°	2.2
240h	...., spin up 180°	2.7	380	Barracuda, Front Pike	
240i	...., spin up 360°	2.8		Somersault	2.2
240j	...., combined spin	3.0	380c	...., twirl	2.8
326	Angelfish	2.5	380d	...., spinning 180°	2.3
423	Ariana	2.2	380e	...., spinning 360°	2.4
330	Aurora	2.5	380f	...., continuous spin	2.9
330a	...., half twist	2.9	380h	...., spin up 180°	2.7
330b	...., full twist	3.1	380i	...., spin up 360°	2.8
330c	...., twirl	3.0	380j	...., combined spin	3.0
330d	...., spinning 180°	2.6	347	Beluga	2.3
330e	...., spinning 360°	2.7	302	Blossom	1.4
330f	...., continuous spin	3.0	490	Carousel	3.4
330g	...., twist spin	3.4	153	Castle	3.5
330h	...., spin up 180°	3.0	116	Catalare	3.1
330i	...., spin up 360°	3.1	117	Catalare, Open 180°	3.2
330j	...., combined spin	3.3	115	Catalina	2.3
331	Aurora, Open 180°	3.3	115a	...., half twist	2.7
332	Aurora, Open 360°	3.4	115b	...., full twist	2.9
324	Ballerina	2.0	115c	...., twirl	2.8
110	Ballet Leg, Double	1.7	115d	...., spinning 180°	2.4
104	Ballet Leg Roll, Single	2.7	115e	...., spinning 360°	2.5
101	Ballet Leg, Single	1.6	115f	...., continuous spin	2.8
101R	...., right leg	1.6	115g	...., twist spin	3.2
101L	...., left leg	1.6	115h	...., spin up 180°	2.8
111	Ballet Leg Submarine, Double	2.3	115i	...., spin up 360°	2.9
103	Ballet Leg Submarine, Single	2.1	115j	...., combined spin	3.1
102	Ballet Legs, Alternate	2.4	450	Corkscrew	1.1
301	Barracuda	2.0	113	Crane	3.5
301c	...., twirl	2.7	436	Cyclone	2.7
301d	...., spinning 180°	2.1	436c	...., twirl	3.2
301e	...., spinning 360°	2.2	436d	...., spinning 180°	2.8
301f	...., continuous spin	2.7	436e	...., spinning 360°	2.9
301h	...., spin up 180°	2.5	436f	...., continuous spin	3.2
301i	...., spin up 360°	2.6	348	Dalecarlia	2.4
301j	...., combined spin	2.8	201	Dolphin	1.4
305	Barracuda, Back Pike		251	Dolphin, Foot First	1.4
	Somersault	2.3	255	Dolphin, Foot First, Reverse	
305c	...., twirl	2.9		Combined Spin	2.4
305d	...., spinning 180°	2.4	275	Dolphina	2.5
305e	...., spinning 360°	2.5			

<b>125</b>	<b>Eiffel Tower</b>	<b>2.8</b>	<b>112h</b>	<b>...., spin up 180°</b>	<b>2.8</b>
<b>125a</b>	<b>...., half twist</b>	<b>3.2</b>	<b>112i</b>	<b>...., spin up 360°</b>	<b>2.9</b>
<b>125b</b>	<b>...., full twist</b>	<b>3.4</b>	<b>112j</b>	<b>...., combined spin</b>	<b>3.1</b>
<b>125c</b>	<b>...., twirl</b>	<b>3.3</b>	<b>357</b>	<b>Jumpover</b>	<b>2.3</b>
<b>125d</b>	<b>...., spinning 180°</b>	<b>2.9</b>	<b>325</b>	<b>Jupiter</b>	<b>3.2</b>
<b>125e</b>	<b>...., spinning 360°</b>	<b>3.0</b>	<b>311</b>	<b>Kip</b>	<b>1.8</b>
<b>125f</b>	<b>...., continuous spin</b>	<b>3.3</b>	<b>311a</b>	<b>...., half twist</b>	<b>2.2</b>
<b>125g</b>	<b>...., twist spin</b>	<b>3.7</b>	<b>311b</b>	<b>...., full twist</b>	<b>2.4</b>
<b>125h</b>	<b>...., spin up 180°</b>	<b>3.3</b>	<b>311c</b>	<b>...., twirl</b>	<b>2.3</b>
<b>125i</b>	<b>...., spin up 360°</b>	<b>3.4</b>	<b>311d</b>	<b>...., spinning 180°</b>	<b>1.9</b>
<b>125j</b>	<b>...., combined spin</b>	<b>3.6</b>	<b>311e</b>	<b>...., spinning 360°</b>	<b>2.0</b>
<b>128</b>	<b>Eiffel Walk</b>	<b>2.9</b>	<b>311f</b>	<b>...., continuous spin</b>	<b>2.4</b>
<b>318</b>	<b>Elevator</b>	<b>2.8</b>	<b>311g</b>	<b>...., twist spin</b>	<b>2.7</b>
<b>130</b>	<b>Flamingo</b>	<b>2.5</b>	<b>311h</b>	<b>...., spin up 180°</b>	<b>2.3</b>
<b>130a</b>	<b>...., half twist</b>	<b>2.9</b>	<b>311i</b>	<b>...., spin up 360°</b>	<b>2.4</b>
<b>130b</b>	<b>...., full twist</b>	<b>3.1</b>	<b>311j</b>	<b>...., combined spin</b>	<b>2.6</b>
<b>130c</b>	<b>...., twirl</b>	<b>3.0</b>	<b>312</b>	<b>Kip, Spltt</b>	<b>2.4</b>
<b>130d</b>	<b>...., spinning 180°</b>	<b>2.6</b>	<b>313</b>	<b>Kip, Spltt, Closing 180°</b>	<b>2.5</b>
<b>130e</b>	<b>...., spinning 360°</b>	<b>2.7</b>	<b>314</b>	<b>Kip, Spltt, Open 360°</b>	<b>3.2</b>
<b>130f</b>	<b>...., continuous spin</b>	<b>3.0</b>	<b>316</b>	<b>Kip, Spltt, Walkout</b>	<b>2.4</b>
<b>130g</b>	<b>...., twist spin</b>	<b>3.4</b>	<b>315</b>	<b>Kipnus</b>	<b>1.6</b>
<b>130h</b>	<b>...., spin up 180°</b>	<b>3.0</b>	<b>317</b>	<b>Kipswirl</b>	<b>2.3</b>
<b>130i</b>	<b>...., spin up 360°</b>	<b>3.1</b>	<b>317c</b>	<b>...., twirl</b>	<b>2.8</b>
<b>130j</b>	<b>...., combined spin</b>	<b>3.3</b>	<b>317d</b>	<b>...., spinning 180°</b>	<b>2.4</b>
<b>140</b>	<b>Flamingo, Bent Knee</b>	<b>2.4</b>	<b>317e</b>	<b>...., spinning 360°</b>	<b>2.5</b>
<b>140a</b>	<b>...., half twist</b>	<b>2.8</b>	<b>317f</b>	<b>...., continuous spin</b>	<b>2.8</b>
<b>140b</b>	<b>...., full twist</b>	<b>3.0</b>	<b>150</b>	<b>Knight</b>	<b>3.1</b>
<b>140c</b>	<b>...., twirl</b>	<b>2.9</b>	<b>451</b>	<b>Log Roll</b>	<b>1.1</b>
<b>140d</b>	<b>...., spinning 180°</b>	<b>2.5</b>	<b>455</b>	<b>Marlin</b>	<b>1.2</b>
<b>140e</b>	<b>...., spinning 360°</b>	<b>2.6</b>	<b>350</b>	<b>Minerva</b>	<b>2.2</b>
<b>140f</b>	<b>...., continuous spin</b>	<b>2.9</b>	<b>344</b>	<b>Neptunus</b>	<b>1.8</b>
<b>140g</b>	<b>...., twist spin</b>	<b>3.3</b>	<b>435</b>	<b>Nova</b>	<b>2.3</b>
<b>140h</b>	<b>...., spin up 180°</b>	<b>2.9</b>	<b>435a</b>	<b>...., half twist</b>	<b>2.7</b>
<b>140i</b>	<b>...., spin up 360°</b>	<b>3.0</b>	<b>435b</b>	<b>...., full twist</b>	<b>2.9</b>
<b>140j</b>	<b>...., combined spin</b>	<b>3.2</b>	<b>435c</b>	<b>...., twirl</b>	<b>2.8</b>
<b>307</b>	<b>Flying Fish</b>	<b>3.0</b>	<b>435d</b>	<b>...., spinning 180°</b>	<b>2.4</b>
<b>307d</b>	<b>...., spinning 180°</b>	<b>3.1</b>	<b>435e</b>	<b>...., spinning 360°</b>	<b>2.5</b>
<b>307e</b>	<b>...., spinning 360°</b>	<b>3.2</b>	<b>435f</b>	<b>...., continuous spin</b>	<b>2.8</b>
<b>335</b>	<b>Gavlatá</b>	<b>2.7</b>	<b>435g</b>	<b>...., twist spin</b>	<b>3.2</b>
<b>336</b>	<b>Gavlatá, Open 180°</b>	<b>2.8</b>	<b>435h</b>	<b>...., spin up 180°</b>	<b>2.8</b>
<b>118</b>	<b>Helicopter</b>	<b>2.5</b>	<b>435i</b>	<b>...., spin up 360°</b>	<b>2.9</b>
<b>342</b>	<b>Heron</b>	<b>2.1</b>	<b>435j</b>	<b>...., combined spin</b>	<b>3.1</b>
<b>342c</b>	<b>...., twirl</b>	<b>2.7</b>	<b>460</b>	<b>Oyster</b>	<b>1.2</b>
<b>342d</b>	<b>...., spinning 180°</b>	<b>2.2</b>	<b>155</b>	<b>Pirouette</b>	<b>3.0</b>
<b>342e</b>	<b>...., spinning 360°</b>	<b>2.3</b>	<b>355</b>	<b>Porpoise</b>	<b>1.9</b>
<b>342f</b>	<b>...., continuous spin</b>	<b>2.8</b>	<b>355a</b>	<b>...., half twist</b>	<b>2.3</b>
<b>342h</b>	<b>...., spin up 180°</b>	<b>2.6</b>	<b>355b</b>	<b>...., full twist</b>	<b>2.5</b>
<b>342i</b>	<b>...., spin up 360°</b>	<b>2.7</b>	<b>355c</b>	<b>...., twirl</b>	<b>2.4</b>
<b>342j</b>	<b>...., combined spin</b>	<b>2.9</b>	<b>355d</b>	<b>...., spinning 180°</b>	<b>2.0</b>
<b>410</b>	<b>Hightower</b>	<b>3.3</b>	<b>355e</b>	<b>...., spinning 360°</b>	<b>2.1</b>
<b>112</b>	<b>IbIs</b>	<b>2.3</b>	<b>355f</b>	<b>...., continuous spin</b>	<b>2.4</b>
<b>112a</b>	<b>...., half twist</b>	<b>2.7</b>	<b>355g</b>	<b>...., twist spin</b>	<b>2.8</b>
<b>112b</b>	<b>...., full twist</b>	<b>2.9</b>	<b>355h</b>	<b>...., spin up 180°</b>	<b>2.4</b>
<b>112c</b>	<b>...., twirl</b>	<b>2.8</b>	<b>355i</b>	<b>...., spin up 360°</b>	<b>2.5</b>
<b>112d</b>	<b>...., spinning 180°</b>	<b>2.4</b>	<b>355j</b>	<b>...., combined spin</b>	<b>2.7</b>
<b>112e</b>	<b>...., spinning 360°</b>	<b>2.5</b>	<b>361</b>	<b>Prawn</b>	<b>1.9</b>
<b>112f</b>	<b>...., continuous spin (720°)</b>	<b>2.8</b>	<b>345</b>	<b>Reverse Catalina</b>	<b>2.1</b>
<b>112g</b>	<b>...., twist spin</b>	<b>3.2</b>	<b>225</b>	<b>Reverse Crane</b>	<b>3.1</b>

<b>470</b>	<b>Shark Circle</b>	<b>1.3</b>	<b>327</b>	<b>Sunfish</b>	<b>2.4</b>
<b>370</b>	<b>Shrimp</b>	<b>1.6</b>	<b>405</b>	<b>Swordalina</b>	<b>2.5</b>
<b>346</b>	<b>Side Fishtail Split</b>	<b>2.0</b>	<b>402</b>	<b>Swordasub</b>	<b>2.3</b>
<b>303</b>	<b>Somersault, Back Pike</b>	<b>1.5</b>	<b>401</b>	<b>Swordfish</b>	<b>2.0</b>
<b>310</b>	<b>Somersault, Back Tuck</b>	<b>1.1</b>	<b>406</b>	<b>Swordfish, Straight Leg</b>	<b>2.0</b>
<b>320</b>	<b>Somersault, Front Pike</b>	<b>1.7</b>	<b>403</b>	<b>Swordtail</b>	<b>2.5</b>
<b>308</b>	<b>Somersault, Front Tuck</b>	<b>1.1</b>	<b>471</b>	<b>Tailspln</b>	<b>1.9</b>
<b>321</b>	<b>Somersub</b>	<b>2.0</b>	<b>349</b>	<b>Tower</b>	<b>1.8</b>
<b>438</b>	<b>Spiral</b>	<b>3.5</b>	<b>349a</b>	<b>...., half twist</b>	<b>2.2</b>
<b>141</b>	<b>Stingray</b>	<b>3.3</b>	<b>349b</b>	<b>...., full twist</b>	<b>2.4</b>
<b>322</b>	<b>Subalina</b>	<b>2.3</b>	<b>349c</b>	<b>...., twirl</b>	<b>2.3</b>
<b>322a</b>	<b>...., half twist</b>	<b>2.7</b>	<b>349d</b>	<b>...., spinning 180°</b>	<b>1.9</b>
<b>322b</b>	<b>...., full twist</b>	<b>2.9</b>	<b>349e</b>	<b>...., spinning 360°</b>	<b>2.0</b>
<b>322c</b>	<b>...., twirl</b>	<b>2.8</b>	<b>349f</b>	<b>...., continuous spin</b>	<b>2.3</b>
<b>322d</b>	<b>...., spinning 180°</b>	<b>2.4</b>	<b>349g</b>	<b>...., twist spin</b>	<b>2.7</b>
<b>322e</b>	<b>...., spinning 360°</b>	<b>2.5</b>	<b>349h</b>	<b>...., spin up 180°</b>	<b>2.3</b>
<b>322f</b>	<b>...., continuous spin</b>	<b>2.8</b>	<b>349i</b>	<b>...., spin up 360°</b>	<b>2.4</b>
<b>322g</b>	<b>...., twist spin</b>	<b>3.2</b>	<b>349j</b>	<b>...., combined spin</b>	<b>2.6</b>
<b>322h</b>	<b>...., spin up 180°</b>	<b>2.8</b>	<b>475</b>	<b>Tub</b>	<b>1.1</b>
<b>322i</b>	<b>...., spin up 360°</b>	<b>2.9</b>	<b>420</b>	<b>Walkover, Back</b>	<b>2.0</b>
<b>322j</b>	<b>...., combined spin</b>	<b>3.1</b>	<b>421</b>	<b>Walkover, Back, Closing 360°</b>	<b>2.2</b>
<b>105</b>	<b>Sub-Crane</b>	<b>3.4</b>	<b>360</b>	<b>Walkover, Front</b>	<b>2.1</b>
<b>323</b>	<b>Subilarc</b>	<b>3.1</b>	<b>480</b>	<b>Water Wheel</b>	<b>1.3</b>

**FIGURE RULE I**  
**B. THE FOUR CATEGORIES OF FIGURES**

**CATEGORY I**  
**BALLET LEG CATEGORY**

<b>101</b>	<b>Ballet Leg, Single</b>	<b>1.6</b>	<b>125b</b>	<b>...., full twist</b>	<b>3.4</b>
<b>101R</b>	<b>...., right leg</b>	<b>1.6</b>	<b>125c</b>	<b>...., twirl</b>	<b>3.3</b>
<b>101L</b>	<b>...., left leg</b>	<b>1.6</b>	<b>125d</b>	<b>...., spinning 180°</b>	<b>2.9</b>
<b>102</b>	<b>Ballet Legs, Alternate</b>	<b>2.4</b>	<b>125e</b>	<b>...., spinning 360°</b>	<b>3.0</b>
<b>103</b>	<b>Ballet Leg Submarine, Single</b>	<b>2.1</b>	<b>125f</b>	<b>...., continuous spin</b>	<b>3.3</b>
<b>104</b>	<b>Ballet Leg Roll, Single</b>	<b>2.7</b>	<b>125g</b>	<b>...., twist spin</b>	<b>3.7</b>
<b>105</b>	<b>Sub-Crane</b>	<b>3.4</b>	<b>125h</b>	<b>...., spin up 180°</b>	<b>3.3</b>
<b>110</b>	<b>Ballet Leg, Double</b>	<b>1.7</b>	<b>125i</b>	<b>...., spin up 360°</b>	<b>3.4</b>
<b>111</b>	<b>Ballet Leg Submarine, Double</b>	<b>2.3</b>	<b>125j</b>	<b>...., combined spin</b>	<b>3.6</b>
<b>112</b>	<b>Ibils</b>	<b>2.3</b>	<b>128</b>	<b>Eiffel Walk</b>	<b>2.9</b>
<b>112a</b>	<b>...., half twist</b>	<b>2.7</b>	<b>130</b>	<b>Flamingo</b>	<b>2.5</b>
<b>112b</b>	<b>...., full twist</b>	<b>2.9</b>	<b>130a</b>	<b>...., half twist</b>	<b>2.9</b>
<b>112c</b>	<b>...., twirl</b>	<b>2.8</b>	<b>130b</b>	<b>...., full twist</b>	<b>3.1</b>
<b>112d</b>	<b>...., spinning 180°</b>	<b>2.4</b>	<b>130c</b>	<b>...., twirl</b>	<b>3.0</b>
<b>112e</b>	<b>...., spinning 360°</b>	<b>2.5</b>	<b>130d</b>	<b>...., spinning 180°</b>	<b>2.6</b>
<b>112f</b>	<b>...., continuous spin (720°)</b>	<b>2.8</b>	<b>130e</b>	<b>...., spinning 360°</b>	<b>2.7</b>
<b>112g</b>	<b>...., twist spin</b>	<b>3.2</b>	<b>130f</b>	<b>...., continuous spin</b>	<b>3.0</b>
<b>112h</b>	<b>...., spin up 180°</b>	<b>2.8</b>	<b>130g</b>	<b>...., twist spin</b>	<b>3.4</b>
<b>112i</b>	<b>...., spin up 360°</b>	<b>2.9</b>	<b>130h</b>	<b>...., spin up 180°</b>	<b>3.0</b>
<b>112j</b>	<b>...., combined spin</b>	<b>3.1</b>	<b>130i</b>	<b>...., spin up 360°</b>	<b>3.1</b>
<b>113</b>	<b>Crane</b>	<b>3.5</b>	<b>130j</b>	<b>...., combined spin</b>	<b>3.3</b>
<b>115</b>	<b>Catalina</b>	<b>2.3</b>	<b>140</b>	<b>Flamingo, Bent Knee</b>	<b>2.4</b>
<b>115a</b>	<b>...., half twist</b>	<b>2.7</b>	<b>140a</b>	<b>...., half twist</b>	<b>2.8</b>
<b>115b</b>	<b>...., full twist</b>	<b>2.9</b>	<b>140b</b>	<b>...., full twist</b>	<b>3.0</b>
<b>115c</b>	<b>...., twirl</b>	<b>2.8</b>	<b>140c</b>	<b>...., twirl</b>	<b>2.9</b>
<b>115d</b>	<b>...., spinning 180°</b>	<b>2.4</b>	<b>140d</b>	<b>...., spinning 180°</b>	<b>2.5</b>
<b>115e</b>	<b>...., spinning 360°</b>	<b>2.5</b>	<b>140e</b>	<b>...., spinning 360°</b>	<b>2.6</b>
<b>115f</b>	<b>...., continuous spin</b>	<b>2.8</b>	<b>140f</b>	<b>...., continuous spin</b>	<b>2.9</b>
<b>115g</b>	<b>...., twist spin</b>	<b>3.2</b>	<b>140g</b>	<b>...., twist spin</b>	<b>3.3</b>
<b>115h</b>	<b>...., spin up 180°</b>	<b>2.8</b>	<b>140h</b>	<b>...., spin up 180°</b>	<b>2.9</b>
<b>115i</b>	<b>...., spin up 360°</b>	<b>2.9</b>	<b>140i</b>	<b>...., spin up 360°</b>	<b>3.0</b>
<b>115j</b>	<b>...., combined spin</b>	<b>3.1</b>	<b>140j</b>	<b>...., combined spin</b>	<b>3.2</b>
<b>116</b>	<b>Catalare</b>	<b>3.1</b>	<b>141</b>	<b>Stingray</b>	<b>3.3</b>
<b>117</b>	<b>Catalare, Open 180°</b>	<b>3.2</b>	<b>150</b>	<b>Knight</b>	<b>3.1</b>
<b>118</b>	<b>Helicopter</b>	<b>2.5</b>	<b>153</b>	<b>Castle</b>	<b>3.5</b>
<b>125</b>	<b>Eiffel Tower</b>	<b>2.8</b>	<b>155</b>	<b>Pirouette</b>	<b>3.0</b>
<b>125a</b>	<b>...., half twist</b>	<b>3.2</b>			

**CATEGORY II**  
**DOLPHIN CATEGORY**

<b>201</b>	<b>Dolphin</b>	<b>1.4</b>	<b>240h</b>	<b>...., spin up 180°</b>	<b>2.7</b>
<b>225</b>	<b>Reverse Crane</b>	<b>3.1</b>	<b>240i</b>	<b>...., spin up 360°</b>	<b>2.8</b>
<b>240</b>	<b>Albatross</b>	<b>2.2</b>	<b>240j</b>	<b>...., combined spin</b>	<b>3.0</b>
<b>240a</b>	<b>...., half twist</b>	<b>2.6</b>	<b>251</b>	<b>Dolphin, Foot First</b>	<b>1.4</b>
<b>240b</b>	<b>...., full twist</b>	<b>2.8</b>	<b>255</b>	<b>Dolphin, Foot First, Reverse</b>	
<b>240c</b>	<b>...., twirl</b>	<b>2.7</b>		<b>Combined Spin</b>	<b>2.4</b>
<b>240d</b>	<b>...., spinning 180°</b>	<b>2.3</b>	<b>275</b>	<b>Dolpholna</b>	<b>2.5</b>
<b>240e</b>	<b>...., spinning 360°</b>	<b>2.4</b>			

**CATEGORY III  
SOMERSAULT CATEGORY**

<b>301</b>	<b>Barracuda</b>	<b>2.0</b>	<b>322c</b>	...., twirl	<b>2.8</b>
<b>301c</b>	...., twirl	<b>2.7</b>	<b>322d</b>	...., spinning 180°	<b>2.4</b>
<b>301d</b>	...., spinning 180°	<b>2.1</b>	<b>322e</b>	...., spinning 360°	<b>2.5</b>
<b>301e</b>	...., spinning 360°	<b>2.2</b>	<b>322f</b>	...., continuous spin	<b>2.8</b>
<b>301f</b>	...., continuous spin	<b>2.7</b>	<b>322g</b>	...., twist spin	<b>3.2</b>
<b>301h</b>	...., spin up 180°	<b>2.5</b>	<b>322h</b>	...., spin up 180°	<b>2.8</b>
<b>301i</b>	...., spin up 360°	<b>2.6</b>	<b>322i</b>	...., spin up 360°	<b>2.9</b>
<b>301j</b>	...., combined spin	<b>2.8</b>	<b>322j</b>	...., combined spin	<b>3.1</b>
<b>302</b>	<b>Blossom</b>	<b>1.4</b>	<b>323</b>	<b>Subilare</b>	<b>3.1</b>
<b>303</b>	<b>Somersault, Back Pike</b>	<b>1.5</b>	<b>324</b>	<b>Ballerina</b>	<b>2.0</b>
<b>305</b>	<b>Barracuda, Back Pike</b>		<b>325</b>	<b>Jupiter</b>	<b>3.2</b>
	<b>Somersault</b>	<b>2.3</b>	<b>326</b>	<b>Angelfish</b>	<b>2.5</b>
<b>305c</b>	...., twirl	<b>2.9</b>	<b>327</b>	<b>Sunfish</b>	<b>2.4</b>
<b>305d</b>	...., spinning 180°	<b>2.4</b>	<b>330</b>	<b>Aurora</b>	<b>2.5</b>
<b>305e</b>	...., spinning 360°	<b>2.5</b>	<b>330a</b>	...., half twist	<b>2.9</b>
<b>305f</b>	...., continuous spin	<b>3.1</b>	<b>330b</b>	...., full twist	<b>3.1</b>
<b>305h</b>	...., spin up 180°	<b>2.8</b>	<b>330c</b>	...., twirl	<b>3.0</b>
<b>305i</b>	...., spin up 360°	<b>2.9</b>	<b>330d</b>	...., spinning 180°	<b>2.6</b>
<b>305j</b>	...., combined spin	<b>3.1</b>	<b>330e</b>	...., spinning 360°	<b>2.7</b>
<b>306</b>	<b>Barracuda, Bent Knee</b>	<b>2.0</b>	<b>330f</b>	...., continuous spin	<b>3.0</b>
<b>306d</b>	...., spinning 180°	<b>2.1</b>	<b>330g</b>	...., twist spin	<b>3.4</b>
<b>306e</b>	...., spinning 360°	<b>2.2</b>	<b>330h</b>	...., spin up 180°	<b>3.0</b>
<b>307</b>	<b>Flying Fish</b>	<b>3.0</b>	<b>330i</b>	...., spin up 360°	<b>3.1</b>
<b>307d</b>	...., spinning 180°	<b>3.1</b>	<b>330j</b>	...., combined spin	<b>3.3</b>
<b>307e</b>	...., spinning 360°	<b>3.2</b>	<b>331</b>	<b>Aurora, Open 180°</b>	<b>3.3</b>
<b>308</b>	<b>Somersault, Front Tuck</b>	<b>1.1</b>	<b>332</b>	<b>Aurora, Open 360°</b>	<b>3.4</b>
<b>310</b>	<b>Somersault, Back Tuck</b>	<b>1.1</b>	<b>335</b>	<b>Gaviata</b>	<b>2.7</b>
<b>311</b>	<b>Kip</b>	<b>1.8</b>	<b>336</b>	<b>Gaviata, Open 180°</b>	<b>2.8</b>
<b>311a</b>	...., half twist	<b>2.2</b>	<b>342</b>	<b>Heron</b>	<b>2.1</b>
<b>311b</b>	...., full twist	<b>2.4</b>	<b>342c</b>	...., twirl	<b>2.7</b>
<b>311c</b>	...., twirl	<b>2.3</b>	<b>342d</b>	...., spinning 180°	<b>2.2</b>
<b>311d</b>	...., spinning 180°	<b>1.9</b>	<b>342e</b>	...., spinning 360°	<b>2.3</b>
<b>311e</b>	...., spinning 360°	<b>2.0</b>	<b>342f</b>	...., continuous spin	<b>2.8</b>
<b>311f</b>	...., continuous spin	<b>2.4</b>	<b>342h</b>	...., spin up 180°	<b>2.6</b>
<b>311g</b>	...., twist spin	<b>2.7</b>	<b>342i</b>	...., spin up 360°	<b>2.7</b>
<b>311h</b>	...., spin up 180°	<b>2.3</b>	<b>342j</b>	...., combined spin	<b>2.9</b>
<b>311i</b>	...., spin up 360°	<b>2.4</b>	<b>344</b>	<b>Neptunus</b>	<b>1.8</b>
<b>311j</b>	...., combined spin	<b>2.6</b>	<b>345</b>	<b>Reverse Catalina</b>	<b>2.1</b>
<b>312</b>	<b>Kip, Split</b>	<b>2.4</b>	<b>346</b>	<b>Side Fishtail Split</b>	<b>2.0</b>
<b>313</b>	<b>Kip, Split, Closing 180°</b>	<b>2.5</b>	<b>347</b>	<b>Beluga</b>	<b>2.3</b>
<b>314</b>	<b>Kip, Split, Open 360°</b>	<b>3.2</b>	<b>348</b>	<b>Dalecarlia</b>	<b>2.4</b>
<b>315</b>	<b>Kipnus</b>	<b>1.6</b>	<b>349</b>	<b>Tower</b>	<b>1.8</b>
<b>316</b>	<b>Kip, Split, Walkout</b>	<b>2.4</b>	<b>349a</b>	...., half twist	<b>2.2</b>
<b>317</b>	<b>Kipswirl</b>	<b>2.3</b>	<b>349b</b>	...., full twist	<b>2.4</b>
<b>317c</b>	...., twirl	<b>2.8</b>	<b>349c</b>	...., twirl	<b>2.3</b>
<b>317d</b>	...., spinning 180°	<b>2.4</b>	<b>349d</b>	...., spinning 180°	<b>1.9</b>
<b>317e</b>	...., spinning 360°	<b>2.5</b>	<b>349e</b>	...., spinning 360°	<b>2.0</b>
<b>317f</b>	...., continuous spin	<b>2.8</b>	<b>349f</b>	...., continuous spin	<b>2.3</b>
<b>318</b>	<b>Elevator</b>	<b>2.8</b>	<b>349g</b>	...., twist spin	<b>2.7</b>
<b>320</b>	<b>Somersault, Front Pike</b>	<b>1.7</b>	<b>349h</b>	...., spin up 180°	<b>2.3</b>
<b>321</b>	<b>Somersub</b>	<b>2.0</b>	<b>349i</b>	...., spin up 360°	<b>2.4</b>
<b>322</b>	<b>Subalina</b>	<b>2.3</b>	<b>349j</b>	...., combined spin	<b>2.6</b>
<b>322a</b>	...., half twist	<b>2.7</b>	<b>350</b>	<b>Minerva</b>	<b>2.2</b>
<b>322b</b>	...., full twist	<b>2.9</b>			

**FIGURE RULE I  
THE FOUR CATEGORIES OF FIGURES**

**CATEGORY III (CONTINUED)  
SOMERSAULT CATEGORY**

<b>355</b>	<b>Porpoise</b>	<b>1.9</b>	<b>360</b>	<b>Walkover, Front</b>	<b>2.1</b>
<b>355a</b>	...., half twist	<b>2.3</b>	<b>361</b>	<b>Prawn</b>	<b>1.9</b>
<b>355b</b>	...., full twist	<b>2.5</b>	<b>370</b>	<b>Shrimp</b>	<b>1.6</b>
<b>355c</b>	...., twirl	<b>2.4</b>	<b>380</b>	<b>Barracuda, Front Pike Somersault</b>	<b>2.2</b>
<b>355d</b>	...., spinning 180°	<b>2.0</b>	<b>380c</b>	...., twirl	<b>2.8</b>
<b>355e</b>	...., spinning 360°	<b>2.1</b>	<b>380d</b>	...., spinning 180°	<b>2.3</b>
<b>355f</b>	...., continuous spin	<b>2.4</b>	<b>380e</b>	...., spinning 360°	<b>2.4</b>
<b>355g</b>	...., twist spin	<b>2.8</b>	<b>380f</b>	...., continuous spin	<b>2.9</b>
<b>355h</b>	...., spin up 180°	<b>2.4</b>	<b>380h</b>	...., spin up 180°	<b>2.7</b>
<b>355i</b>	...., spin up 360°	<b>2.5</b>	<b>380i</b>	...., spin up 360°	<b>2.8</b>
<b>355j</b>	...., combined spin	<b>2.7</b>	<b>380j</b>	...., combined spin	<b>3.0</b>
<b>357</b>	<b>Jumpover</b>	<b>2.3</b>			

**CATEGORY IV  
DIVERSE CATEGORY**

<b>401</b>	<b>Swordfish</b>	<b>2.0</b>	<b>435h</b>	...., spin up 180°	<b>2.8</b>
<b>402</b>	<b>Swordsub</b>	<b>2.3</b>	<b>435i</b>	...., spin up 360°	<b>2.9</b>
<b>403</b>	<b>Swordtail</b>	<b>2.5</b>	<b>435j</b>	...., combined spin	<b>3.1</b>
<b>405</b>	<b>Swordanna</b>	<b>2.5</b>	<b>436</b>	<b>Cyclone</b>	<b>2.7</b>
<b>406</b>	<b>Swordfish, Straight Leg</b>	<b>2.0</b>	<b>436c</b>	...., twirl	<b>3.2</b>
<b>410</b>	<b>Hightower</b>	<b>3.3</b>	<b>436d</b>	...., spinning 180°	<b>2.8</b>
<b>413</b>	<b>Alba</b>	<b>2.4</b>	<b>436e</b>	...., spinning 360°	<b>2.9</b>
<b>420</b>	<b>Walkover, Back</b>	<b>2.0</b>	<b>436f</b>	...., continuous spin	<b>3.2</b>
<b>421</b>	<b>Walkover, Back, Closing 360°</b>	<b>2.2</b>	<b>438</b>	<b>Spiral</b>	<b>3.5</b>
<b>423</b>	<b>Ariana</b>	<b>2.2</b>	<b>450</b>	<b>Corkscrew</b>	<b>1.1</b>
<b>435</b>	<b>Nova</b>	<b>2.3</b>	<b>451</b>	<b>Log Roll</b>	<b>1.1</b>
<b>435a</b>	...., half twist	<b>2.7</b>	<b>455</b>	<b>Marlin</b>	<b>1.2</b>
<b>435b</b>	...., full twist	<b>2.9</b>	<b>460</b>	<b>Oyster</b>	<b>1.2</b>
<b>435c</b>	...., twirl	<b>2.8</b>	<b>470</b>	<b>Shark Circle</b>	<b>1.3</b>
<b>435d</b>	...., spinning 180°	<b>2.4</b>	<b>471</b>	<b>Tails핀</b>	<b>1.9</b>
<b>435e</b>	...., spinning 360°	<b>2.5</b>	<b>475</b>	<b>Tub</b>	<b>1.1</b>
<b>435f</b>	...., continuous spin	<b>2.8</b>	<b>480</b>	<b>Water Wheel</b>	<b>1.3</b>
<b>435g</b>	...., twist spin	<b>3.2</b>	<b>490</b>	<b>Carousel</b>	<b>3.4</b>

### FIGURE RULE III

#### GENERAL REGULATIONS, GUIDELINES AND CRITERIA FOR FIGURE EXECUTION

##### A. Figure, Transition and Position Description Conventions, Standards and Practices:

1. In all descriptions, the written text is the primary authority. Illustrations serve only as guides to the intent of the text.
2. The figure, transition and position descriptions are written from the standpoint of perfection.
3. Figures are defined in terms of their component parts: body positions and transitions.
4. A *Transition* is defined by italic type and is a continuous movement from one Defined Body Position to another.
5. "And" connecting two described actions within a description means one follows the other. "As" connecting described actions means they are executed simultaneously, starting at the same time and finishing at the same time. "While" and "During" may substitute for "As".
6. A **Body Position** is defined by bold type and the figure/transition descriptions should be clearly defined during execution. A "pause" may be made at such positions where a continuous action is not specified.
7. Except for *Spins* and *Twists*, each *Transition* is fully described within each figure description where the transition occurs. *Spins* and *Twists*, as well as all commonly used *Transitions*, are fully described in Figure Rule V. In some figure descriptions, a sequence of transitions may be replaced by reference to a prior numbered figure description having the same sequence.
8. An arrow at an illustration indicates some travel, in the direction of the arrow, is permitted or desirable within that part of the transition.
9. Except where an arm position is specified within a description, arm positions are optional. Illustrated arm positions suggest common practice.
10. A horizontal line in the illustrations indicates the approximate water level or water line.
11. When "rapid" or "rapidly" is used in a description, it shall apply specifically to the tempo of the transition in which it is included, and not to the entire figure.

##### B. Fundamental Criteria of Figure Execution:

1. Figures should be executed with each section (transition) clearly defined in pattern and body position (Design) and high, controlled and in uniform motion and tempo (Control), unless otherwise specified in the descriptions. Only the transition(s), or portions thereof, for which exceptional tempos are defined shall be performed at the specified tempos, all others continuing at the "normal" uniform tempo.
2. **Design: 5 points.**  
Consider the accuracy of positions and transitions as specified in the figure description.

3. **Control: 5 points.**  
Consider extension, height, stability, clarity and uniform motion, unless otherwise specified in the figure description.
4. **Extension: Legs, feet, torso, and neck should be fully extended, unless otherwise specified.**
5. **Travelling: Figures shall be performed in a relatively stationary position, except for movement specified in the descriptions.**
6. **Water Level and Lines: Water levels should remain constant during a transition, except where otherwise specified.**
7. **Simultaneous and Concurrent Action within Transitions: All movements specified within a transition should begin simultaneously from the specified starting position and be completed simultaneously with the achievement of the specified final position and water level.**
8. **Maximum Height: Maximum height is desirable at all times, unless otherwise specified.**
9. **Minimal Extraneous Movement: Movements beyond those prescribed in the descriptions should be minimal.**

**C. Definitions of Terms as Used in Descriptions:**

**Arc:** A curved path, usually a sector of a circle.

**Arch:** To bend the body backward so that back and hips are hyperextended.

**Axis:** An imaginary straight line forming the center of rotation or approximate symmetry of the body in a given position or action.

**Horizontal Axis:** An axis parallel to the water surface.

**Lateral Axis:** An axis extending sideways from the body, either through a cross section of the body or outside the body.

**Longitudinal Axis:** The lengthwise center of the body.

**Vertical Axis:** An axis extending vertically and perpendicular to the water surface.

**Back:** Toward the back, or dorsal (spine) side of the body.

**Backward:** Extending from the back side; moving with the back leading.

**Ballet Leg:** (1) The ballet leg position, as defined (see Figure Rule IV). (2) An action sequence, as in Figure Rule VI.101. (3) The vertical leg of the ballet leg position, or, in action following a ballet leg position, the leg which was originally held vertically.

**Body:** Used to indicate complete body, including limbs.

**Compact:** Occupying the smallest space; brought close together.

**Extend:** To stretch to the fullest length; place in straight alignment, or unbend.

**Forward:** Toward the front of the body. Extending from the front of the body.

**Front:** The abdominal and chest side of the body.

**Horizontal:** Parallel to the water surface. May be used to specify close to horizontal.

**Hyperextend:** To bend a joint past the normal, fully extended position or bend it opposite to the normal direction of bending (flexing).

**Lateral:** Toward the sides; sideways.

**Non-Ballet Leg:** In action following a ballet leg position, the leg which was held horizontally in the ballet leg position.

**Parallel:** To be the same distance apart at all points, i.e., a leg would be parallel to the water if the upper surface of the foot, the knee and the thigh are all the same distance from the surface.

**Pause:** A short stop or hesitation at a point of execution, normally at the start or end of a transition.

**Perpendicular:** Forming a 90° angle or right angle.

**Pike:** Body bent at the hips to form an angle between legs and trunk.

**Surface:** Surface, when used alone, always refers to the water surface.

**Trunk:** The body, not including the head or limbs.

**Vertical:** To form a 90° angle with (be perpendicular to) the water surface.

**Water Line/Level:** The position or level of the water surface with respect to the body.

**FIGURE RULE II****COMPULSORY FIGURES AND FIGURE SELECTION GROUPS FOR COMPETITIONS****A. SENIOR COMPULSORY FIGURES AND SELECTION GROUPS:**

These figures can be found at [www.usasynchro.org](http://www.usasynchro.org)

**B. COLLEGIATE CATEGORY A ELEMENTS:**

See Appendix E for performance criteria.

	<b>ELEMENT</b>	<b>DD</b>
1.	Thrust to Bent Knee	2.3
2.	Nova, 1080° Spin, Spin Up 180°	2.9
3.	Porpoise, Full Twist, Split Walkout	2.9
4.	Rocket Split, Twirl	2.6

**C. JUNIOR, COLLEGIATE CATEGORY B, AND 16-19 AGE GROUP FIGURES:****COMPULSORY FIGURES:**

313	Kip, Split, Closing 180°	2.5
112f	Ibis, Continuous Spin (720°)	2.8

**SELECTION GROUPS:****Group 1**

336	Gaviata Open 180°	2.8
436	Cyclone	2.7

**Group 3**

307	Flying Fish	3.0
115c	Catalina, Twirl	2.8

**Group 2**

355b	Porpoise, Full Twist	2.5
150	Knight	3.1

Note: These figures need not be performed in the order listed. For the U.S. Junior Championship and the U.S. Junior Open Championship, the selection groups will be drawn at the competition.

**D. COLLEGIATE CATEGORY C, 13-15 AGE GROUP AND INTERMEDIATE A FIGURES:****COMPULSORY FIGURES:**

420	Walkover, Back	2.0
355c	Porpoise, Spinning 360°	2.1

**SELECTION GROUPS:****Group 1**

342	Heron	2.1
311a	Kip, Half Twist	2.2

**Group 3**

301d	Barracuda, Spinning 180°	2.1
140	Flamingo, Bent Knee	2.4

**Group 2**

240	Albatross	2.2
345	Reverse Catalina	2.1

Note: These figures need not be performed in the order listed.

**E. COLLEGIATE CATEGORY D, 12 & UNDER AGE GROUP AND INTERMEDIATE B FIGURES:****COMPULSORY FIGURES:**

101R/L Ballet Leg, Single	1.6
360 Walkover, Front	2.1

**SELECTION GROUPS:**

Group 1		Group 3	
321 Somersub	2.0	344 Neptunus	1.8
315 Kipnus	1.6	301 Barracuda	2.0
Group 2			
355 Porpoise	1.9		
401 Swordfish	2.0		

Note: A draw will be held just prior to Figure competition to determine whether 101R, right leg, or 101L, left leg will be the figure.

**F. NOVICE COMPULSORY FIGURES:**

101 Ballet Leg, Single	1.6
310 Somersault, Back Tuck	1.1
201 Dolphin	1.4
370 Shrimp	1.6

**G. MASTERS DIVISION A, B AND C FIGURES:****MASTERS A COMPULSORY FIGURES:**

101 Ballet Leg, Single	1.6
320 Somersault, Front Pike	1.7

**MASTERS A SELECTION GROUPS:**

Group 1		Group 3	
321 Somersub	2.0	344 Neptunus	1.8
315 Kipnus	1.6	301 Barracuda	2.0
Group 2			
355 Porpoise	1.9		
401 Swordfish	2.0		

**MASTERS B COMPULSORY FIGURES:**

101R/L Ballet Leg, Single	1.6
360 Walkover, Front	2.1

**MASTERS B SELECTION GROUPS:**

Group 1		Group 3	
342 Heron	2.1	301d Barracuda, Spinning 180°	2.1
311a Kip, Half Twist	2.2	140 Flamingo, Bent Knee	2.4
Group 2			
240 Albatross	2.2		
345 Reverse Catalina	2.1		

Note: A draw will be held just prior to Figure competition to determine whether 101R, right leg, or 101L, left leg will be the figure.

**MASTERS C COMPULSORY FIGURES:**

420	Walkover, Back	2.0
355c	Porpoise, Spinning 360°	2.1

**MASTERS C SELECTION GROUPS:**

Group 1			Group 3		
336	Gaviata Open 180°	2.8	307	Flying Fish	3.0
436	Cyclone	2.7	115c	Catalina, Twirl	2.8
Group 2					
355b	Porpoise, Full Twist	2.5			
150	Knight	3.1			

**H. SELECTION GROUP ROTATION CHARTS:**

**AGE GROUP, INTERMEDIATE AND MASTERS SELECTION GROUP ROTATION CHART:**

Year	Association	Regional	National/Invitational
2010	Group 1	Group 2	Group 3
2011	Group 2	Group 3	Group 1
2012	Group 3	Group 1	Group 2
2013	Group 1	Group 2	Group 3

**COLLEGIATE SELECTION GROUP ROTATION CHART:**

Year	For Categories B, C and D in All Collegiate Competitions
2010	Group 1
2011	Group 2
2012	Group 3
2013	Group 1

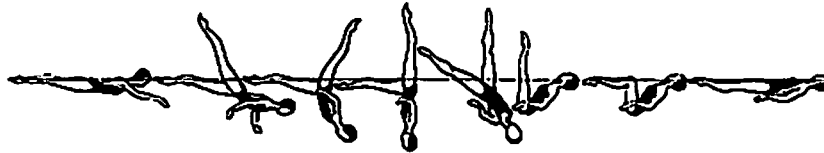
**FIGURE RULE VI  
DESCRIPTION OF FIGURES FOR  
SYNCHRONIZED SWIMMING**

All the *Fundamental Criteria of Figure Execution*, listed in Figure Rule III.B, apply for the following figures, unless otherwise specified in a particular description.

413. Alba

Difficulty 2.4

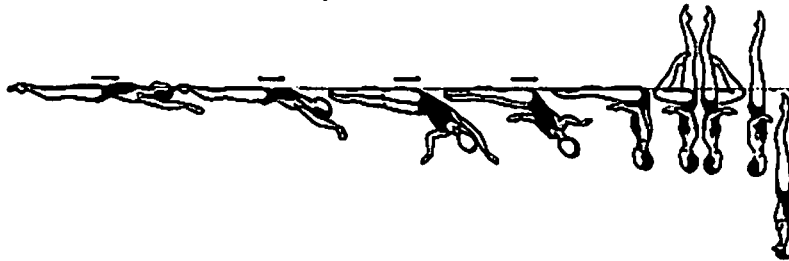
From a **Front Layout Position**, a **Hightower (410)** is executed to a **Crane Position**. The hips rotate 180° as the trunk rises and the horizontal leg is lifted, without lateral movement, to assume a **Surface Double Ballet Leg Position**. The knees are bent, without movement of the thighs, to assume a **Tub Position**. The shins remain at the surface as the knees are straightened to a **Back Layout Position**.



240. Albatross

Difficulty 2.2

From a **Back Layout Position**, a **Dolphin (201)** is initiated until the hips are about to submerge. The hips, legs and feet continue to move along the surface as the body is rolled sideways while the trunk descends to a **Surface Front Pike Position**. Without movement of the trunk, the legs are lifted simultaneously to a **Bent Knee Vertical Position**. A *Half Twist* is executed. Without movement of the vertical leg or trunk, the toe of the bent leg slides along the inside of the vertical leg to assume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



240a to 240e and 240h to 240 j, see *Twists and Spins*, Figure Rule V.

Difficulty, see I.A

240a to 240e. Following the *Half Twist*, the bent knee is straightened during the designated twist, twirl or spin.

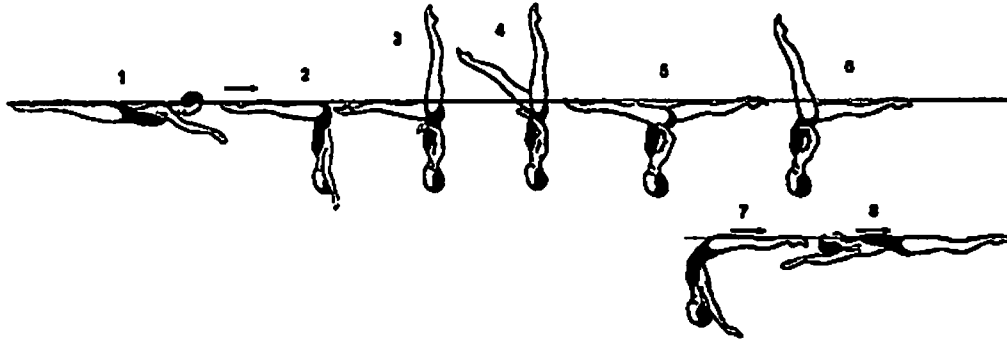
240h and 240i. Following the *Half Twist*, a *Vertical Descent* is executed to the heel while maintaining the **Bent Knee Vertical Position** and the bent knee is straightened to **Vertical Position** during the designated *Spin Up*, remaining straight for the final *Vertical Descent*.

240j. Following the *Half Twist*, a *Combined Spin* is executed. The bent knee is straightened during the *Descending Spin* and bent again during the *Ascending Spin* to resume a **Bent Knee Vertical Position**, which is maintained during the final *Vertical Descent*.

## 326. Angelfish

Difficulty 2.5

From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. Without movement of the trunk, and with minimal change in water level, one leg is lifted to a **Crane Position**. With head and shoulders remaining vertically aligned with the hips, and with minimal change in water level, the horizontal leg is lifted in a  $180^\circ$  arc over the surface, passing the vertical leg, which moves symmetrically in the opposite direction, until a **Split Position** is assumed. The hips remain stationary as the front leg is lifted in a  $180^\circ$  arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



## 423. Ariana

Difficulty 2.2

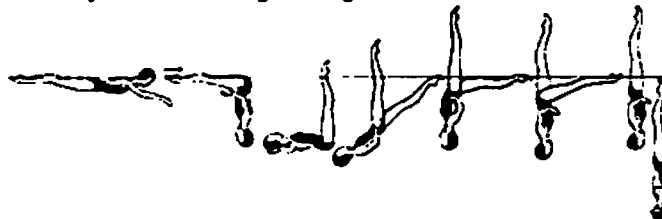
From a **Back Layout Position**, a **Back Walkover (420)** is executed to a **Split Position**. Maintaining the relative position of the legs to the surface, the trunk rotates  $180^\circ$ . The hips remain stationary as the front leg is lifted in a  $180^\circ$  arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



## 330. Aurora

Difficulty 2.5

From a **Front Layout Position**, a partial **Front Pike Somersault (320)** is executed to a **Submerged Double Ballet Leg Position**. One leg rises vertically as the other moves along the surface, while the trunk moves under the hips to a **Knight Position**. Maintaining the legs in their positions, the trunk rotates  $180^\circ$  to assume a **Fishtail Position**. Without movement of the vertical leg or trunk, the horizontal leg is lifted to meet the vertical leg to assume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.

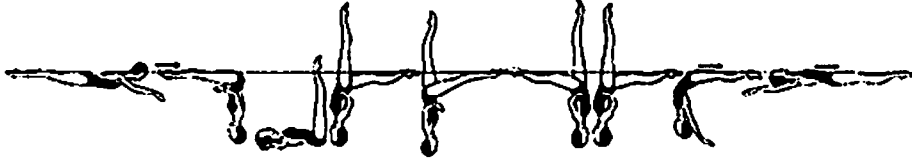


330a to 330j, see Twists and Spins, Figure Rule V.

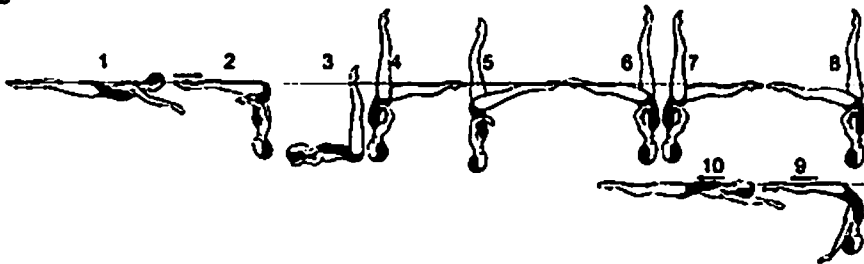
Difficulties, see I.A

**331. Aurora, Open 180°****Difficulty 3.3**

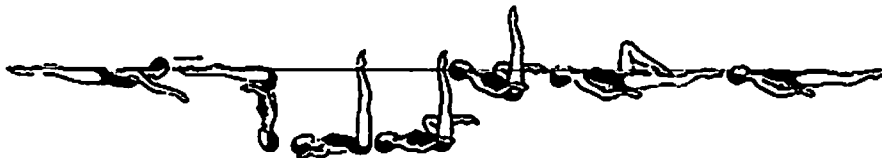
From a **Front Layout Position**, an **Aurora (330)** is executed to a **Fishtail Position**. Maintaining the vertical alignment of the body, the foot of the horizontal leg is moved, with accelerating speed, in a horizontal arc of 180° at the surface, to a **Knight Position**. The body maintains this position as, with continuous motion and accelerating speed, an additional 180° rotation is executed. The hips remain stationary as the vertical leg is lowered to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.

**332. Aurora, Open 360°****Difficulty 3.4**

From a **Front Layout Position**, an **Aurora (330)** is executed to a **Fishtail Position**. Maintaining the vertical alignment of the body, the foot of the horizontal leg is moved, with accelerating speed, in a horizontal arc of 180° at the surface, to a **Knight Position**. The body maintains this position as, with continuous motion and accelerating speed, an additional 360° rotation is executed. The hips remain stationary as the vertical leg is lowered to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.

**324. Ballerina****Difficulty 2.0**

From a **Front Layout Position**, a partial **Front Pike Somersault (320)** is executed to a **Submerged Double Ballet Leg Position**. One knee is bent to assume a **Submerged Flamingo Position**. Maintaining this position, the body rises to a **Surface Flamingo Position**. The ballet leg is lowered in a 90° arc to the surface as the other leg moves to assume a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.



**110. Ballet Leg, Double**

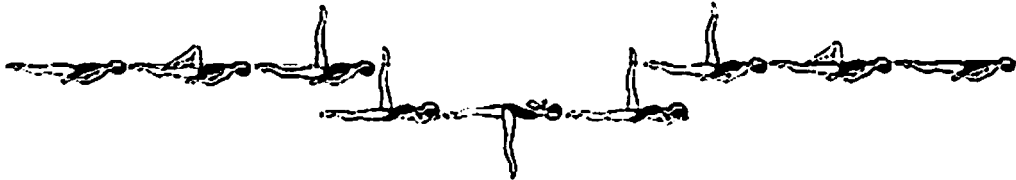
Difficulty 1.7

From a **Back Layout Position**, the knees are drawn toward the chest, with the toes at the surface, to assume a **Tub Position**. The knees are straightened, without movement of the thighs, to a **Double Ballet Leg Position**. The knees are bent, without movement of the thighs, to return to a **Tub Position**. The shins remain at the surface as the knees are straightened to resume a **Back Layout Position**.

**104. Ballet Leg Roll, Single**

Difficulty 2.7

From a **Back Layout Position**, a **Ballet Leg Submarine, Single (103)** is executed to a **Submerged Ballet Leg Position**. Maintaining this position parallel to the surface, the body rotates sideways, toward the horizontal leg, for 360°, to return to its original **Submerged Ballet Leg Position**. The body rises vertically to a **Surface Ballet Leg Position**. The ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.

**101. Ballet Leg, Single**

Difficulty 1.6

From a **Back Layout Position**, with one leg remaining extended at the surface, the toe of the other leg is drawn along the inside of the extended leg until the thigh is vertical, to assume a **Bent Knee Back Layout Position**. The knee is straightened, without movement of the thigh, to assume a **Ballet Leg Position**. The ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.



**101R.** The right leg must be raised to vertical.

Difficulty 1.6

**101L.** The left leg must be raised to vertical.

Difficulty 1.6

**111. Ballet Leg Submarine, Double**

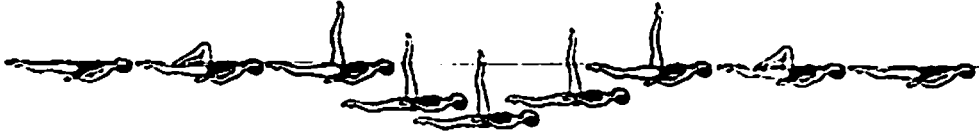
Difficulty 2.3

From a **Back Layout Position**, a **Ballet Leg, Double (110)** is executed to a **Double Ballet Leg Position**. The body submerges vertically to a **Submerged Double Ballet Leg Position**. The body rises vertically to a **Surface Double Ballet Leg Position**. The knees are bent, without movement of the thighs, to return to a **Tub Position**. The shins remain at the surface as the knees are straightened to resume a **Back Layout Position**.



**103. Ballet Leg Submarine, Single****Difficulty 2.1**

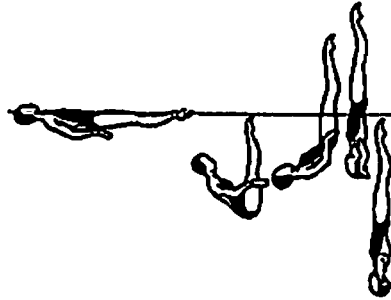
From a **Back Layout Position**, a **Ballet Leg, Single (101)** is executed to a **Ballet Leg Position**. The body is lowered to a **Submerged Ballet Leg Position**. Maintaining this position, parallel to the surface, the body rises vertically to a **Surface Ballet Leg Position**. The ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.

**102. Ballet Legs, Alternate****Difficulty 2.4**

From a **Back Layout Position**, a **Ballet Leg, Single (101)** is executed with each leg alternately.

**301. Barracuda****Difficulty 2.0**

From a **Back Layout Position**, the legs are raised to the vertical as the body is submerged to a **Back Pike Position** with the toes just under the surface. From that position with the legs remaining perpendicular to the surface, a vertical upward *Thrust* of the legs and hips is rapidly executed as the body unrolls to assume a **Vertical Position**. Maximum height is desirable. Maintaining the **Vertical Position**, the body descends along its longitudinal axis, at the same tempo as the *Thrust*, until the toes are submerged.



301c to 301f and 301h to 301j, see Twists and Spins, Figure Rule V.

Difficulties, see I.A

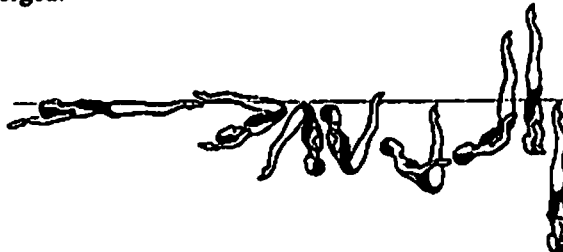
301c. From the **Vertical Position**, a *Twirl* is executed. A *Vertical Descent* is executed at the same tempo as the *Thrust*.

301d, 301e and 301j. From the **Vertical Position**, the designated spins are executed at the same tempo as the *Thrust*.

301h and 301i. From the **Vertical Position**, a rapid *Vertical Descent*, pausing at the heels, precedes the designated spins, with a rapid *Vertical Descent* following, to complete the figure.

**305. Barracuda, Back Pike Somersault****Difficulty 2.3**

From a **Back Layout Position**, a **Back Pike Somersault (303)** is executed until the legs are vertical, with the toes just under the surface. From the **Back Pike Position**, with the legs remaining perpendicular to the surface, a vertical upward *Thrust* of the legs and hips is rapidly executed as the body unrolls to assume a **Vertical Position**. Maximum height is desirable. Maintaining the **Vertical Position**, the body descends along its longitudinal axis, at the same tempo as the *Thrust*, until the toes are submerged.



305c to 305f and 305h to 305j, see Twists and Spins, Figure Rule V.

Difficulties, see I.A

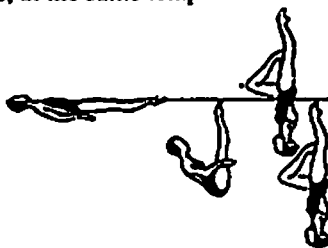
305c. From the **Vertical Position**, a *Twirl* is executed. A *Vertical Descent* is executed at the same tempo as the *Thrust*.

305d, 305e and 305j. From the **Vertical Position**, the designated spins are executed at the same tempo as the *Thrust*.

305h and 305i. From the **Vertical Position**, a rapid *Vertical Descent*, pausing at the heels, precedes the designated spins, with a rapid *Vertical Descent* following, to complete the figure.

**306. Barracuda, Bent Knee****Difficulty 2.0**

From a **Back Layout Position**, the legs are raised to vertical as the body is submerged to a **Back Pike Position** with the toes just below the surface. From that position with the legs remaining perpendicular to the surface, a vertical upward *Thrust* of the legs and hips is rapidly executed as the body unrolls and the foot is drawn along the inside of the other extended leg to assume a **Bent Knee Vertical Position**. Maintaining the **Bent Knee Vertical Position**, the body descends along its longitudinal axis, at the same tempo as the *Thrust*, until the toes are submerged.



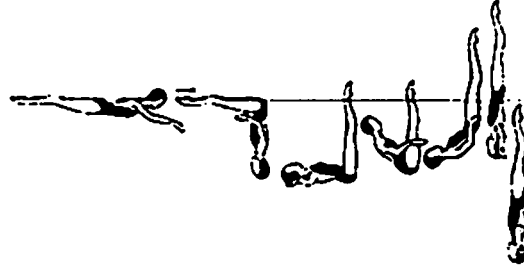
306d to 306e, see Twists and Spins, Figure Rule V.

Difficulties, see I.A

A **Barracuda, Bent Knee** is executed to a **Bent Knee Vertical Position**. The designated *Spin* is executed as the bent knee is extended to meet the vertical leg. The designated *Spin* is executed at the same tempo as the *Thrust*.

**380. Barracuda, Front Pike Somersault****Difficulty 2.2**

From a **Front Layout Position**, a partial **Front Pike Somersault (320)** is executed to a **Submerged Double Ballet Leg Position**. The trunk moves toward the legs to a **Back Pike Position** and, with the legs remaining perpendicular to the surface, a vertical upward *Thrust* of the legs and hips is rapidly executed as the body unrolls to assume a **Vertical Position**. Maximum height is desirable. Maintaining the **Vertical Position**, the body descends along its longitudinal axis, at the same tempo as the *Thrust*, until the toes are submerged.



380c to 380f and 380h to 380j, see **Twists and Spins, Figure Rule V.**

Difficulties, see I.A

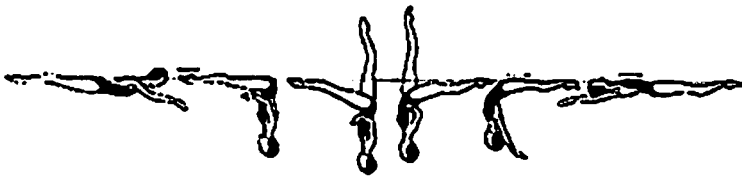
380c. From the **Vertical Position**, a *Twirl* is executed. A *Vertical Descent* is executed at the same tempo as the *Thrust*.

380d, 380e and 380j. From the **Vertical Position**, the designated spins are executed at the same tempo as the *Thrust*.

380h and 380i. From the **Vertical Position**, a rapid *Vertical Descent*, pausing at the ankles, precedes the designated spins, with a rapid *Vertical Descent* following, to complete the figure.

**347. Beluga****Difficulty 2.3**

From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. Without movement of the trunk, and minimal change in water level, one leg is lifted to a **Fishtail Position**. Maintaining the vertical alignment of the body, the foot of the horizontal leg is moved with accelerating speed in a horizontal arc of  $180^\circ$  at the surface to a **Knight Position**. The hips remain stationary as the vertical leg is lowered to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.

**302. Blossom****Difficulty 1.4**

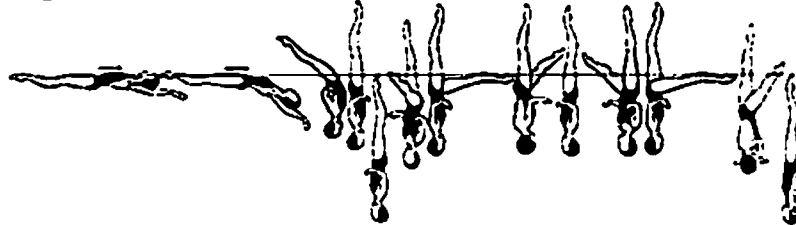
From a **Back Layout Position**, the trunk is lowered as the hips are bent to assume a **Submerged Double Ballet Leg Position**. The feet separate along the surface as the hips rise and the body assumes a **Split Position**. The legs join to assume a **Vertical Position** at ankle level. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



490. Carousel

Difficulty 3.4

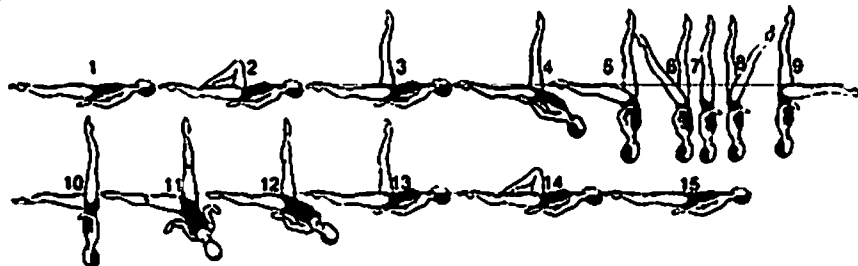
From a **Back Layout Position**, a **Spiral (438)** is executed to a **Vertical Position**. A **180° Spin** is executed until the toes reach the surface. With continuous movement, and in the same direction, a **Spin Up 180°** is initiated, with the leading leg lowering to assume a **Fishtail Position** by completion of the spin. With continuous movement in the same direction, a **Half Twist** is executed as the horizontal leg is lifted to a **Vertical Position**. With continuous movement and in the same direction, another **Half Twist** is executed as the other leg lowers to return to a **Fishtail Position**. With continuous movement and in the same direction, a **180° Spin** is executed, to be completed as the horizontal leg closes to assume a **Vertical Position** as the toes submerge.



153. Castle

Difficulty 3.5

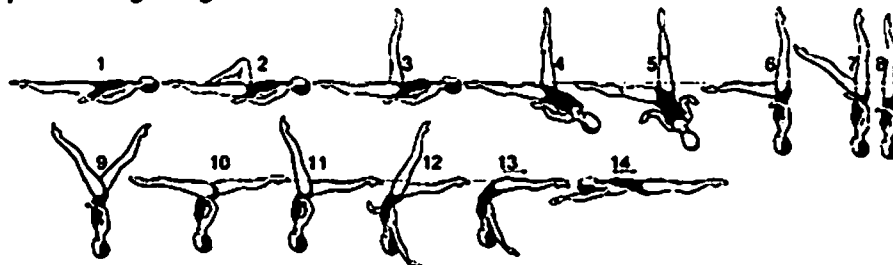
From a **Back Layout Position**, a **Knight (150)** is executed to a **Knight Position**. With head and shoulders remaining vertically aligned with the hips, and with minimal change in water level, the horizontal leg is lifted in a **180° arc** over the surface, passing through, without a pause, a **Vertical Position**, to a **Crane Position**. A **Half Twist** is executed. Maintaining the **90° angle** between the legs, the hips rotate, as the trunk rises, without lateral movement, to assume a **Surface Ballet Leg Position**. The ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.



116. Catalarc

Difficulty 3.1

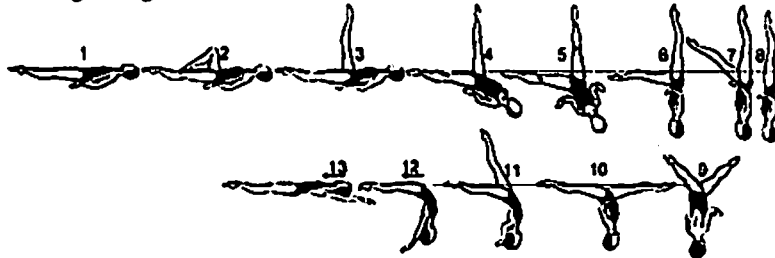
From a **Back Layout Position**, a **Catalina (115)** is executed to a **Crane Position**. With head and shoulders remaining vertically aligned with the hips, and with minimal change in water level, the horizontal leg is lifted in a **180° arc** over the surface, passing the vertical leg, which moves symmetrically in the opposite direction, until a **Split Position** is assumed. The hips remain stationary as the front leg is lifted in a **180° arc** over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



**117. Catalarc, Open 180°**

**Difficulty 3.2**

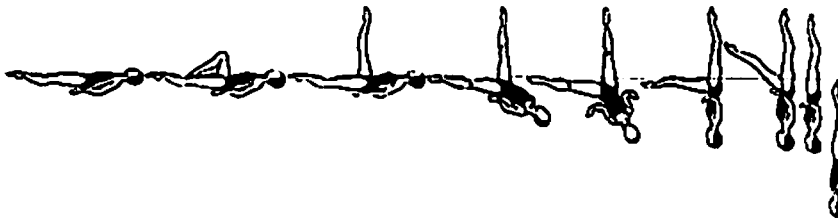
From a **Back Layout Position**, a **Catalina (115)** is executed to a **Crane Position**. With head and shoulders remaining vertically aligned with the hips, and with minimal change in water level, the horizontal leg is lifted toward the vertical leg. As the legs meet, a 180° rotation of the body is started and continued while the legs open symmetrically to a **Split Position**. The hips remain stationary as the front leg is lifted in a 180° arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



**115. Catalina**

**Difficulty 2.3**

From a **Back Layout Position**, a **Ballet Leg, Single (101)** is executed to a **Ballet Leg Position**. Maintaining the ballet leg perpendicular to the surface and a 90° angle between the legs throughout, the head, shoulders and trunk begin a 180° rotation at the surface while the trunk descends downward, without lateral movement, to a **Crane Position**. Without movement of the vertical leg or trunk, the horizontal leg is lifted to meet the vertical leg to assume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



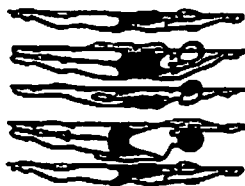
115a to 115j, see Twists and Spins, Figure Rule V.

Difficulties, see 1.A

**450. Corkscrew**

**Difficulty 1.1**

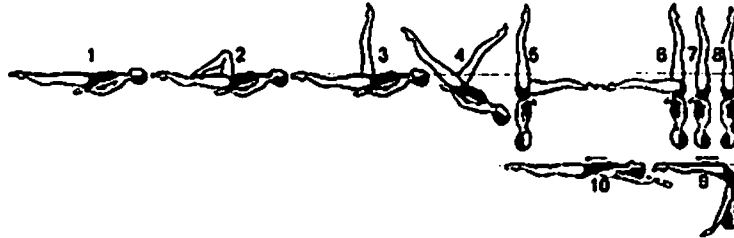
From a **Back Layout Position**, one arm is extended overhead. The body is rolled toward that side for one complete revolution of the body around its longitudinal axis to finish in a **Back Layout Position**.



113. Crane

Difficulty 3.5

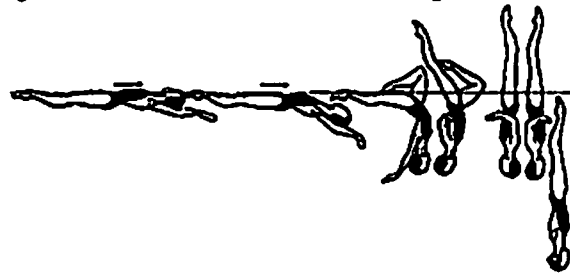
From a **Back Layout Position**, an **Ibis (112)** is executed to a **Crane Position**. A *Half Twist* is executed. Without movement of the vertical leg or trunk, the horizontal leg is lifted to meet the vertical leg, to assume a **Vertical Position**. Another *Half Twist* is executed in the same direction and at the same height. The legs are lowered backward to a **Surface Arch Position** and, with continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



436. Cyclone

Difficulty 2.7

From a **Back Layout Position**, the head leads downward as a **Dolphin (201)** is initiated. The hips and legs move along the surface until the hips reach the point occupied by the head at the beginning of this action and the hips are about to submerge. The hips, legs and feet continue to move along the surface as the back is arched more while one knee is bent to assume a **Bent Knee Surface Arch Position**. The legs are simultaneously lifted to a **Vertical Position** as a *Twirl* is executed. A *Half Twist* is executed in the opposite direction. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



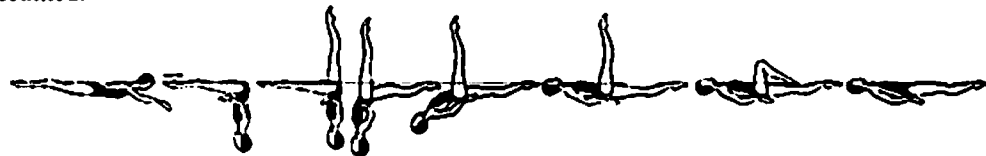
436c to 436f, see Twists and Spins, Figure Rule V.

Difficulties, see I.A

348. Dalecarlia

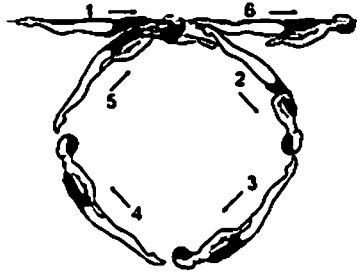
Difficulty 2.4

From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. Without movement of the trunk, and with minimal change in water level, one leg is lifted to a **Crane Position**. Maintaining the 90° angle between the legs, the horizontal leg moves to a vertical, as the vertical leg simultaneously continues its arc to the surface to assume a **Knight Position**. Without moving the legs, the trunk straightens as it rises to a **Surface Ballet Leg Position**. The ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.

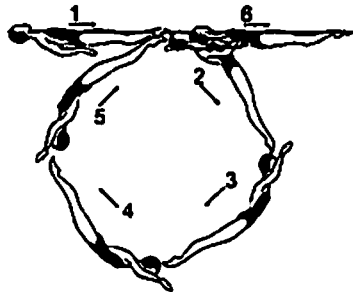


**201. Dolphin****Difficulty 1.4**

From a **Back Layout Position**, with head leading, the head, hips and feet leave the surface sequentially at the same point to assume a **Dolphin Arch** as the body begins to move around a circle which has a diameter of approximately 2.5 meters (8 feet), depending upon the height of the competitor. Movement continues, as the head, hips and feet follow the imaginary line of the circumference until, with the head, hips and feet breaking the surface sequentially at the same point, the body straightens as it surfaces to a **Back Layout Position**.

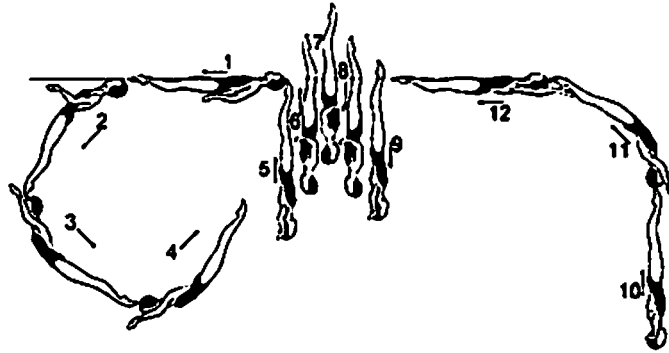
**251. Dolphin, Foot First****Difficulty 1.4**

From a **Back Layout Position**, with feet leading, the feet, hips and head leave the surface sequentially at the same point, to assume a **Dolphin Arch** as the body starts to follow the circumference of a circle which has a diameter of about 2.5 meters (8 feet), depending upon the height of the competitor. Movement around the circle continues with the feet, hips and head following the imaginary line of the circumference of the circle until, with feet, hips and head breaking the surface sequentially at the same point, the body straightens as it surfaces to a **Back Layout Position**.

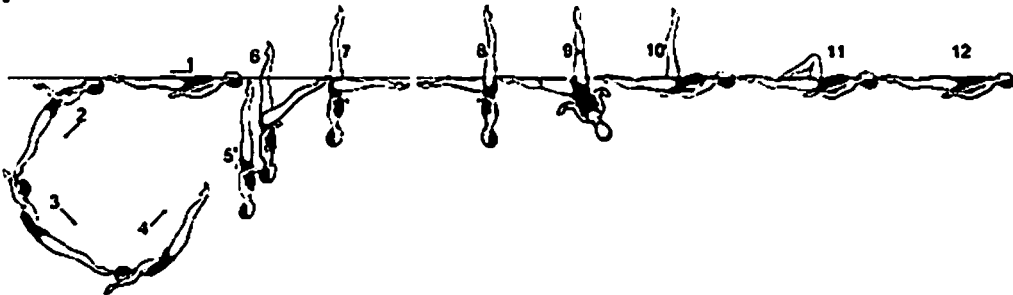


**255. Dolphin, Foot First, Reverse Combined Spin****Difficulty 2.4**

From a **Back Layout Position**, a **Foot First Dolphin (251)** is executed until the toes reach the three quarter point of the circle. With continuous motion, the feet rise along a vertical line as the body straightens to a **Vertical Position**. A **Reverse Combined Spin** is initiated as the toes break the surface and is completed as the heels return to the surface. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes reach the three quarter point of the circle. Resuming foot first movement, the toes lead the body back onto the circumference of the circle into a **Dolphin Arch**. The **Foot First Dolphin (251)** continues until, with feet, hips and head breaking the surface sequentially at the same point, the body straightens as it surfaces to a **Back Layout Position**.

**275. Dolpholina****Difficulty 2.5**

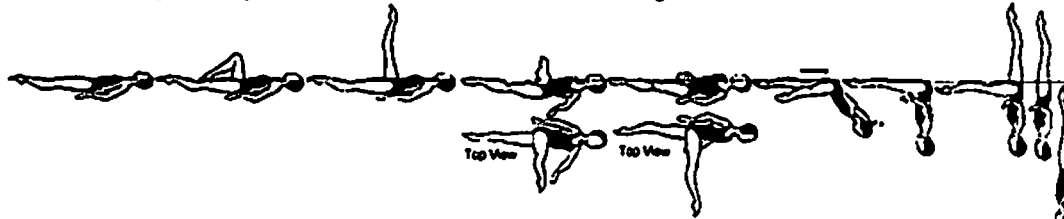
From a **Back Layout Position**, a **Foot First Dolphin (251)** is executed until the feet reach the three quarter point of the circle. With continuous motion, the feet rise along a vertical line as the body straightens to a **Vertical Position**. As the toes break the surface, one foot is lowered along the surface as the body continues to rise to a **Crane Position**. A **Half Twist** is executed. Maintaining the 90° angle between the legs, the hips rotate 180° as the trunk rises, without lateral movement, to assume a **Surface Ballet Leg Position**. The ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.



**125. Eiffel Tower**

**Difficulty 2.8**

From a **Back Layout Position**, a **Ballet Leg, Single (101)** is executed to a **Ballet Leg Position**. Maintaining this position, the body rolls sideways toward the horizontal leg, carrying the ballet leg to the surface, in an **Eiffel Position**. With the lower shoulder leading, the trunk moves downward, turning to assume a **Surface Front Pike Position**, while the ballet leg moves across the surface to meet the non-ballet leg. Simultaneously, the buttocks, non-ballet leg and foot travel along the surface until the hips occupy the position of the head at the beginning of this action. Without movement of the trunk, and with minimal change in water level, the non-ballet leg is lifted to a **Crane Position**. Without movement of the vertical leg or trunk, the horizontal leg is lifted to meet the vertical leg to assume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



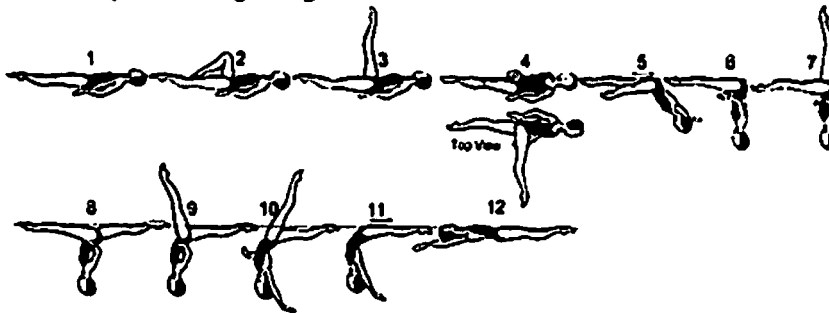
125a to 125j, see Twists and Spins, Figure Rule V.

Difficulties, see I.A

**128. Eiffel Walk**

**Difficulty 2.9**

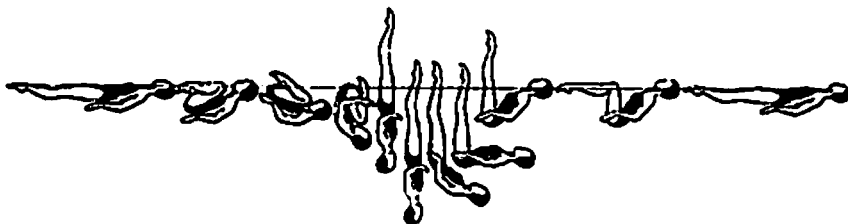
From a **Back Layout Position**, an **Eiffel Tower (125)** is executed to a **Surface Front Pike Position**. With head and shoulders remaining vertically aligned with the hips, and with minimal change in water level, the non-ballet leg is lifted in a  $180^\circ$  arc over the surface to a **Split Position**. The hips remain stationary as the front leg is lifted in a  $180^\circ$  arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



**318. Elevator**

**Difficulty 2.8**

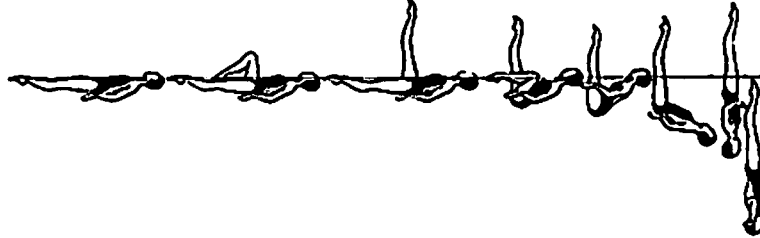
From a **Back Layout Position**, a **Kip (311)** is executed to a **Vertical Position**. A water level is established between the knees and ankles. The hips are piked as the trunk rises to assume a **Submerged Double Ballet Leg Position**. Maintaining this position, the body rises to a **Surface Double Ballet Leg Position**. The knees are bent, without movement of the thighs, to assume a **Tub Position**. The shins remain at the surface as the knees are straightened to resume a **Back Layout Position**.



**130. Flamingo**

**Difficulty 2.5**

From a **Back Layout Position**, a **Ballet Leg, Single (101)** is executed to a **Ballet Leg Position**. The shin of the horizontal leg is drawn along the surface to assume a **Surface Flamingo Position**. The bent leg is straightened to a **Surface Double Ballet Leg Position**. Maintaining the vertical position of the legs, the hips are lifted as the trunk is unrolled to a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



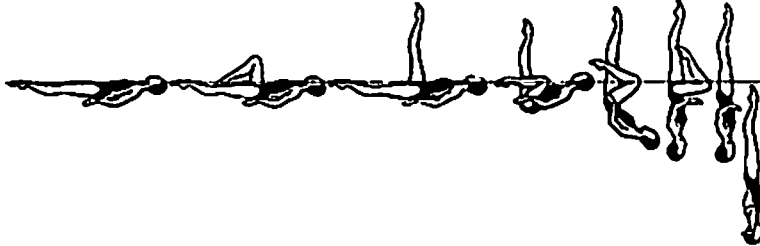
130a to 130j, see Twists and Spins, Figure Rule V.

Difficulties, see I.A

**140. Flamingo, Bent Knee**

**Difficulty 2.4**

From a **Back Layout Position**, a **Flamingo (130)** is executed to a **Surface Flamingo Position**. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves to a **Bent Knee Vertical Position**. Without movement of the vertical leg or trunk, the toe of the bent leg slides along the inside of the vertical leg to assume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



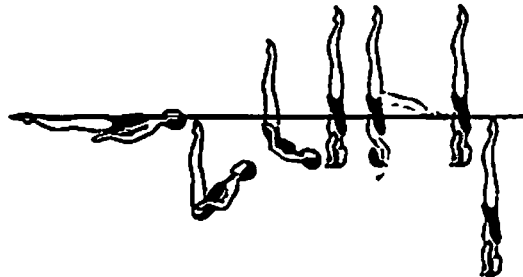
140a to 140j, see Twists and Spins, Figure Rule V.

Difficulties see I.A

**307. Flying Fish**

**Difficulty 3.0**

From a **Back Layout Position**, the legs are raised to the vertical as the body is submerged to a **Back Pike Position** with the toes just below the surface. From that position with the legs remaining perpendicular to the surface, a vertical upward *Thrust* of the legs and hips is rapidly executed as the body unrolls to assume a **Vertical Position**. Without movement of the trunk, and no change in water level, one leg is rapidly lowered to a **Fishtail Position** and without a pause, the horizontal leg is rapidly lifted to a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis, at the same tempo as the *Thrust*, until the toes are submerged.



307d and 307e, see Twists and Spins, Figure Rule V.

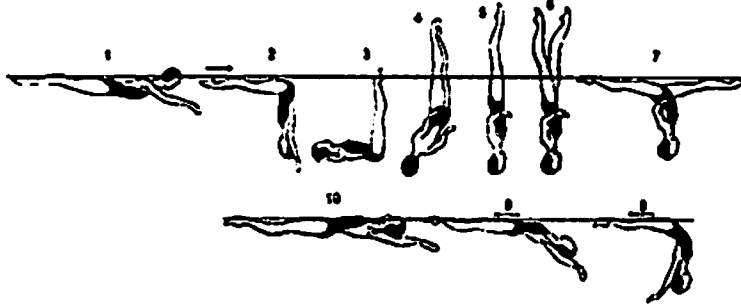
Difficulties see I.A

307d and 307e. The designated *Spin* is executed at the same tempo as the *Thrust*.

## 335. Gaviata

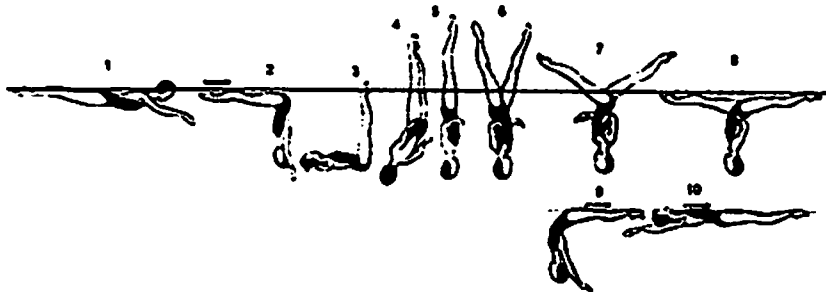
Difficulty 2.7

From a **Front Layout Position**, a partial **Front Pike Somersault (320)** is executed to a **Submerged Double Ballet Leg Position**. The hips rise during a  $180^\circ$  rotation of the trunk, shoulders and head, as the trunk moves toward the vertical line, without lateral movement, to assume a **Vertical Position**. The legs open symmetrically to a **Split Position**. The hips remain stationary as the front leg is lifted in a  $180^\circ$  arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.

336. Gaviata, Open  $180^\circ$ 

Difficulty 2.8

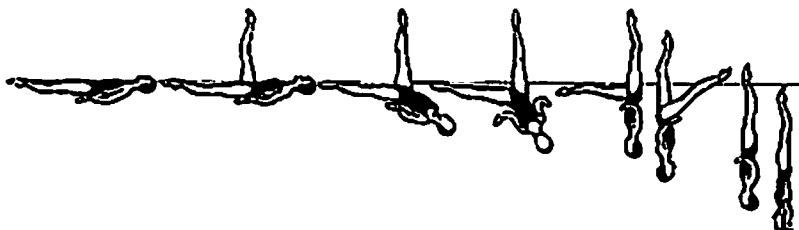
From a **Front Layout Position**, a partial **Front Pike Somersault (320)** is executed to a **Submerged Double Ballet Leg Position**. The hips rise during a  $180^\circ$  rotation of the trunk, shoulders and head, as the trunk moves toward the vertical line, without lateral movement, to assume a **Vertical Position**. Continuing in the same direction, the legs open symmetrically during a  $180^\circ$  rotation to a **Split Position**. The hips remain stationary as the front leg is lifted in a  $180^\circ$  arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



## 118. Helicopter

Difficulty 2.5

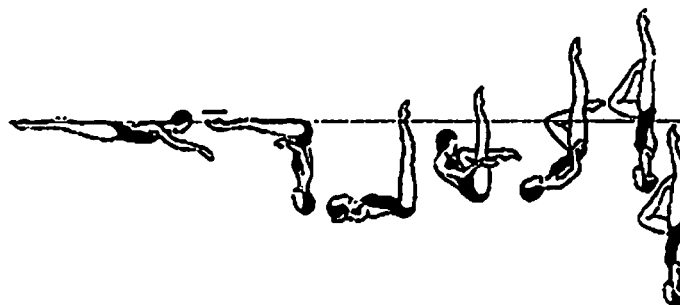
From a **Back Layout Position**, a **Ballet Leg, Single (101)** is executed to a **Ballet Leg Position**. A **Cataltina Rotation** is executed. Continuing in the same direction, as a  $360^\circ$  Spin is executed, the horizontal leg is lifted to meet the vertical leg to assume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



## 342. Heron

Difficulty 2.1

From a **Front Layout Position**, a partial **Front Pike Somersault (320)** is executed to a **Submerged Double Ballet Leg Position**. One leg is lowered to a **Compact Submerged Flamingo Position**, with the shin parallel to the surface and the mid-calf opposite the vertical leg, as the trunk moves toward the legs. From that position, with the vertical leg remaining perpendicular to the surface, a vertical upward *Thrust* of the legs and hips is rapidly executed as the body unrolls to assume a **Bent Knee Vertical Position**, with the foot of the bent leg moving simultaneously to the inside of the vertical leg during the rise. Maximum height is desirable. Maintaining the **Bent Knee Vertical Position**, the body descends along its longitudinal axis, at the same tempo as the *Thrust*, until the toes are submerged.



342c to 342f and 342h to 342j, see Twists and Spins, Figure Rule V. Difficulties, see I.A

342c. A Heron is executed to a **Bent Knee Vertical Position**. A *Twirl* is performed in a **Bent Knee Vertical Position**. A *Vertical Descent* is executed at the same tempo as the *Twirl*.

342d, 342e, 342f and 342j. A Heron is executed to a **Bent Knee Vertical Position**. The designated *Spin* is performed in a **Bent Knee Vertical Position** to complete the figure, at the same tempo as the *Thrust*.

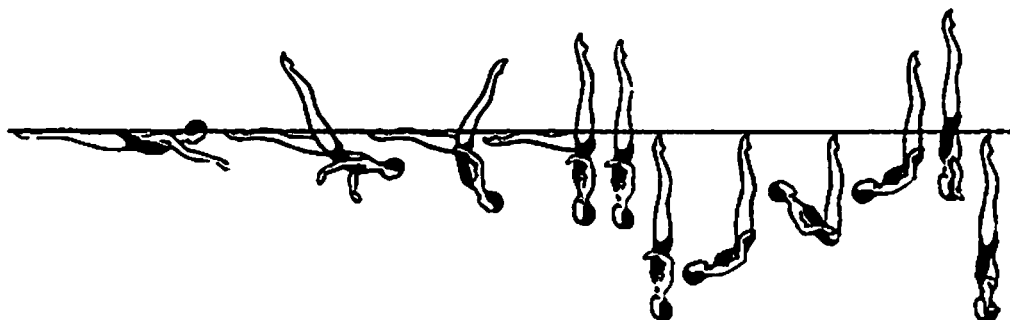
342h and 342i. A Heron is executed to a **Bent Knee Vertical Position**. A *Vertical Descent* in a **Bent Knee Vertical Position** is executed to heel level, at the same tempo as the *Thrust*. The designated *Ascending Spin* is performed in a **Bent Knee Vertical Position** at the same tempo as prior to the *Thrust*.



## 410. Hightower

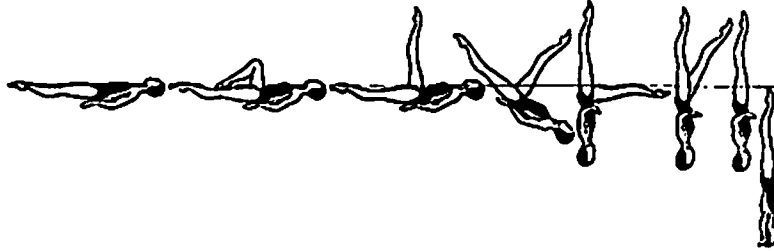
Difficulty 3.3

From a **Front Layout Position**, a **Straight Leg Swordfish (406)** is executed to an **Arched Fishtail Position**. The body is straightened to a **Crane Position**, assuming vertical midway between the former position of the hips and the former vertical line through the foot and head. Without movement of the vertical leg or trunk, the horizontal leg is lifted to meet the vertical leg to assume a **Vertical Position**. A *Vertical Descent* is executed until the toes are submerged. Maintaining the vertical line of the legs, the hips are piked as the trunk rises to assume a submerged **Back Pike Position**. With the legs remaining perpendicular to the surface, a vertical upward *Thrust* of the legs and hips is rapidly executed as the body unrolls to assume a **Vertical Position**. Maximum height is desirable. Maintaining the **Vertical Position**, the body descends along its longitudinal axis at the same tempo as the *Thrust* until the toes are submerged.



**112. This****Difficulty 2.3**

From a **Back Layout Position**, a **Ballet Leg, Single (101)** is executed to a **Ballet Leg Position**. Maintaining this position, the body is rotated backward around a lateral axis through the hips, to assume a **Crane Position**. Without movement of the vertical leg or trunk, the horizontal leg is lifted to meet the vertical leg, to assume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



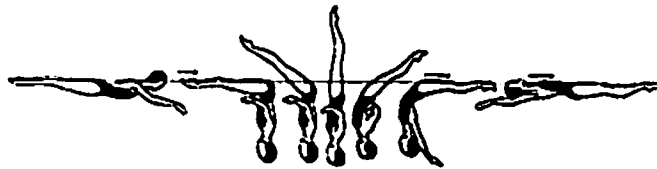
112a to 112j, see Twists and Spins, Figure Rule V.

Difficulties, see 1.A

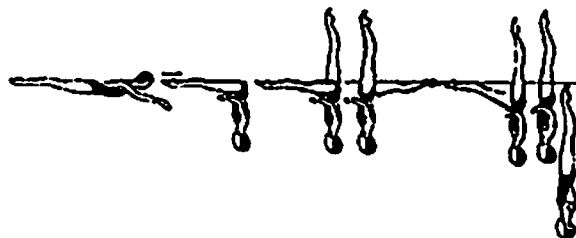
112f **Continuous Spin (720°)**. A *Descending Spin* with a rapid rotation of 720° which is completed as the heels reach the surface and continues through submergence.

**357. Jumpover****Difficulty 2.3**

From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. With the head and shoulders remaining vertically aligned with the hips, both legs are lifted in a 180° arc over the surface to a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.

**325. Jupiter****Difficulty 3.2**

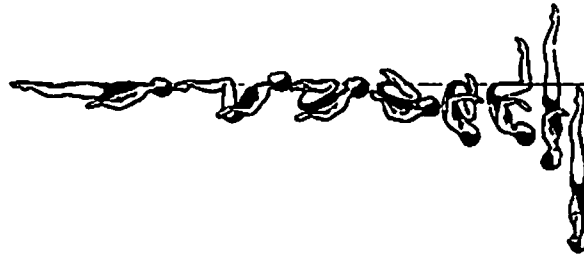
From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. Without movement of the trunk, and minimal change in water level, one leg is lifted to a **Crane Position**. Maintaining the 90° angle between the legs, they are rotated backwards around a lateral axis through the hips to assume a **Knight Position**. Maintaining the vertical alignment of the body, the foot of the horizontal leg is moved in a horizontal arc of 180° at the surface of the water to a **Fishtail Position**. Without movement of the vertical leg or trunk, the horizontal leg is lifted to meet the vertical leg to assume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



**311. Kip**

**Difficulty 1.8**

From a **Back Layout Position**, the knees and toes are drawn along the surface to the chest. With continuous motion, a **Tuck Position** is assumed as the body somersaults backward around a lateral axis until the shins are perpendicular to the surface. With shins remaining perpendicular to the surface, the trunk unrolls as the legs are straightened to assume a **Vertical Position** midway between the former vertical line through the hips and former vertical line through the head and shins. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



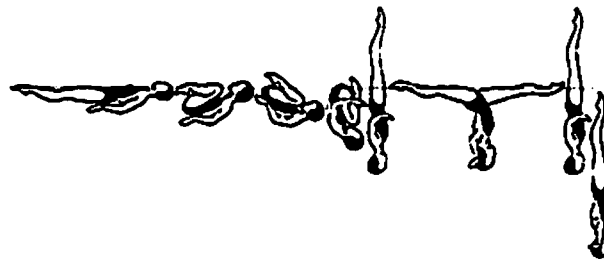
311a to 311j, see Twists and Spins, Figure Rule V.

Difficulties, see I.A

**312. Kip, Split**

**Difficulty 2.4**

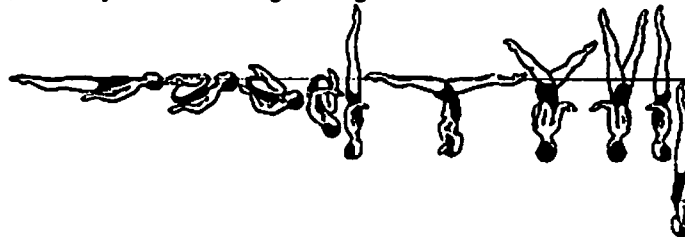
From a **Back Layout Position**, a Kip (311) is executed to a **Vertical Position**. The legs are lowered symmetrically to a **Split Position**. The legs are joined to resume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



**313. Kip, Split, Closing 180°**

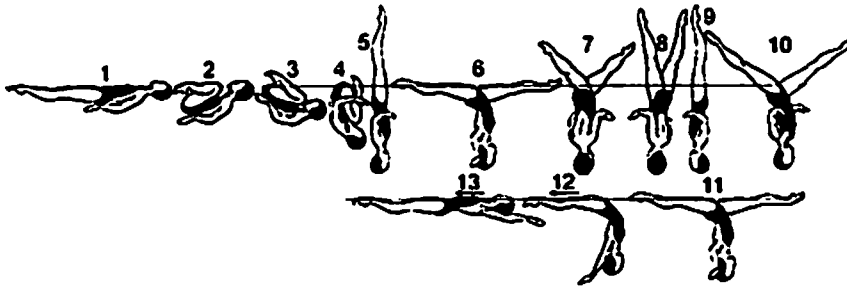
**Difficulty 2.5**

From a **Back Layout Position**, a Kip, Split (312) is executed to a **Split Position**. During a 180° rotation of the trunk, the legs are closed symmetrically to a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.

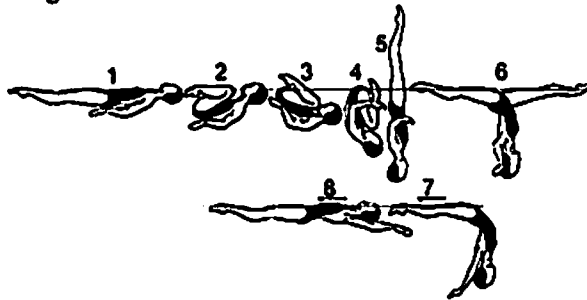


**314. Kip, Split, Open 360°****Difficulty 3.2**

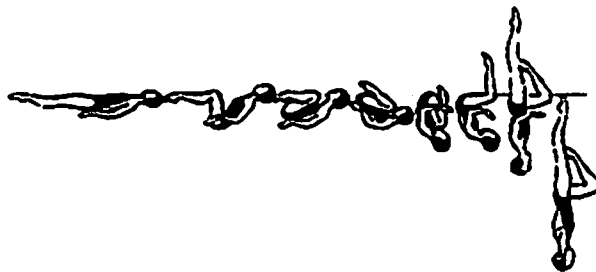
From a **Back Layout Position**, a **Kip, Split (312)** is executed to a **Split Position**. A **360°** rotation is executed, with the legs symmetrically closing to pass through a **Vertical Position** at **180°** before separating symmetrically to resume a **Split Position**. The hips remain stationary as the front leg is lifted in a **180°** arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.

**316. Kip, Split, Walkout****Difficulty 2.4**

From a **Back Layout Position**, a **Kip, Split (312)** is executed to a **Split Position**. The hips remain stationary as the front leg is lifted in a **180°** arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.

**315. Kipnus****Difficulty 1.6**

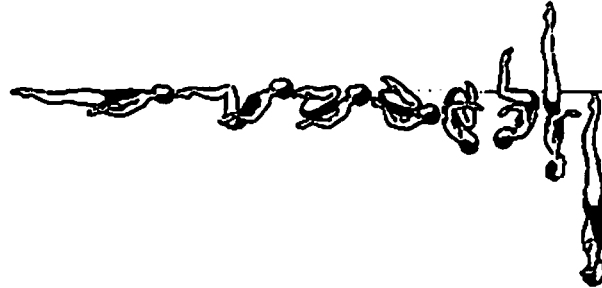
From a **Back Layout Position**, a **Kip (311)** is executed until the shins are perpendicular to the surface of the water. With shins remaining perpendicular to the surface, the trunk unrolls as the legs assume a **Bent Knee Vertical Position** midway between the former vertical line through the hips and the former vertical line through the head and the shins. Maintaining the **Bent Knee Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



**317. Kipswirl**

**Difficulty 2.3**

From a **Back Layout Position**, a **Kip (311)** is executed until the shins are perpendicular to the surface of the water. With shins remaining perpendicular to the surface, the trunk unrolls, as the legs are straightened, a rotation of 360° is executed to assume a **Vertical Position** midway between the vertical line through the hips and the former vertical line through the head and the shins. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



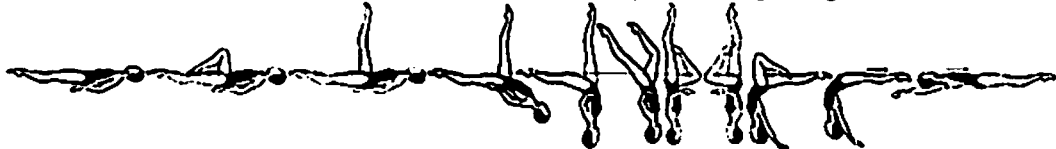
317c to 317f, see Twists and Spins, Figure Rule V.

Difficulties, see 1.A

**150. Knight**

**Difficulty 3.1**

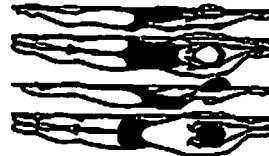
From a **Back Layout Position**, a **Ballet Leg, Single (101)** is executed to a **Ballet Leg Position**. Maintaining the positions of the legs, the head moves downward as the lower back arches to a **Knight Position**. With head and shoulders remaining vertically aligned with the hips, the body straightens as the non-ballet leg is lifted to vertical while the ballet leg bends, the foot following a vertical line through the hips, to assume a **Bent Knee Vertical Position**. A **Half Twist** is executed. The back arches as the extended leg lowers to the surface to assume a **Bent Knee Surface Arch Position**. The hips remain stationary as the toe of the bent leg slides along the inside of the extended leg as the bent knee straightens to assume a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



**451. Log Roll**

**Difficulty 1.1**

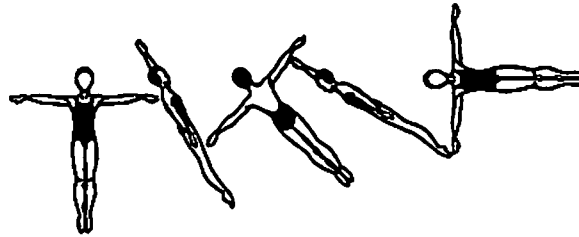
From a **Back Layout Position**, the arms are extended overhead and one body revolution is executed to the **Back Layout Position**. No kicking is allowed.



## 455. Marlin

Difficulty 1.2

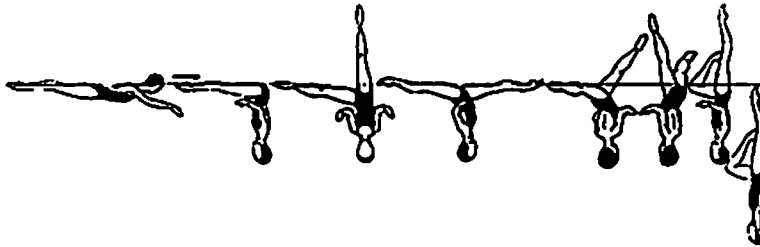
From a **Back Layout Position**, a quarter turn with one full body revolution is executed. Both legs remain fully extended. The arms, extended on the surface, remain at a 180° angle throughout the rotation. The face may be in or out of the water. Finish in a **Back Layout Position**.



## 350. Minerva

Difficulty 2.2

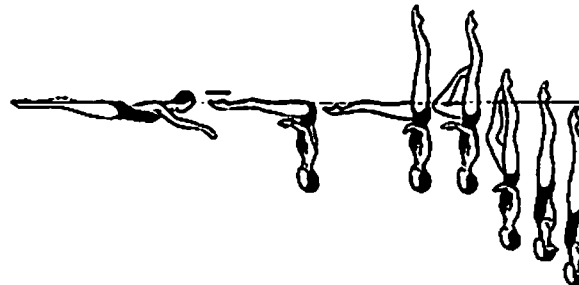
From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. With the shoulders and head remaining vertically aligned with the hips, and with minimal change in water level, one leg is lifted to vertical as the trunk rotates 90° on its longitudinal axis to assume a **Side Fishtail Position** and, with continuous motion, another 90° rotation is executed in the same direction as the vertical leg is lowered to assume a **Split Position**. During an additional rotation of 180° in the same direction, with the shoulders and head remaining vertically aligned with the hips, and with minimal change in level, the front leg lifts to vertical as the back leg bends to an angle of 90° or less, with the thigh and shin remaining at the surface, as it moves through to a **Bent Knee Vertical Position**. Maintaining the **Bent Knee Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



## 344. Neptunus

Difficulty 1.8

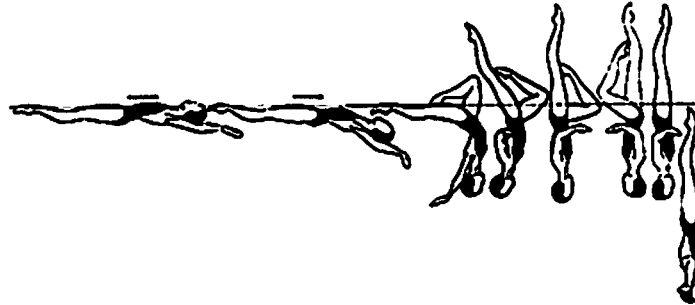
From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. Without movement of the trunk, and with minimal change in water level, one leg is lifted to a **Crane Position**. The horizontal leg is bent to assume a **Bent Knee Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis while the toe of the bent leg slides along the inside of the vertical leg as the knee is extended to meet the vertical leg as the ankles submerge, continuing the descent until the toes are submerged.



## 435. Nova

Difficulty 2.3

From a **Back Layout Position**, the head leads downward as a **Dolphin (201)** is initiated. The hips and legs move along the surface until the hips reach the point occupied by the head at the beginning of this action and the hips are about to submerge. The hips, legs and feet continue to move along the surface as the back is arched more while one knee is bent to assume a **Bent Knee Surface Arch Position**. The legs are lifted to a **Bent Knee Vertical Position**. A **Full Twist** is executed as the toe of the bent leg slides along the inside of the vertical leg to assume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



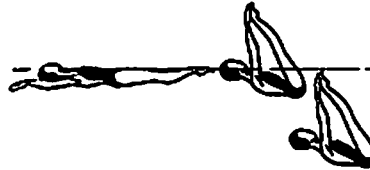
435a to 435j, see Twists and Spins, Figure Rule V.

Difficulties, see I.A

## 460. Oyster

Difficulty 1.2

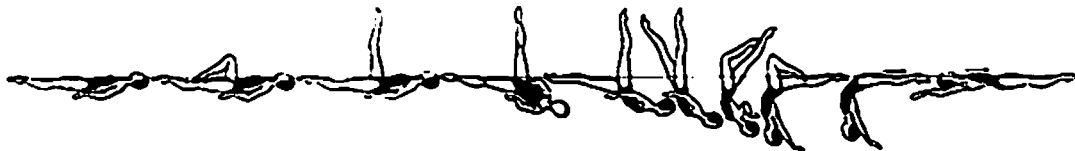
From a **Back Layout Position**, the hips are piked sharply as the hands, moving to a position overhead, are brought to meet the feet. Submerge to finish.



## 155. Pirouette

Difficulty 3.0

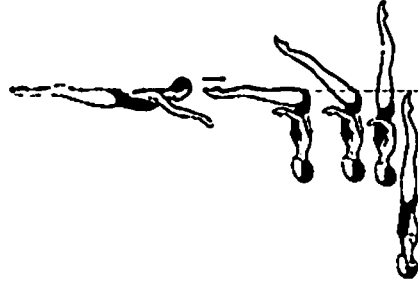
From a **Back Layout Position**, a **Ballet Leg, Single (101)** is executed to a **Ballet Leg Position**. With the ballet leg remaining vertical and the horizontal leg remaining at the surface, the trunk is rotated sideways  $180^\circ$ , with minimal lateral movement, to a **Pirouette Position**. The horizontal leg is lifted in a  $180^\circ$  arc over the surface. As it passes the vertical leg, the vertical leg is bent, the toe of which remains at the inside of the other leg, to assume a **Bent Knee Surface Arch Position**. The hips remain stationary as the toe of the bent leg slides along the inside of the extended leg as the bent knee straightens to assume a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



**355. Porpoise**

Difficulty 1.9

From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. Without movement of the trunk, the legs are raised to a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



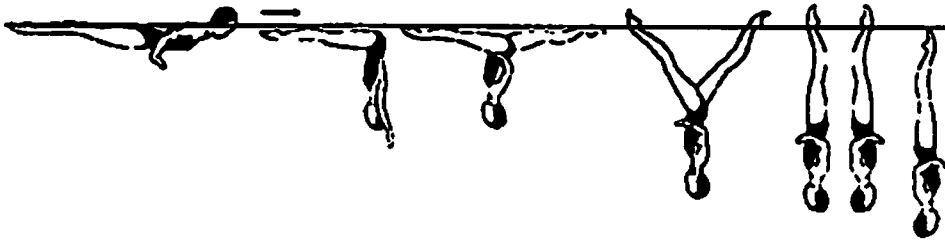
355a to 355j, see Twists and Spins, Figure Rule V.

Difficulties, see 1.A

**361. Prawn**

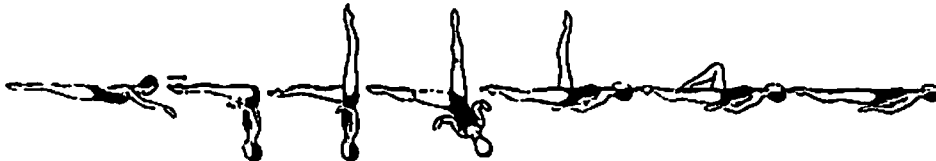
Difficulty 1.9

From a **Front Layout Position**, a **Front Walkover (360)** is executed to a **Split Position**. The legs join symmetrically to assume a **Vertical Position** at ankle level. A **Twirl** is executed. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.

**345. Reverse Catalina**

Difficulty 2.1

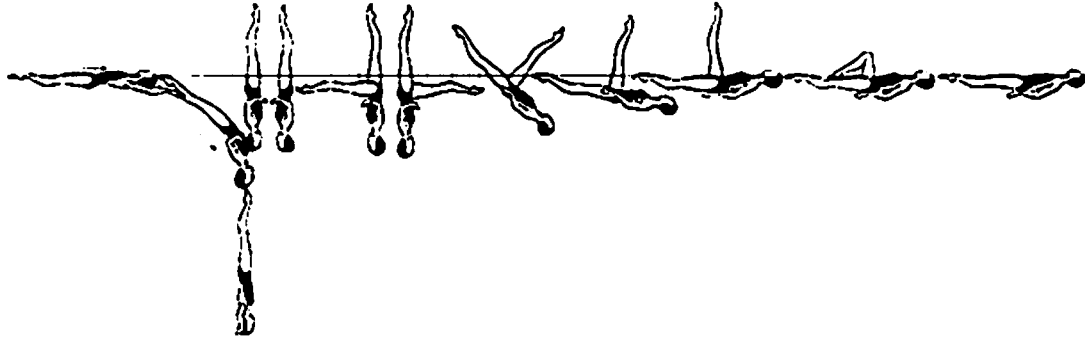
From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. Without movement of the trunk, and with minimal change in water level, one leg is lifted to a **Crane Position**. Maintaining the 90° angle between the legs, the hips rotate 180° as the trunk rises, without lateral movement, to assume a **Surface Ballet Leg Position**. The ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.



**225. Reverse Crane**

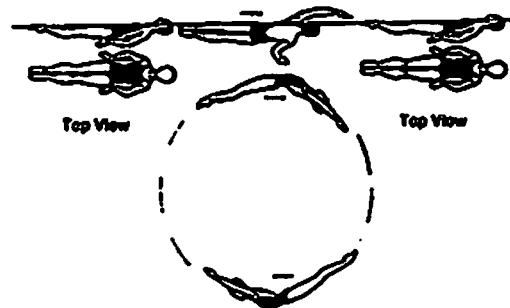
Difficulty 3.1

From a **Back Layout Position**, a **Dolphin (201)** is executed until the head reaches the quarter point of the circle. With continuous motion, the body straightens as it continues downward to assume a **Vertical Position**. The toes arrive at the quarter point as they reach the vertical line. Maintaining the **Vertical Position**, the body ascends along its longitudinal axis until a water line is established between the ankles and the hips. A **Half Twist** is executed. One leg is lowered to assume a **Crane Position**, at the same level. An additional **Half Twist** is executed in the same direction, at the same height. The body is rotated around a lateral axis through the hips as it rises to assume a **Surface Ballet Leg Position**. The ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.

**470. Shark Circle**

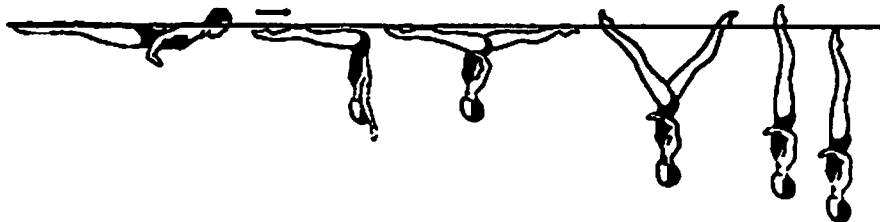
Difficulty 1.3

From a **Back Layout Position**, the body is rotated onto one side to an arched position, with the top arm extended overhead, the forearm parallel and close to the surface. This position is held as the body describes a complete circle on the surface by movement of the lower arm, during which no kicking is allowed. Finish in a **Back Layout Position**.

**370. Shrimp**

Difficulty 1.6

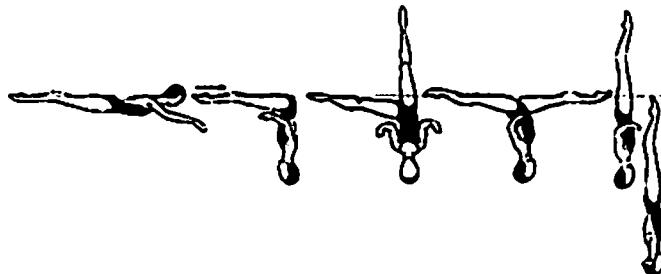
From a **Front Layout Position**, a **Front Walkover (360)** is executed to a **Split Position**. The legs join symmetrically to assume a **Vertical Position** at ankle level. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



**346. Side Fishtail Split**

Difficulty 2.0

From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. With the shoulders and head remaining vertically aligned with the hips, and with minimal change in water level, one leg is lifted to vertical as the trunk rotates 90° on its longitudinal axis to assume a **Side Fishtail Position** and, with continuous motion another 90° rotation is executed in the same direction as the vertical leg is lowered to assume a **Split Position**. The legs are lifted symmetrically to a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.

**303. Somersault, Back Pike**

Difficulty 1.5

From a **Back Layout Position**, with the body remaining parallel and close to the surface, the legs are lifted rapidly to assume a **Back Pike Position**. With continuous movement, the body somersaults backward around a lateral axis until the feet and head simultaneously reach the surface. A **Back Layout Position** is assumed.

**310. Somersault, Back Tuck**

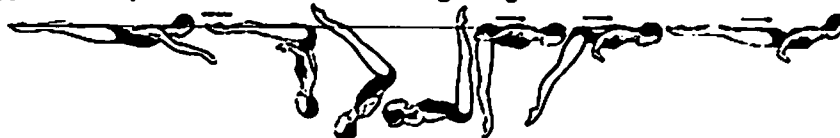
Difficulty 1.1

From a **Back Layout Position**, the knees and toes are drawn along the surface to the chest. With continuous motion, a **Tuck Position** is assumed as the body somersaults backward around a lateral axis for one complete revolution, while remaining close to the surface. A **Back Layout Position** is resumed.

**320. Somersault, Front Pike**

Difficulty 1.7

From the **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. Maintaining this position, the body somersaults forward around a lateral axis so that the hips replace the head at each quarter point of revolution. The rotation continues until the head and buttocks return to the surface. As the legs move upward to assume a **Front Layout Position**, the head, shoulders and buttocks travel along the surface until the hips occupy the same position as the head at the beginning of this action.



**308. Somersault, Front Tuck**

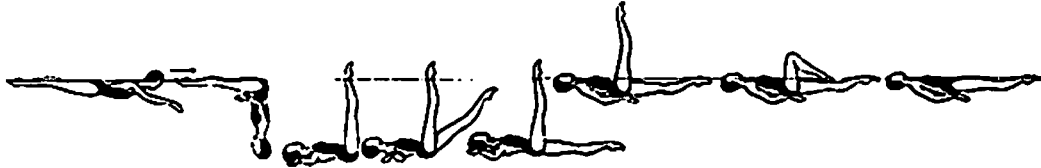
Difficulty 1.1

From a **Front Layout Position**, a **Tuck Position** is assumed and held as the body is somersaulted forward, close to the surface, through one revolution. A **Front Layout Position** is resumed.

**321. Somersub**

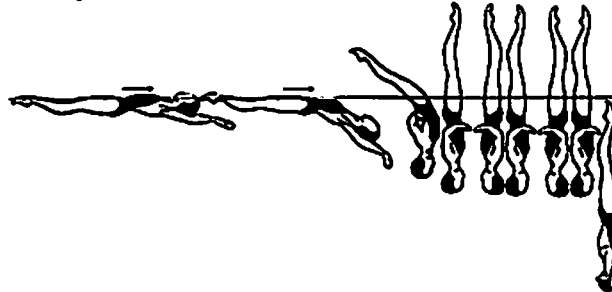
Difficulty 2.0

From a **Front Layout Position**, a partial **Front Pike Somersault (320)** is executed to a **Submerged Double Ballet Leg Position**. One leg is lowered to a **Submerged Ballet Leg Position**. Maintaining this position, the body rises to a **Surface Ballet Leg Position**. The ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.

**438. Spiral**

Difficulty 3.5

From a **Back Layout Position**, the head leads downward as a **Dolphin (201)** is initiated. The hips and legs move along the surface until the hips reach the point occupied by the head at the beginning of this action and the hips are about to submerge. With the hips remaining stationary at the surface, the back is arched more as the legs start to lift. The body straightens as the legs continue to lift to assume a **Vertical Position**. Two **Full Twists** are executed. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.

**141. Stingray**

Difficulty 3.3

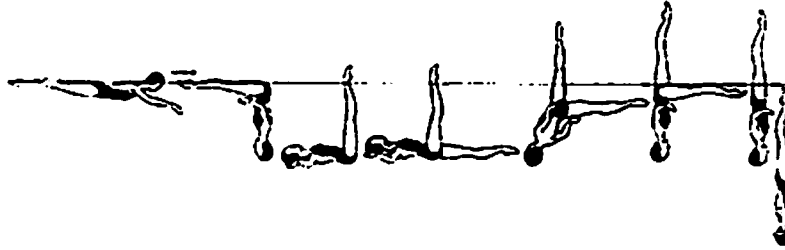
From a **Back Layout Position**, a **Flamingo (130)** is executed to a **Surface Flamingo Position**. With the ballet leg maintaining its vertical position, the hips are lifted as the trunk unrolls while the bent leg moves to assume a **Fishtail Position**. With head and shoulders remaining vertically aligned with the hips, and with minimal change in water level, the horizontal leg is lifted towards the vertical leg. As it passes the vertical leg, which moves symmetrically in the opposite direction, a  $180^\circ$  rotation is started and is completed as a **Split Position** is assumed. The hips remain stationary as the front leg is lifted in a  $180^\circ$  arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



322. Subalina

Difficulty 2.3

From a **Front Layout Position**, a Somersub (321) is executed to a **Submerged Ballet Leg Position**. While maintaining the 90° angle between the legs, the hips rise during a 180° rotation of the trunk, shoulders and head, as the trunk moves toward the vertical line, without lateral movement, to assume a **Crane Position**. The final water line is established as the rotation is completed. Without movement of the vertical leg or trunk, the horizontal leg is lifted to meet the vertical leg to assume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



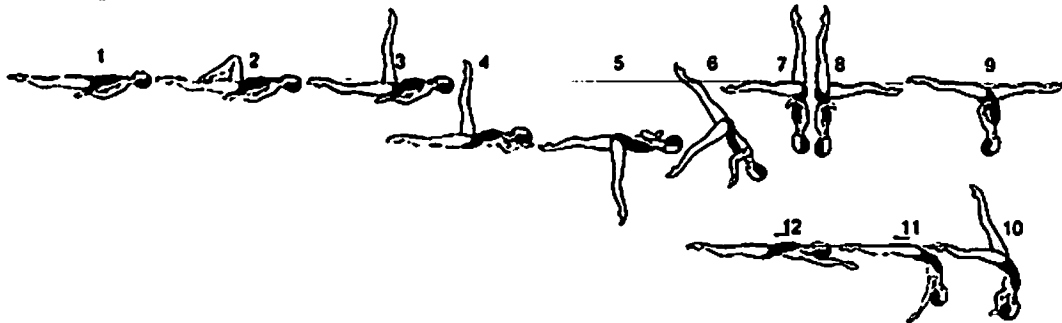
322a to 322j, see Twists and Spins, Figure Rule V.

Difficulties, see I.A

105. Sub-Crane

Difficulty 3.4

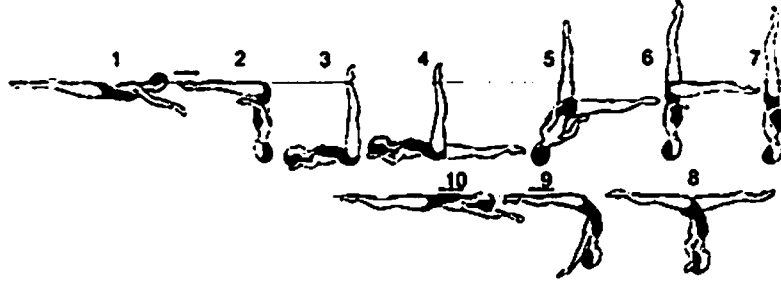
From a **Back Layout Position**, a **Ballet Leg Submarine, Single** (103) is executed to a **Submerged Ballet Leg Position**. Maintaining this position parallel to the surface, the body rotates sideways, toward the horizontal leg, until the ballet leg points directly to the bottom of the pool, in a **T Position**. Still maintaining this position, the body is rotated around a lateral axis through the hips, which rises along a vertical line as the body assumes a **Crane Position**. A **Half Twist** is executed. The vertical leg is lowered to the surface to assume a **Split Position**. The hips remain stationary as the front leg is lifted in a 180° arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



## 323. Subilare

Difficulty 3.1

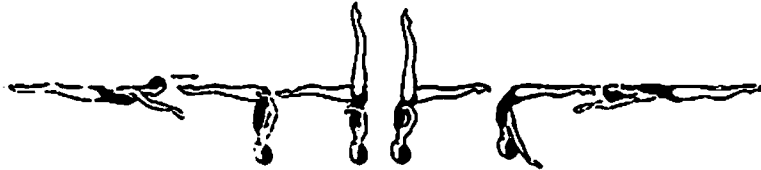
From a **Front Layout Position**, a **Subalina (322)** is executed to a **Crane Position**. With head and shoulders remaining vertically aligned with the hips, and with minimal change in water level, the horizontal leg is lifted in a  $180^\circ$  arc over the surface, passing the vertical leg, which moves symmetrically in the opposite direction, until a **Split Position** is assumed. The hips remain stationary as the front leg is lifted in a  $180^\circ$  arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



## 327. Sunfish

Difficulty 2.4

From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. Without movement of the trunk, and with minimal change in water level, one leg is lifted to a **Crane Position**. With head and shoulders remaining vertically aligned with the hips, and with minimal change in water level, the horizontal leg is lifted in a  $180^\circ$  arc over the surface, passing the vertical leg, until a **Knight Position** is assumed. The hips remain stationary as the vertical leg is lowered to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



## 405. Swordalina

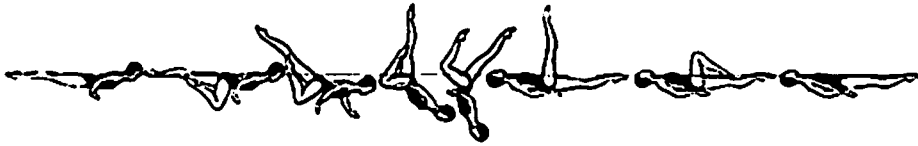
Difficulty 2.5

From a **Front Layout Position**, a **Bent Knee Front Layout Position** is assumed. The back arches as the extended leg describes an arc over the surface until its foot is directly over the head. The hips rotate  $180^\circ$  as the trunk rises, with minimal lateral movement and without initial descent of head and shoulders, to a **Submerged Flamingo Position**. As the body rises, the bent leg is straightened horizontally to a **Surface Ballet Leg Position**. The ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.

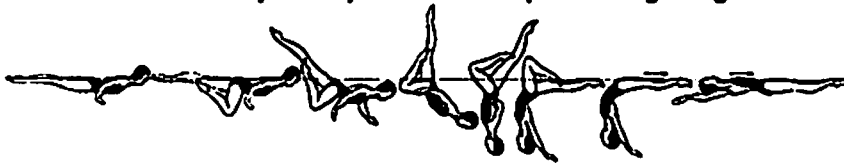


**402. Swordasub****Difficulty 2.3**

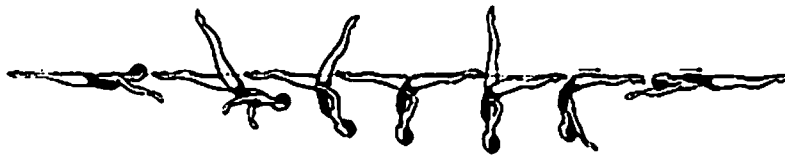
From a **Front Layout Position**, a **Bent Knee Front Layout Position** is assumed. The back arches as the extended leg is lifted in a  $180^\circ$  arc over the surface. As the extended leg passes vertical, the bent leg straightens, with the foot following a vertical line through the hips, as the body rises to assume a **Surface Ballet Leg Position**. The foot of the extended leg and the face reach the surface simultaneously. The ballet leg is bent, without movement of the thigh, to a **Bent Knee Back Layout Position**. The toe moves along the inside of the extended leg until a **Back Layout Position** is assumed.

**401. Swordfish****Difficulty 2.0**

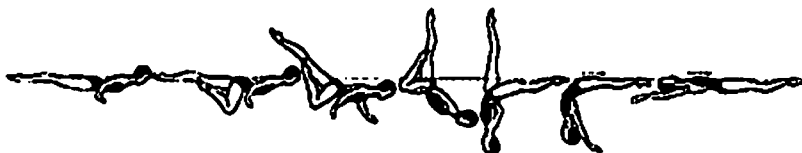
From a **Front Layout Position**, a **Bent Knee Front Layout Position** is assumed. The back arches as the extended leg is lifted in a  $180^\circ$  arc over the surface to assume a **Bent Knee Surface Arch Position**. The hips remain stationary as the toe of the bent leg slides along the inside of the extended leg as the bent knee straightens to assume a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.

**406. Swordfish, Straight Leg****Difficulty 2.0**

From a **Front Layout Position**, the back arches as one leg is lifted in a  $180^\circ$  arc over the surface to a **Split Position**. The hips remain stationary as the front leg is lifted in a  $180^\circ$  arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.

**403. Swordtail****Difficulty 2.5**

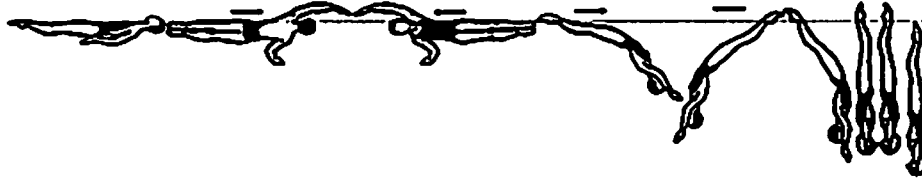
From a **Front Layout Position**, a **Bent Knee Front Layout Position** is assumed. The back arches as the extended leg is lifted in an arc of  $180^\circ$  over the surface of the water. As the extended leg passes the vertical, the bent leg straightens with the foot following a vertical line to assume a **Knight Position**. The hips remain stationary as the vertical leg is lowered to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.



**471. Tallspin**

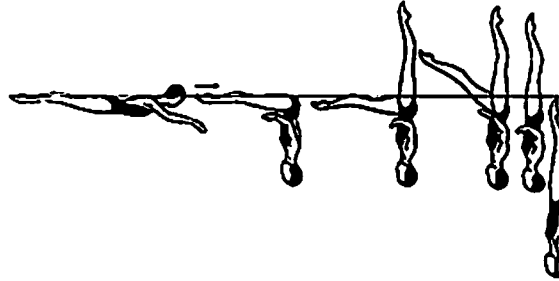
Difficulty 1.9

From a **Back Layout Position**, the body is rotated onto one side and a partial **Shark Circle (470)** is executed. The body begins to descend after the head has passed the half point of the circle. With a continuous change of body angle and with the ankles remaining at the surface, at least two circles are executed until the body is straightened to a **Vertical Position**, with the water line at the ankles. A rotation of at least  $180^\circ$  is executed. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.

**349. Tower**

Difficulty 1.8

From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. Without movement of the trunk, and with minimal change in water level, one leg is lifted to a **Crane Position**. Without movement of the vertical leg or trunk, the horizontal leg is lifted to meet the vertical leg to assume a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.



349a to 349j, see Twists and Spins, Figure Rule V.

Difficulties, see I.A

**475. Tub**

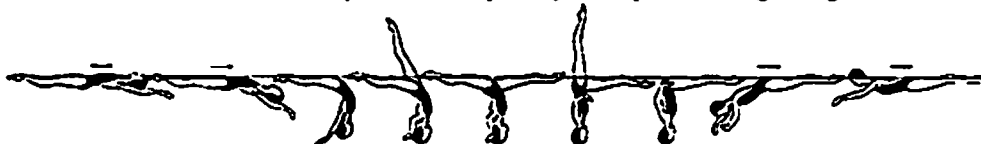
Difficulty 1.1

From a **Back Layout Position**, the knees are drawn toward the chest, with toes at the surface, to assume a **Tub Position**. In this position, with the face above the surface, one horizontal revolution of the body is executed around the vertical axis between the knees. With shins moving along the surface, the legs are extended to finish in a **Back Layout Position**.

**420. Walkover, Back**

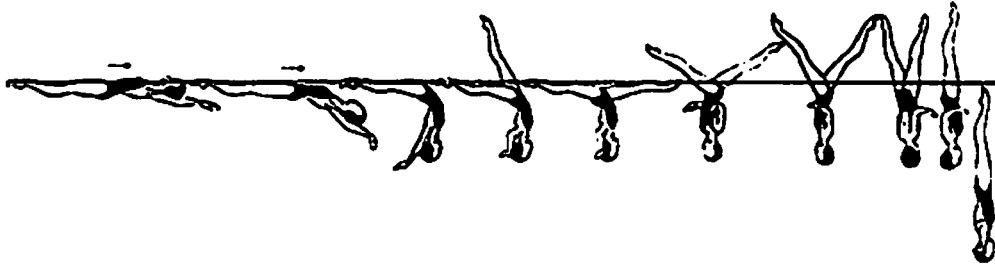
Difficulty 2.0

From a **Back Layout Position**, the head leads downward as a **Dolphin (201)** is initiated. The hips move along the surface to the point occupied by the head at the beginning of this action. The hips, legs and feet continue moving along the surface as the back is arched more to assume a **Surface Arch Position**. One leg is lifted in a  $180^\circ$  arc over the surface to a **Split Position**. The hips remain stationary as the back leg is lifted over the surface to meet the opposite leg in a **Surface Front Pike Position**. The feet and hips move along the surface until the body straightens to a **Front Layout Position** as the head surfaces at the position occupied by the hips at the beginning of this action.

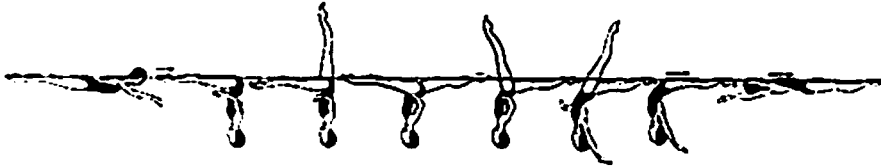


**421. Walkover, Back, Closing 360°****Difficulty 2.2**

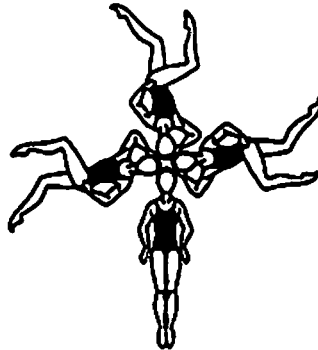
From a **Back Layout Position**, a **Back Walkover** (420) is executed to a **Split Position**. With continuous motion, a rotation of 360° is executed as the legs are symmetrically lifted and closed to a **Vertical Position**. Maintaining the **Vertical Position**, the body descends along its longitudinal axis until the toes are submerged.

**360. Walkover, Front****Difficulty 2.1**

From a **Front Layout Position**, as the trunk moves downward to assume a **Surface Front Pike Position**, the buttocks, legs and feet travel along the surface until the hips occupy the position of the head at the beginning of this action. With the head and shoulders remaining vertically aligned with the hips, one leg is lifted in a 180° arc over the surface to a **Split Position**. The hips remain stationary as the front leg is lifted in a 180° arc over the surface to meet the opposite leg in a **Surface Arch Position**. With continuous foot first movement, the hips, chest and face surface sequentially at the same point, assuming a **Back Layout Position** as the head occupies the position of the hips at the beginning of this action.

**480. Water Wheel****Difficulty 1.3**

From a **Back Layout Position**, the hips are rotated to one side, face and shoulders remaining near horizontal. The position of the arms is optional but they may not be used for propulsion as the body is turned on the surface in a circle, centered at the head, by means of alternating pedaling movements of the legs. Finish in a **Back Layout Position**.



**Illustrations: Avilee Goodwin and Jill Ranucci**