

INDEX

Sr. No.	Particulars	Page No.
	Introduction	3
	Acknowledgement – Research & Development Committee	5
A	Purpose and Goals	6
B	Athletes Groups & Events	7
C	Organization Chart, Roles & Responsibilities	13
D	Announcement of Scores & Final Result	23
E	Protest	23
F	Sanctions	24
G	Anti Doping Policy	24
H	Discipline & Warnings	25
I	FOP for Yogasana	27
J	Micro Marking System	30
K	Difficulty Level Charts of Yogasana	33
L	Traditional Yogasana Event	35
M	Artistic Yogasana Single Event	38
N	Artistic Yogasana Pair Event	46
O	Rhythmic Yogasana Pair Event	55
P	Artistic Yogasana Group Event	64
Q	Back Bend Individual Event	73
R	Forward Bend Individual Event	74
S	Twisting Body Individual Event	75
T	Leg Balance Individual Event	76
U	Hand Balance Individual Event	77
V	Supine Individual Event	78
W	Traditional Group Event	79
X	Tie Break	81
Y	Key Judging Points	81
Z	Sample- Medical Fitness Certificate & Risk Certificate	82
AA	Reference	82
	Annexure 1 – Optional Yogasana Chart	83
	Annexure 2 – Compulsory Asana Charts	93
	Annexure 3 – Key Judging Points for Optional & Compulsory Asanas	104
	Annexure 4- Supine Individual Chart	159
	Annexure 5 – Sample Medical Fitness Certificate	160
	Annexure 6 – Sample Risk Certificate	161
	Annexure 7- Sample Physical Score Sheets	162
	Annexure 8- Protest Form	191
	Annexure 9- Stage Manager Protest Collecting Format	193
	Annexure 10- Review Committee Protest Record	194
	Annexure 11 – Reference Books	195
	Annexure 12- Guidelines for Competitions	202

Introduction to World Yogasana

World Yogasana is an international organization dedicated to the promotion and development of Yogasana as a sport. It aims to harness the physical, mental, and emotional benefits of Yogasana practice, fostering excellence, friendship, and mutual respect among practitioners worldwide. By organizing competitions and events, World Yogasana celebrates human diversity, encourages healthy lifestyles, and contributes to global unity and peace while upholding values of fair play, inclusivity, and sustainability.

Aims

- Yogasana sports prepares the athletes for structural balance & for mental concentration which also empowers the practitioners to control the emotions & enhances the thoughts of Brotherhood, Peace, Equality & Cooperation.
- To get recognition from International Olympic Committee and to get included Yogasana as a competitive sport in Olympics, regional Olympic games like Asian Games, European Games, etc and other multi-sporting platforms like Commonwealth Games, etc.
- To develop Yogasana sport in maximum countries worldwide in 5 continents.

Objectives:

- To develop and maintain high standards of Yogasana sport.
- To promote, organize, regulate all Yogasana sport competitions across the world.
- To develop National Yogasana Federations in countries where Yogasana sport is under development across the 5 continents.
- To maintain and regulate the ethics and model code of Yogasana sport.
- To promote gender equality, clean & safe sport, fair play & fair judgement, dope free sport, women empowerment through Yogasana sport.
- To campaign Yogasana sports awareness programs for athletes, coaches, judges, competitions.
- To create a framework for training and orientation program for coaches, judges and athletes.
- Certification of qualified Coaches and Judges and to start such certificate courses which are necessary or effective for capacity building programs.
- Sustainability: to support the United Nation's Sustainable Development Goal (SDGs), especially in taking measures to mitigate the impact that major events and meetings can have on the environment.
- Urging Governments and sports councils to recognize & include Yogasana sport in the Official Development Assistance.
- To work for the fulfillment of Olympic aims and objectives.

INTRODUCTION:

- 1) The Code of Points (COP) serves as the rule book for organizing and participating in Yogasana Sports Championship organized by World Yogasana, National Federations (NF) and other multi sporting organizations. It serves as terms of contract between World Yogasana and athletes, coaches, judges and organizing units. Clarifications on the interpretation or amendments in COP may be communicated to NF units or will be published on official website of World Yogasana.
- 2) In case of any contradiction between Code of Points, the decision of Technical Committee of World Yogasana will be final.
- 3) In case the COP is translated in any other language, the interpretation of English text will be considered final.
- 4) World Yogasana through its Technical Committee holds the copyright of all technical publications including syllabus for championship and the COP.
- 5) The tables of optional yogasana and the line artwork used in the COP including the syllabus, rules, regulations etc. may not be used by any individual or institution including sports federations or associations other than affiliated bodies of World Yogasana. Including associated bodies of World Yogasana, if they wish to use or reproduce the COP or part of it, written permission of Secretary General of World Yogasana will be required. Any such incidence of publication without permission of World Yogasana will result in payment for copyright fees or/ and prosecution.
- 6) World Yogasana may adjust the rules mentioned in COP for its internal events to meet the need of hour after consultation with Technical Committee.
- 7) All affiliated units, including associate units of World Yogasana, must strictly follow all the rules mentioned in the COP.
- 8) The COP is to be applied without any discrimination amongst gender, faith or cultural background.
- 9) Events for athletes with disability are welcome and will be supported.
- 10) World Yogasana reserves the right to change, add or subtract, some or all the points mentioned in the COP. Changes made by World Yogasana may be applicable with immediate or retrospective effect.
- 11) Yogasana is an indoor sport. The temperature of the indoor must be comfortable temperature with outdoor or indoor, but preferably indoor.
- 12) The World Yogasana Championship shall be conducted in every 4 years and the continental Yogasana Championship shall be conducted every 2 years.

ACKNOWLEDGEMENT

This Yogasana Code of Points Manual is recognized worldwide as a useful reference for Judges, Coaches and athletes. Through this, all participants will have access to the same information, guidelines and interpretation of the World Yogasana rules.

Creating this Yogasana Code of Points after due discussion and research a detailed championship cum educational training material has been prepared. This manual could not be possible without the blessings of Hon'ble President Param Shraddheya Yogrishi Swami Ramdev ji Maharaj, with the guidance of Hon'ble Secretary General Dr. Jaideep Arya ji, under the directions of Dr. Chandrasinhji Jhala, Chairman of the committee. Special thanks to all the members of Research & Development Committee to prepare Code of Points, to share their experience and expertise and for sharing their valuable time, energy & wisdom.

On behalf of the World Yogasana family we appreciate the contributions of the Research & Development Committee.

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- Chairman, Haryana Yog Aayog
- Chairman, Gujarat Yog Board
- Mr. Shreyas Markandeya, Co-Convener

A] PURPOSE AND GOALS

- 1) The main purpose of CoP is to ensure, inspire and encourage the Yogasana as Sport and its development and growth.
- 2) The CoP and syllabus of championship with tables of optional yogasana work hand in hand to bring objectivity in judging different events of yogasana championship.
- 3) The CoP is the document which helps and guides the organizers of Yogasana championship at different levels.
- 4) Yogasana athletes and coaches will find this document helpful for preparation and training before participating in the championship.
- 5) This Code of Points provide an idea for new comers to Yogasana Sports to develop their skills. This will also help the athletes to upgrade and improve themselves and coaches to improve their knowledge of this sport.
- 6) This document will help the judges to understand their role clearly. CoP will work as ready reckoner for Chief Judges/ Review Committee members to take right decision when any appeal is raised by the players.
- 7) Code of Points document will help all the concerned stake holders to improve their understanding in the discipline of Yogasana Sport. It will also give the applied knowledge of Yogasana as Sport.
- 8) The Code of Points document will also provide easily understandable rules of Yogasana Championship so that the spectators can enjoy while watching the exciting Yogasana game.

B] ATHLETE AGE GROUPS, EVENTS & STRUCTURE

1) Age Groups

Yogasana competitions will be held according to the following age categories:

1. Sub Junior (10+ to 14 years of age)
2. Junior (14+ to 18 years of age)
3. Senior (18+ above years of age)
4. Masters (36+ to 45 years of age)
5. Veterans (45+ to 55 years of age)

Boys and girls will compete in separate categories, with no mixed groups in any event.

Note: Weight categories are under consideration based on ongoing research. If feasible, competitions will be organized accordingly.

2) Events

1. There are total 12 events, divided into three types: Individual, Pair, and Group/Team events:

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

2. An athlete can participate in maximum events.
3. The age group wise events are as under:

Sr. No	Events	Sub Junior	Junior	Senior	Masters	Veterans
1.	Traditional Yogasana	✓	✓	✓	✓	✓
2.	Forward Bend Individual	✗	✓	✓	✗	✗
3.	Back Bend Individual	✗	✓	✓	✗	✗
4.	Leg Balance Individual	✗	✓	✓	✗	✗
5.	Twisting Body Individual	✗	✓	✓	✗	✗
6.	Hand Balance Individual	✗	✓	✓	✗	✗
7.	Supine Individual	✗	✓	✓	✗	✗
8.	Artistic Yogasana Single	✓	✓	✓	✗	✗
9.	Artistic Yogasana Pair	✗	✓	✓	✗	✗

10.	Rhythmic Yogasana Pair	✗	✓	✓	✗	✗
11.	Artistic Yogasana Group	✗	✓	✓	✗	✗
12.	Traditional Group	✗	✓	✓	✗	✗

3) Rounds and Selection for Merit

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

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

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

4) Field of Play (FOP) Dimensions:

Sr. No.	Event	Dimension of FOP
1.	Traditional Yogasana/ Forward Bend Individual / Back Bend Individual / Leg Balance Individual / Twisting Body Individual/ Hand Balance Individual	4 x 4 meter
2.	Artistic Yogasana Single	8 x 8 meter
3.	Artistic Yogasana Pair/ Rhythmic Yogasana Pair/ Artistic Yogasana Group/ Traditional Group	10 x 10 meter

5) Eligibility to Yogasana Championship

1. Affiliated units (countries) will participate in the International/Continental Yogasana Competitions.
2. In case of absence of any affiliated unit (country) or in case of suspension or de-affiliation of unit (country), an Ad-hoc committee constituted by the World Yogasana will do the selection trials for sending teams in the Yogasana Competitions.
3. The affiliated units should have representation of minimum 50% of its affiliated units.
4. The list of athletes participating in the Yogasana Competition should be submitted in a prescribed format with sign and stamp of President/Secretary of affiliated unit.
5. The list of athletes should be submitted minimum 30 days prior to the competition. Late entries will be accepted till 15 days prior to the competition with a fine of US \$ 100/- (US Dollar One Hundred Only) from the affiliated unit/participating unit/National Federation.
6. Only replacement of athlete is allowed 15 days prior to the competition with proper justification for the same. No new addition of athlete in the event is allowed.
7. In case of any emergency, replacement of any athlete can be done 7 days prior to the competition. Cause of emergency should be mentioned properly. In case of medical emergency, replacement can be done 24 hours prior to the competition with written approval of Hon'ble President/ Secretary General of World Yogasana.
8. If any selected athlete is absent in the competition without any valid reason, then a disciplinary action or a monetary fine can be levied by National Federation Unit.
9. Athletes must fill the asana codes before the prescribed time frame. Athlete will be monetarily charged with US \$ 5/- (US Dollar Five only) for change of asana or not filling the asana codes.

6) Cut-off Date for Age Calculation

1. For every Championship the age calculation for athletes will be 1st January of the current year.
2. No relaxation of any hour/day will be given.
3. The age proof has to be submitted. It must be any government document of that country.

7) Registration of Athletes

1. Registration of athlete must be done through National Federation as a team member.
2. Checking the age criteria, address proof of all the players in the team is the responsibility of Team Manager.
3. Entry Fees, Medical Fitness Certificate, Age Proof Document, Address Proof Document, Risk Certificate, Athlete's Performance sheet must be attached with the prescribed registration form of World Yogasana. The formats are enclosed in annexures.
4. Registration form along with fees and all the verified documents are to be submitted in prescribed time frame as stated above.
5. Entry can be cancelled in case the registration is not completed in time with essential documents.
6. Registration/ application/candidature/participation will be cancelled in toto, at any stage, if the information furnished is found wrong/incorrect/false.
7. The athletes participating in the championship must have generated card generated from the website of World Yogasana www.worldyogasana.in and must wear all the time during the competition.

8) Change of Sports Nationality

Any athlete who intends to change his/her sports Nationality from one World Yogasana Member to another (new World Yogasana Member) shall request for World Yogasana approval, which shall be granted under the following requisites:

1. The athlete shall be a citizen by birth or naturalization of the country or sport country that he/she will represent.
2. The athlete shall have uninterrupted residence in the country or sport country of the new Yogasana Member for at least three years along with the citizenship of that country.

9) Contingent/ Team Size and Selection

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

Sr. No.	Events	Sub Junior (10 to 14 yrs)	Junior (14+ to 18 yrs)	Senior (18+ & above yrs)	Masters (35+ to 45 yrs)	Veterans (45+ to 55 yrs)
1.	Traditional Yogasana	3	3	3	3	3
2.	Forward Bend Individual		1	1		
3.	Back Bend Individual		1	1		
4.	Leg Balance Individual		1	1		
5.	Twisting Body Individual		1	1		
6.	Hand Balance Individual		1	1		
7.	Supine Individual		1	1		
8.	Artistic Yogasana Single	2	2	2		
9.	Artistic Yogasana Pair		2 (1 Pair)	2 (1 Pair)		
10.	Rhythmic Yogasana Pair		2 (1 Pair)	2 (1 Pair)		

11.	Artistic Yogasana Group		5 ** (1 Group)	5 ** (1 Group)		
12.	Traditional Group		5 (**)	5 (**)		
	Total	5	15	15	3	3
	Male & Female	10	30	30	6	6

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

10) Draw Size/ Chit System

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

11) Medal Tally & Medal Count

a. Medal Tally for Junior/Senior age category.

Sr. No.	Event	Medal Tally			Medal Count		
		Gold	Silver	Bronze	Gold	Silver	Bronze
1.	Traditional Yogasana	1	1	1	1	1	1
2.	Forward Bend Individual	1	1	1	1	1	1
3.	Back Bend Individual	1	1	1	1	1	1
4.	Leg Balance Individual	1	1	1	1	1	1
5.	Twisting Body Individual	1	1	1	1	1	1
6.	Hand Balance Individual	1	1	1	1	1	1
7.	Supine Individual	1	1	1	1	1	1
8.	Artistic Yogasana Single	1	1	1	1	1	1
9.	Artistic Yogasana Pair	1	1	1	2	2	2
10.	Rhythmic Yogasana Pair	1	1	1	2	2	2
11.	Artistic Yogasana Group	1	1	1	5	5	5
12.	Traditional Group	1	1	1	5	5	5
	Total	12	12	12	22	22	22
					66		

b. Overall Individual Champion:

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

c. Overall Country Champion:

- Gold medal will prevail in the ranking system. Eg: if 'XYZ' country have won 1 Gold Medal whereas another 'PQR' country won 5 silver medals, then XYZ country will be in the top. In case of same gold medal, then silver medal will be considered and so on.
- On the basis of above Individual 3 overall champions (1st / 2nd / 3rd Overall Individual Champion) will be awarded with Trophy and 3 top countries will be awarded (1st/ 2nd/ 3rd Position) Winner country Trophies.

C] ORGANIZATION CHART, ROLES AND RESPONSIBILITIES

1) General Body of World Yogasana

This is the supreme body responsible for all decisions and for overseeing the federation and its activities in general. The President of World Yogasana holds the highest authority for decision-making within the General Body of World Yogasana.

2) Executive Council and Secretariat of World Yogasana

The Executive Council (EC) of World Yogasana is responsible for managing the federation and its day-to-day activities. The Secretary General serves as the Chief Executive Officer of the EC, ensuring the smooth operation of the federation. The Executive Council functions through the Secretariat of World Yogasana, which is responsible for assisting with all technical and clerical work, including maintaining records, correspondence, and accounts related to the championship.

3) Technical Committee

1. The Technical Committee is the standing committee responsible for framing rules and regulations for the championship. It executes these rules through the Competition Director in World Yogasana events and handles all technical issues, including developing the syllabus and recommending judges for competitions and events.
2. Any dispute, objection, or appeal that remains unresolved by the Chief Judge or the Jury Members of the Review Committee can be escalated to the Competition Director of the event. If the Competition Director is unable to resolve the issue, it can then be brought before the SG .
3. The Technical Committee consists of –
 - a. Director
 - b. Convenor
 - c. Members
4. The Director of the Technical Committee may invite experienced, Expert judges as needed, on a case-by-case basis or periodically or as per requirement.
5. The Technical Committee is a statutory body of World Yogasana authorized to impose sanctions on athletes, coaches, judges, associations, or any concerned persons related to the championship.
6. **Appeal:** The concerned aggrieved party can apply for appeal in 10 days via email on the official mail id of secretariat World Yogasana which would be addressed to the President, World Yogasana and the decision of the President will be the final and binding on all the parties.

4) Organizing Committee

The Organizing Committee is a standing committee responsible for organizing the championship. The Director of the Organizing Committee is accountable for ensuring the smooth conduct of the championship. This committee handles all organizing issues, including venue selection, accommodation, food, travel, and other necessary arrangements, excluding technical aspects of the championship.

5) Competition Director

The Director of the championship is appointed by the Executive Council (EC) of World Yogasana following a recommendation from the Technical Committee. This appointment is specifically for the particular championship. The Director of the Championship represents the Technical Committee on-site and is expected to be present full-time at the venue. The Director is responsible for planning the event and making fair decisions on-site.

6) Composition of Judges Panel

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

7) Chief Judge (CJ)

1. The Chief Judge leads the judges panel.
2. All judges and officials on the panel must obey the orders given by the Chief Judge. The Chief Judge also supervises the judges' panel. With the exception of disciplinary sanctions, all decisions made by the Chief Judge are considered final. These decisions are evaluated immediately after the competition, and serious errors in judgment are rectified without delay.
3. In traditional Yogasana events or any other events, the Chief Judge plays a monitoring role and is not one of the scorers.
4. The Chief Judge is responsible for guiding the judges on their panel. The decisions of the Chief Judge are final.
5. The Chief Judge is expected to follow the directions of the Competition Director.
6. The Chief Judge is expected to remain in the chair at all times while the competition is in progress.
7. He or she should check the range of marks given by the judges.
8. The Chief Judge may allow a performance to be stopped and restarted without penalty in case of any technical or technological fault, such as an error in the sound system.

9. The Chief Judge is expected to intervene if the Difficulty (D) Judge is unable to understand the difficulty level of a Yogasana as per the chart, or if the Time (T) Judge has made an error in recording time/score. The Chief Judge can request justification for marks given by judges in the case of an inquiry or protest.
10. The Chief Judge must monitor the announcement and display of the final scores.
11. In case an inquiry is raised by the Director of the Championship or the Technical Committee, the Chief Judge is expected to address it immediately.
12. The Chief Judge must note the time of the display of results/scores of athletes.
13. The Chief Judge will ensure the consistency of marks given by the judges. If any discrepancy is found, they can resolve it in consultation with the Competition Director. The Chief Judge can also address discrepancy issues before the final submission of scores.

8) D Judge

D Judges are experts in Yogasana postures and their difficulty levels. They are well-versed in key judging points and the base values of each Yogasana posture. They are responsible for evaluating the Yogasana aspect of the performance as per the micro-marking system.

9) A Judge

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

10) T Judge

The main role of the Time Judge is to carefully observe and record the timing of Yogasana hold durations by athletes in all events, as well as the total performance time in artistic and rhythmic events. The Time Judge shall use a stopwatch to measure the time. T Judge should know the final postures of Yogasanas.

11) Evaluator (E Judge)

The Evaluator checks the sequence of asanas performed by athletes as per the given order of performance. They also verify whether the categories of asanas are covered as per the rules and regulations of the events.

12) Stage Manager (SM)

1. The Stage Manager is responsible for preparing the stage for performance, checking the sizes, matting, sound system, stationery, equipment, bells, flags, score sheets, etc., necessary for the championship. The Stage Manager coordinates with athletes and judges.
2. He or she ensures that the time gap between two performances is minimized to complete the championship on time.
3. The Stage Manager looks after the needs of judges and athletes and notes the time of the display of scores for all athletes.
4. The Stage Manager must carry a list of players and their phone numbers to contact them if they are not in the competition hall. The SM must monitor the warm-up area and the movements of players near the arena.
5. The SM will allow athletes to come on stage only when the judges are ready. As soon as the athlete is on stage, the performance should begin. The SM takes the attendance of athletes

before the performance.

6. The SM must pay attention to the chest number of the performer and check if the next player is ready near the arena for performance. The SM notes the time of the display of results for the athlete.

13) Scorer Cum Announcer (S/A)

A specially designed scoring software is provided to the panel of judges. This software helps the judges and the scorer record the scores of each athlete. Calculations such as adding and subtracting the highest and lowest scores, averaging marks for the final score sheet, ranking, etc., are done automatically to ensure accurate results and timely announcements. The scorer should enter the list of players and data into the score sheet, including the Yogasana codes submitted by athletes on their performance sheets. In case of technical difficulties, the scorer is expected to assist the judges. The scorer is expected to perform the following duties:

1. Follow the chest numbers of athletes during the competition.
2. The scorer must keep a close watch on the master sheet and inform judges if there is a delay in marking by a judge.
3. The scorer must ensure that entries by judges are made in the correct columns. If any judge selects the wrong column, the scorer must notify the concerned judge.
4. The scorer must ensure that the final score sheet is updated correctly and displayed to the athletes.
5. The scorer must maintain a separate attendance sheet for athletes.
6. After the competition, the scorer must print the score sheet and sign it before submitting it to the Chief Judge.
7. The announcer will announce players with their chest numbers and never call them by name. The announcer also announces the next player's chest number to ensure the athlete is present near the arena for their performance.
8. The announcer must not hand over the microphone to anyone else unless permitted by the Chief Judge.
9. After getting permission from the Chief Judge, the announcer can announce bio breaks or tea/lunch breaks.
10. The announcer can give instructions to the cameraman or audience if they obstruct the view between the stage and the audience. They can also instruct the audience to maintain silence if needed.
11. The announcer will check if the judges and officials are ready. After getting a signal from the Chief Judge, they can instruct the player to start the performance.

14) Jury

The Jury comprises members of the Review Committee responsible for dealing with protests raised by athletes, team managers, or coaches. Jury members cannot be judges on the panel in the competition. They will handle protests and resolve them within a stipulated time frame.

15) Procedure for appointment of Judges

1. Technical committee of World Yogasana shall organize a training program for judges
2. National Federations shall send nomination of judges for the Judges' Training Program organized by World Yogasana.
3. After completion of training, a theory and practical examination shall be conducted. Passing criteria must be 60%.
4. Those who pass the examination after attending the training program shall be considered eligible for judging in the championship.
5. Judges with more experience and highest scores in the exam shall be given preference.

6. Each panel must have judges from different country. It is advised that 'D' and 'A' judges shall not be from the same country. But in case of any emergency or requirement it can be amended with the permission of the authorities/Competition Director.
7. The pool of Judges (Technical Officials) will be finalized by the secretariat in consultation with Technical Committee. Competition Director will then finalize the panel from the pool received above. The panel will be decided by the Competition Director minimum 12 hours before the start of the competition.

16) Duties & Obligations of Judges

Duty-

1. To maintain a copy of appointment as a judge for the competition with basic details and id proof.
2. The judge must carry a soft copy of technical/TSR training certificate.
3. To manage the score sheets and other required material and stationery to evaluate the athletes' performances.
4. To submit the TA & DA as per norms decided by World Yogasana from time to time.
5. To submit the details in capital words to get registered himself/herself on the portal of World Yogasana and always keep the unique id of Judge/TO with himself.

Obligatory/mandatory duties –

1. To attend all the training programs, seminars, clinics, practical's and meetings called by World Yogasana.
2. To provide all necessary documents as and when required by World Yogasana.
3. To submit self declaration form that in my knowledge and best of my belief, no one from my family is performing during this championship. If any of the player who is in blood relation with the Judge/Jury member, performing in the same event where the judge is appointed, he/ she must inform it to the Competition Director and get his/ her panel changed or withdraw himself.
4. To study Technical Rules, Regulations, Syllabus, Code of Points, Judges conduct, etc.
5. To wear prescribed official uniform while you are on duty.
6. It is ought to be mandatory to remain punctual/before time and to follow the discipline and abide by the rules & regulations of the game and will follow the law of land.
7. It is a moral code of conduct which restricts the Judge/ Technical Official not to remain in contact/ in communication with athletes, coaches, parents or National Federation body members before and during the championship.
8. It is required for best standard of practice (SOP), to be in arena all the time and should not leave the venue without written permission of Competition Director.
9. To take permission of chief judge before leaving the place for any reason including bio-break.
10. During judgement you are not allowed to use mobile phone for talking, messaging or for photography/ videography.
11. To follow directions of chief judge and Competition Director.
12. To complete and sign the result-sheet immediately after completion of the competition.
13. To maintain secrecy about appointment as judge till the championship is over.
14. Social media posts regarding your appointment, etc should not be published.
15. To judge all the performances with utmost care and to be fair with all the athletes.
16. Judges must not change the scores once recorded in the score sheets unless instructed by the chief judge. Permission of the chief judge must be obtained before changing score in case of any error made by the judges while recording.
17. Judges can report the chief judge for any penalty to be applied to an athlete.

18. To be present at the venue till the medal awarding function is over.
19. To apply for the experience certificate if required from World Yogasana.
20. To know the judges' oath and to support its values and to be present at its public declaration during the opening ceremony.

17) Support Staff

The Support Staff shall consist of a Team Manager, Team Coach, Physiotherapist, and Masseur. The Support Staff will accompany the team of the National Federation. The Support Staff shall not exceed more than 5 individuals for either male or female age groups separately.

1. Team Coach

The Team Coach is a person accompanying the team of the National Federation in the championship. He/She is expected to read all the rules and regulations of the competition well in advance. The Team Coach is responsible for providing training to the team before participating in the championship. The Team Coach is also responsible for making any technical decisions related to their team, including the replacement of a player before or during the championship in case of illness or any other reason for the absence of an athlete. The Team Coach can be either male or female, but the Team Manager for a female team must be female only. The coach should preferably be a certified coach by World Yogasana or National Federation or concern national government/national sports institution.

2. Team Manager

The Team Manager for a female team must be a female. The Team Manager must ensure that no athlete is left alone and is responsible for the safety and security of the athletes and their belongings. The Team Manager also takes care of travel arrangements for the team. He/She is responsible for ensuring timely food arrangements and safe and clean accommodations for all players. In case of medical emergencies, the Team Manager is responsible for taking care of the athletes. He/She is responsible for coordinating with the Local Organizing Committee of the championship. The Team Manager ensures to stay with the team and looks after the code of conduct of his/her team members. He/She is responsible for submitting necessary documents for the registration of the athletes at the registration desk on time.

3. Physiotherapist

The Physiotherapist is a qualified practitioner responsible for the prevention and treatment of any injuries sustained by the athletes. He/She will help athletes recover from injuries. For a female team, the physiotherapist must be a female. Physiotherapist must have a required qualification of bachelor or equivalent degree or should have a certification from the World Yogasana or National Federation or concern national government.

4. Masseur

The Masseur is a person who helps with the recovery from injuries. He/She must be a qualified professional. For a female team, the masseur must be a female. Masseur must have a required qualification or should have a certification from the World Yogasana or National Federation or concern national government.

18) Duties & Obligations of Support Staff

Duties –

1. Obtain information about the syllabus well in advance.
2. Acquire the schedule and other details of the championship well in advance.

3. Obtain the training schedule in advance.
4. Gain access to observe the championship.
5. Gather information on the scores of all participants.
6. Receive invitations to all relevant meetings related to the championship.

Obligatory/mandatory duties –

1. Act honestly within the team and demonstrate sportsmanship in the best interest of Yogasana Sports.
2. Be responsible, respectful, gentle, and polite with athletes, judges, officials, coaches, and organizers.
3. Obey the orders of the National Federation.
4. Adhere to technical rules, anti-doping regulations, publicity policies, disciplinary norms, and the code of points.
5. Be punctual for training and competition.
6. Wear formal attire while in the competition area.
7. Provide the athletes' performance sheets of his/her team to the Competition Director in a timely manner.
8. Submit the pen drive with the music for the artistic/rhythmic performance of the team in advance, with all necessary details.
9. Ensure that the athletes' costumes comply with the norms of World Yogasana.
10. Maintain discipline within the team and ensure the safety and security of the team.
11. A Coach/Team Manager cannot serve as a judge while performing their duties as a Coach/Team Manager for that competition.

Sanctions –

1. Coaches/Team Managers who do not follow the above rules, try to influence the judges, use abusive language or behavior, or attempt to distract the judges during performances will be banned by the Competition Director or Competition Manager and may be asked to leave the venue. An official warning may be issued to the coach or the National/State Federation for such conduct.
2. A second offense will result in sanctions against the Coach/Team Manager or even the team.
3. If the same Coach/Team Manager receives two different warnings for separate reasons during the championship, the second warning will be treated as a proposal to the Ethics, Disciplinary & Legal Committee for sanctions.
4. Coaches/Team Managers who are not in formal attire or uniform may be asked to leave the arena.
5. Sanctions are imposed on Coaches/Team Managers according to the norms of World Yogasana. Any disputes related to sanctions can be resolved through arbitration between the National Federation and World Yogasana only.

19) Duties & Obligation of Athletes

Duty –

1. Be informed by the team coach and team manager about the training and competition schedule.
2. Familiarize oneself with the venue well before the competition, including understanding the floor size, lighting, judges' positions, and audience layout at the championship venue.
3. Understand the rules and regulations of the competition as explained by the team coach.
4. Obtain details of the travel schedule, accommodation, championship venue, and contact information for the team coach, team manager, and organizing team members.
5. Secure a place to dress and warm up before the performance.
6. Know the total score awarded by the judges.

7. Have the opportunity to restart the performance in case of uncontrollable circumstances, such as an electricity outage during the performance.
8. Be allowed to file an appeal in case of technical issues within the permitted time limit.

Obligatory/mandatory duties –

1. Act honestly within the team and demonstrate team spirit in the best interest of Yogasana Sports.
2. Be responsible, respectful, gentle, and polite with athletes, judges, officials, coaches, and organizers.
3. Obey the orders of the team coach, team manager, judges, and organizers, and take special care of one's own safety as well as the safety of accompanying athletes.
4. Adhere to technical rules, anti-doping regulations, publicity policies, disciplinary norms, and the code of points.
5. Be punctual for training and competition.
6. Wear formal attire while in the competition area.
7. Avoid making negative comments about the performance of other players.
8. Be present at the inaugural and valedictory functions in proper attire.
9. Refrain from any communication, directly or indirectly, that could pressure any judge to influence the ranking.
10. Understand that all photographs and videos of the performer are the intellectual property of World Yogasana and will not be provided to any athlete, coach, or team manager. World Yogasana may use these materials for any purpose related to Yogasana Sports without the athlete's permission.
11. Avoid banned medicines, drugs, doping, or any substances prohibited by WADA (World Anti-Doping Agency).

Sanctions –

1. A verbal warning, written notice, or sanction can be imposed by the Competition Director or Competition Manager on a player for not following any of the above obligations. A second offense by the same player can result in their disqualification from the competition.
2. Failure to attend the inaugural or medal awarding ceremony, or showing disregard for a medal by not accepting it, throwing it away, making negative comments in public, or any similar action, may lead to the cancellation of the awarded medals. These medals will then be transferred to the next highest-ranked holder. (An exception to this rule may be made only in cases of illness or with prior written approval.)

20) Medical Officer (MO)

The MO is appointed by the Local Organizing Committee for the championship. If the championship is to be conducted in two or more halls or venues, one medical officer shall be appointed per hall or venue. The MO must be a practicing doctor with an MBBS or BAMS degree. The MO shall perform the following duties on-site:

1. The MO shall keep first aid available on-site during the championship.
2. The MO may check randomly the medical fitness certificates of athletes.
3. The MO shall verify the necessary medical certificates as per the requirements of the time.
4. The MO must be present at all times near the stage or in the infirmary at the venue.
5. In case of any medical emergency, the MO must attend to the person in need.

6. The MO's duty is not restricted to only athletes; the MO shall also take care of general illnesses of all people gathered at the championship venue.
7. The MO must carry information about nearby hospitals, ambulances, doctors, etc.
8. The MO is responsible for taking injured players to the hospital. He/She must accompany the patient to the hospital.
9. The MO is expected to update the concerned team manager and organizers about the health of the patient. If needed, the MO shall talk to the parents of the injured player in the presence of the team manager or organizers.
10. The MO is also responsible for assisting organizers in case of any doping incidents found at the venue.
11. Doping tests can be conducted before, during & after the national or international competitions.

21) Volunteers/ Stewards/ Sports Specific Volunteers

Stewards are appointed by event organizers to manage all arrangements at the championship venue. Each stage must have at least one steward who provides food, beverages, drinking water, and stationery to the panel of judges. He/She must be familiar with the championship venue and organizing team members. In case of an emergency, he/she is responsible for taking athletes to the doctor on duty. Stewards must be present near the stage at all times while the competition is in progress. These stewards are also known as Sports Specific Volunteers (SSVs).

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

The Yogasana Judgement System is a software used for collecting and organizing data related to athlete entries, asana codes, preparing draw sizes, assigning chest numbers, scoring by judges, and preparing results.

1. The Yogasana Judgement System is also known as TSR (Time Result & Scoring).
2. Athlete data must be entered into the TSR at least 7 days before the competition on the portal www.yogasanatech.in.
3. Athletes will be provided with a unique login ID and password via email. Once the ID and password are provided, they will remain the same for all competitions. Athletes are responsible for maintaining the secrecy of their login ID and password.
4. Each athlete must have a unique email ID; one email ID will be used for one athlete only.
5. Athletes can start entering asana codes as soon as enrollment is completed by the National Federation.
6. Asana codes must be provided before the cutoff time, which is 24 hours before the start of opening ceremony of competition or as notified by the Competition Director. If asana codes are not submitted within the prescribed timeframe, or if a change in asana codes is needed, a written request with justification must be submitted to the Competition Director along with a fine of US \$5 (Rs.500/- Rupees Five Hundred only) per athlete per event.
7. Judges will also be provided with a unique login ID and password via email. Once the ID and password are provided, they will remain the same for all competitions. Judges are responsible for maintaining the secrecy of their login ID and password.

23) Concessions:

1. Countries that receive affiliation for the first time may organize a demo competition, invitational competition, or national competition with some waivers in the technical rules and regulations.
2. During the first two years, they can conduct competitions featuring only one event of

Traditional Yogasana. From the third year, they can include Artistic Yogasana events, and from the following year, they can introduce Rhythmic Yogasana events.

3. Special waivers in the technical rules and regulations may be granted to countries or continents for the development of the sport on a case-by-case basis, with the permission of the President or Secretary General of World Yogasana.

24) Sponsorship:

1. Maximum upto 25% space can be given to sponsor logo and branding.
2. Other terms and conditions will be finalized by Executive Council from time to time and case to case basis.

Final Draft

D] ANNOUNCEMENT OF SCORES AND FINAL RESULT

1. Score of each performance must be recorded immediately after the performance.
2. Score of the player should be announced by the scorer / announcer after receiving scores of all the judges in clear voice or the scores shall be displayed on the result screen. Detailed scores once announced shall not be repeated on request of anybody unless chief judge permits to announce it in case of unclear sound.
3. Final Score shall be displayed on score board which shall be visible to the players.
4. Chief judge must sign the hard copy of judgement and submit it to Competition Director.
5. The scores displayed on the score board will be provisional score subject to the clearance of protest by the Review Committee. The final copy of result duly signed by Competition Director shall be considered & displayed.
6. After championship, record of all the results must be submitted by the Competition Director to World Yogasana. Competition Director shall submit report of competition within 7 days.
7. Report of the championship with names of the winners shall be recorded in the annual report of World Yogasana.

E] PROTEST

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

1. The members of Review Committee shall be called as Jury. The committee shall be of odd numbers and shall consist of minimum 3 to maximum five persons of repute and experience.
2. Jury members will act as third umpire.
3. The Jury members can cross check the request/appeal/protest of the team/pair/individual athletes.
4. The review committee members cannot be a judge in any panel in the competition.
5. The Jury members will sit in a separate room and will not meet any athlete/coach/team manager or any team members throughout the competition.
6. Concerned jury member will be excluded at the time when protest rises from any blood relation or any relation with jury member and in his place one of chief judge or CD will act as the jury member.
7. The decision or marks given by judges will be final. However, justification for given marks can only be asked by Chief Judge of the Panel. If any discrepancy is found, then jury members can take appropriate action.
8. Time of display of score means display of total final marks of concern athlete. Stage Manager will note the time of display of score. For applying of the protest, protest form must be collected from the Stage Manager of concerned panel and must be submitted within 15 minutes from the display of time of score on screen or on paper. The filled protest form must be submitted to the State Manager of concern panel.
9. The fee of protest will be US \$10/- (US Dollar Ten only).
10. The blank protest form will be available at Stage Manager. The Stage Manager will issue protest form on receipt of payment. Stage Manager will note the time of issue of protest form and collection of filled protest form. The filled protest form submitted to Stage Manager will be sent immediately to the Jury Members with the help of SSV.
11. The reply of protest will be given in very short answer. Whether valid or invalid. Jury members will not leave their room during the competition. If any Jury member is found absent then serious action will be taken against him/her.

12. The reply of protest application must be given within 15 to 30 minutes by the Jury members. The Jury will submit reply to the Games secretariat and it will be the responsibility of secretariat to inform to the protesting applicant about the result of protest and/ or if any change is required in the result, then the secretariat will inform to the TSR about the same.
13. The objection or appeal by the athlete or coach can be made on the factual points only. The factual points or objective points like Time Judge part, Evaluator judge part, penalties given by A judge (not the marks given by A judge), etc.
14. Objection or appeal cannot be raised by athlete or coach on subjective marking by D & A Judge.
15. If any disparity is seen in the marks given by D Judge or A Judge intentionally or non-intentionally or otherwise, then CJ can intervene and place his report to Review committee in case of protest raised.
16. Protest can be raised for own performance score and can be on others performance score.
17. The decision given by Review Committee will be supreme and binding. No further appeal.
18. If any athlete/ coach/ Team Manager creates nuisance in the competition and do not obey verdict given by Review Committee, then that athlete shall be barred (suspend) for one (1) competition, Coach/ Team Manager shall be barred (suspend) for 2 years continuously.
19. The protest will be examined only for the point particularly mentioned in the protest form in writing. The sample form is enclosed in Annexure.

F] SANCTIONS

1. Judge/Jury/Technical Official must obtain NOC from World Yogasana to participate as a Judge/Jury/Technical Official in any competition other than those organized by World Yogasana or its affiliated units, or competitions authorized/approved by World Yogasana.
2. If any Judge/Jury/Technical Official participates without NOC from World Yogasana, they will be banned for 1 year and demoted by one level/seniority.
3. For Athletes: If any athlete violates Rules or disrespects the Judgement given by Judges or the Review (Protest) Committee in any competition, a penalty (Suspension) of up to 1 year or 2 seasons may be imposed on the concerned athlete.
4. For Coaches/Team Managers/Support Staff: If a Coach, Team Manager, or any Support Staff misbehaves, creates a nuisance, or disrespects the decisions of Judges/Technical Officials/Review Committee in public, social media, or media during any World Yogasana competition, a penalty (Suspension) of up to 2 years can be imposed on the concerned person.
5. For Office Bearers of National Federations (including Members of Standing Committees of National Federations): If they misbehave, create a nuisance, or disrespect the decisions of Judges/Technical Officials/Review Committee in public, social media, or media during any competition, a penalty (Suspension) of up to 2 years can be imposed on the concerned person.
6. If any age fraud or doping case is brought to the notice of Jury members or the Competition Director, appropriate action can be taken against the concerned athlete.

G] ANTI DOPING POLICY

Doping is strictly forbidden in all forms. World Yogasana adheres rigorously to the Anti-Doping Policy. The list of prohibited substances is controlled, published, and updated by WADA. Any individual associated with the championship found using prohibited substances will be disqualified from the championship and banned from participating in any future championships according to WADA regulations. Sample collection and testing will be conducted in accordance with WADA rules

and regulations. The Organizing Committee/Competition Director can take strict action against any individual found guilty. Doping tests can be conducted before National/International Competitions. Athletes/Coaches/Team Managers/ National Federations must stay updated with the norms and updates of WADA available at <https://www.wada-ama.org/en> .

Sanctions: IF found guilty, then can be banned for 3 years or as per the norms of WADA.

H] DISCIPLINE/WARNING

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

- 2) Compulsory Positioning of the Performer/team –
 1. The performer/team must be positioned in front of the main banner before the Chief Judge for judging purposes.
 2. If an athlete performs facing away from the Chief Judges, one warning may be given, and subsequent occurrences may lead to disqualification.

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

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

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

- 6) Sensitive Social Media Posts –
 1. Athletes, team coaches, or team managers found posting sensitive or negative content regarding the championship may be expelled from the championship by the Competition Director or Technical Committee. Serious offenses in this regard may result in a two-year sanction from participating in World Yogasana championships.
 2. The above rules also apply to judges and officials of World Yogasana. They are

expected to maintain confidentiality in all championship matters. Sanctions will be imposed on judges or officials found guilty of such offenses

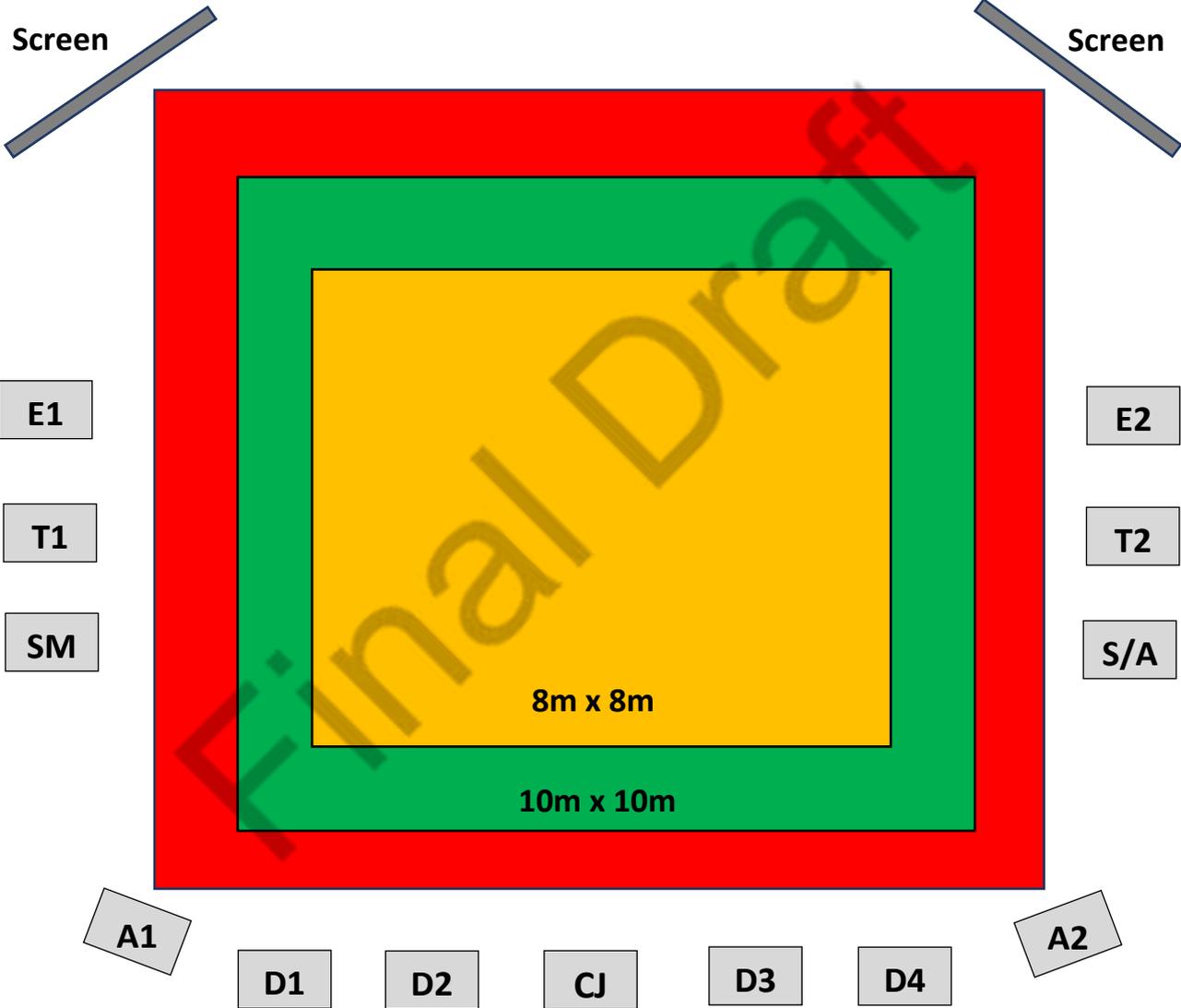
- 7) Wrong or faulty information of age / hiding true information / cheating can result in to sanction of 2 years to the athlete.

Final Draft

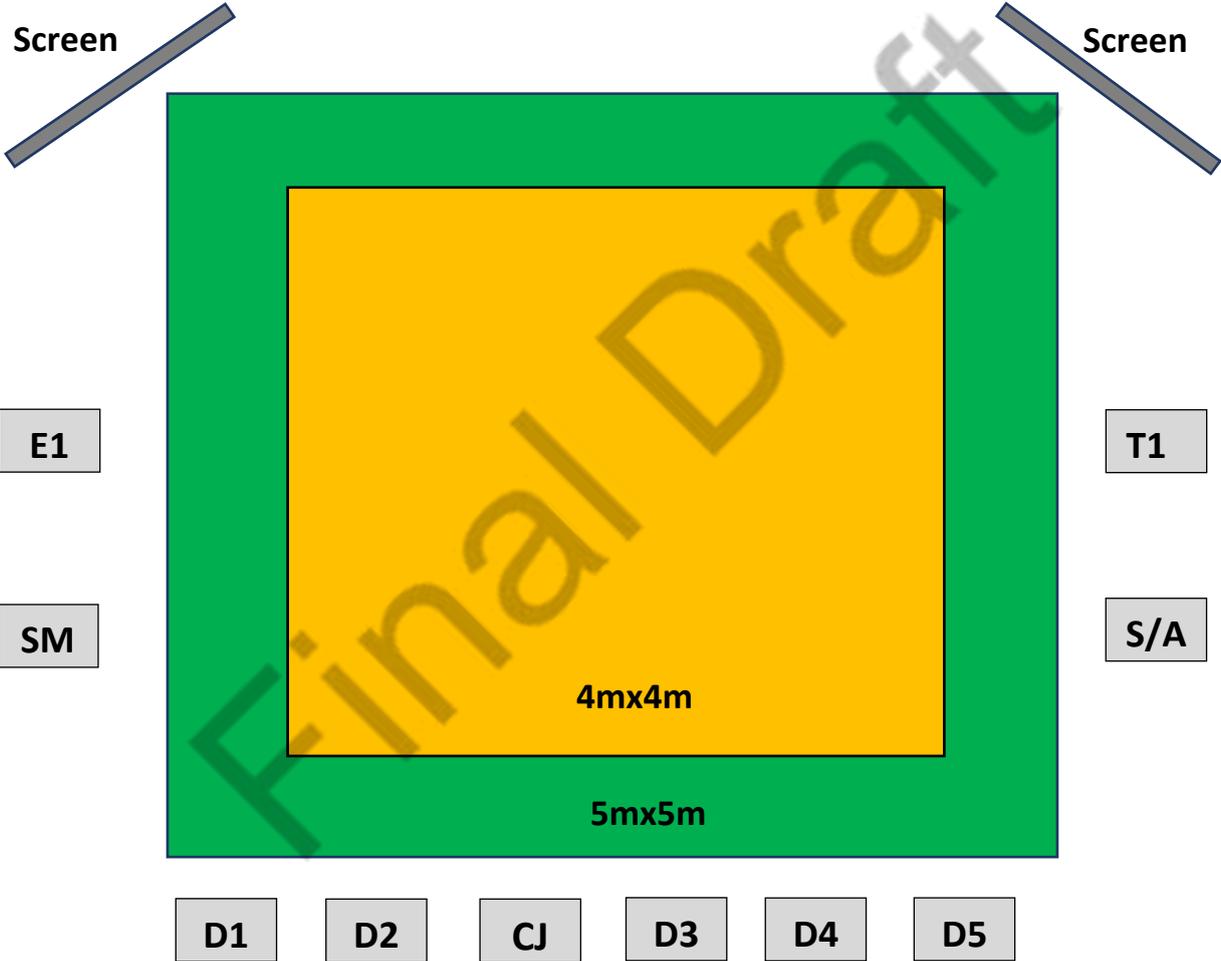
I] FIELD OF PLAY (FOP) OF YOGASANA

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

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



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



J] GUIDELINES FOR MICRO MARKING SYSTEM

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

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

Note:

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

Annexure I

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

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

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

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

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

Annexure II

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

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

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

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

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

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

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

Note:

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

K] DIFFICULTY LEVEL CHARTS OF YOGASANA

1) Structure of Charts

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

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

2) Base Value of Yogasana

1. All the postures of Yogasana are classified in 5 groups named A, B, C, D & E.
2. Yogasana in group A carries base value of 0.6 mark.
3. Yogasana in group B carries base value of 0.7 mark.
4. Yogasana in group C carries base value of 1.0 mark.
5. Yogasana in group D carries base value of 1.0 mark.
6. Yogasana in group E carries base value of 1.0 mark.
7. There are 5 yogasana prescribed in each group in each chart.
8. This is being done to enable new comer athletes in Yogasana Sports.
9. At Regional level organizers have freedom to decide level of yogasana to be performed by the athletes.
10. Asanas of group D & E should be performed with caution and under proper coaching and practice.
11. This system will encourage new athletes to join this sport and inspire to reach to next level with regular practice.
12. In Artistic & Rhythmic events players have choice to select the Yogasana as per their level of practice. This will enable judges to find out the players who are in regular practice and have achieved greater level of difficulty.

3) Selection of Optional Yogasana

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

4) Yogasana Difficulty level Charts

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

Athletes are recommended to do only those Yogasana which are suitable to their body and practice properly under the guidance of a certified Yogasana coach. Before practicing these Yogasana a proper warmup is expected. World Yogasana or Organizing Committee doesnt take any responsibility for any injury or accident happened due to wrong selection or faulty method followed by an athlete.

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

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

Final Draft

L] TRADITIONAL YOGSANA EVENT

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

Sr. No.	Ag Group	Quarter Final		Semi Final Round		Final Round	
		Compulsory Asana	Optional Asana	Compulsory Asana	Optional Asana	Compulsory Asana	Optional Asana
1	Sub Junior	5	2	5	2	4	3
2	Junior	5	2	5	2	4	3
3	Senior	5	2	5	2	4	3
4	Masters	5	2	5	2	4	3
5	Veterans	5	2	5	2	4	3

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

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

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

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

9. D Judge will provide marks to the asana out of 8 marks as per micro marking system.

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

11. Sample- Athlete Order of Performance sheet:

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

12. Sample Score Sheet of D Judge:

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

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

14. Final Score = D Judge Score – Evaluator

15. Costume:

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

M] ARTISTIC YOGASANA SINGLE

1) ABOUT THE EVENT

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

2) COSTUME FOR ARTISTIC YOGASANA

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

3) THEME, CHARACTER AND EXPRESSION

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

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

4) RHYTHM & MUSIC

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

5) USE OF FLOOR

1. The official floor area for Artistic Yogasana Single = 8*8 m (exterior of the line) is compulsory.
2. Athlete should use maximum floor area allotted while executing the routine.
3. Touching or crossing or trespassing the boundary line/demarcated area will be penalized. If the athlete crosses the aerial part of boundary line/demarcated area without touching the floor will not lead to penalty of marks. Deductions of marks will be done for lack of use of floor area.

4. 'A' Judge will raise red flag for each trespassing of boundary line. The seating arrangement of 'A' judge will be left and right side of the FOP i.e. facing opposite of each other.
5. Total marks allotted for Use of Floor is 5 marks.
6. If the athlete is not using the whole floor area then the deduction will be in multiple of 0.25 marks with maximum of 3 marks deduction.
7. Penalty:
 - i. marks will be penalized for touching or crossing or trespassing the boundary line each time. Crossing of the line in an aerial part (if not touching floor) will not lead to penalty of marks.

6) ARTISTIC STEPS

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

7) TIME

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

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

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

8) ASANA DIFFICULTY CHART

1. Athlete will have to choose each one Yogasana form every optional Yogasana charts mentioned in **Annexure 1** of CoP.
2. Athlete cannot exceed the number limit of Yogasana which is in total 10.
3. It is compulsory for athlete to choose asanas from the given 10 difficulty level optional Yogasana charts. If the athletes not performing any one sub category then 5 marks will be penalized. 10 marks penalty for missing two sub categories and 15 marks penalty for missing three sub categories. Missing more than three sub categories will lead to disqualification. Chief Judge will raise red flag when the athlete is disqualified.
4. Athlete can sequence the asanas from the given charts in Annexure 1 of CoP. Choosing one asana each from sub categories of asanas is mandatory. If two asanas are selected from same sub category then second asana from that asana will be considered as invalid and zero marks for that asana will be allotted.
5. Athlete will have to write the sequence and the Yogasana base value on the 'Athlete Order of Performance sheet' to be submitted to judge's panel.
6. Athlete cannot change the sequence of asana provided in 'Athletes Order of Performance Sheet' on the spot on the stage while performance.
7. If athlete changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, Third change will lead to 6 marks penalty, and more than that it will lead to disqualification.
8. If athlete performs different asana other than the sequence provided by him in writing will lead to Zero (0) marks for that particular asana.
9. Asana Evaluator will cross check the sequence of asana provided by the athletes and its base value.
10. Sample score sheet is available at point no. 10.
11. The 10 asanas to be performed and selected by athlete from the below categories mentioned in Annexure 1 of CoP:
 - 1) Forward Bend Yogasana
 - i. Forward Bend Standing (FBS)
 - ii. Forward Bend Floor (FBF)
 - 2) Backward Bend Yogasana
 - i. Backbend Standing (BBS)
 - ii. Backbend Floor (BBF)
 - 3) Twisting Body Yogasana
 - i. Twisting Body Forward Bend (TBF)
 - ii. Twisting Body Backbend (TBB)
 - 4) Leg Balance Yogasana

- i. Leg Balance Forward Bend (LBF)
- ii. Leg Balance Backward Bend (LBB)
- 5) Hand Balance Yogasana
 - i. Hand Balance Forward Bend (HBF)
 - ii. Hand Balance Backbend (HBB)
- 12. Athlete will perform facing towards Chief Judge.
- 13. Pre mounting of asana before music starts is not allowed.
- 14. Evaluator will give penalty for not covering all sub categories of asanas and for change of sequence.
- 15. Performing one extra asana will lead to 5 marks penalty by Evaluator. Performing second extra asana will lead to disqualification.
- 16. Athletes will give a greeting gesture of 'Namaste' (joining both the hands) depicting Indian culture, before starting and after ending the performance.

9) ASANA DIFFICULTY JUDGE

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

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

10) ARTISTRY JUDGE

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

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

11) TIME JUDGE

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

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

12) ATHLETE ORDER OF PERFORMANCE SHEET: EXAMPLE

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

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

13) SAMPLE SHEET OF D JUDGE

Code	Base Value	Execution Value (Out of 10 marks)	Score (Base Value * Execution Value)
BBS-D1	0.9	7	6.3
BBF-C2	0.8	8	5.6

FBS-A2	0.6	7.5	4.5
FBF-B3	0.7	8	4
HBF-E3	1.00	6.5	6.5
HBB-E5	1.00	5.5	5.5
TBF-E1	1.00	6.5	6.5
TBB-E3	1.00	7	7
LBF-A1	0.6	7.5	4.5
LBB-C2	0.8	8	5.6
TOTAL			56

D Judge Score:

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

14) SAMPLE ARTISTRY JUDGE SCORE SHEET

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

A Judge Score:

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

15) SAMPLE TIME JUDGE SCORE SHEET

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

			8.	7	0.5
			9.	5	0.5
			10.	5	0.5
TW		3	TA		5
TOTAL (TW+ TA)			8		

T Judge Score:

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

16) TOTAL FINAL SCORE SHEET

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

N] ARTISTIC YOGASANA PAIR

1) ABOUT THE EVENT

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

2) COSTUME FOR ARTISTIC YOGASANA

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

3) THEME, CHARACTER AND EXPRESSION

1. It is important to have a theme in the routine.
2. While performing the player must have a theme that matches with the song/ music.
3. A composition should be developed to create a unified artistic image or guiding idea throughout the act, expressed through the fine body movements.
4. The character of the music should be chosen in respect to the age, technical level and

artistic qualities of the players and ethical norms.

5. Yogasanas should not only be series without connection to the character, theme & Expression.
6. The character should be expressed prominently during the dance steps/artistic steps and during the transition between the two postures.
7. Expression should be an amalgamation of the strength, beauty and elegance of the movement.
8. Holistic participation of parts of the body like head, shoulder, trunk, arms, legs, including the face.
9. Supple movements should convey the character.
10. Exact response to the music with facial expressions.
11. The performance of athletes should be graceful.
12. No props are allowed. Use of any type of props will lead to disqualification of athlete.
13. Total marks allotted for Theme=2 marks, Character=4 marks & Expression=4 marks.
14. If theme is not matching song then 1 to 2 marks will be deducted in multiple of 0.25 marks.
15. For losing of the character each time marks will be deducted in multiple of 0.25 marks
16. Deductions in multiple of 0.25 marks for missing the appropriate participation of any body segment/expression in the entire routine.

4) RHYTHM & MUSIC

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

9. Total marks allotted for Rhythm = 7 marks & Music = 3 marks.
10. For missing of the rhythm each time, deduction will be in multiple of 0.25 marks.
11. Deduction of 1 to 2 marks for violating the above points 4 & 5.

5) USE OF FLOOR

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

6) ARTISTIC STEPS

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

7) TIME

1. The time limit for Artistic Yogasana pair is 03:00 min (180 seconds).
2. The routine must finish in sync with the music getting over.

3. Time starts with music start and ends with closing gesture or performance or namaste mudra.
4. Total marks allotted for Time section is 10 marks. Among that 5 marks is for whole performance time (i.e TW) and another 5 marks is for each asana holding time (i.e TA)
5. TW + TA = 5 marks + 5 marks = 10 Marks
6. Two minutes thirty seconds (150 seconds) is the minimum time for the performance.
7. TW will be Zero in case of athlete completes routine before 150 seconds.
8. If the athlete completes his/her performance in between 150 to 180 seconds, then the distribution of marks will be as follows.

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

9. After completion of 180 Seconds, if the athletes continue his/her routine then deduction/penalty of 0.5 marks will be levied for each seconds. And after 10 seconds the athlete will be disqualified.
10. Athlete has to hold every asana/formation for minimum 5 seconds. If any holding of any asana/formation is less than 5 seconds, then that asana/formation will be considered as invalid and zero marks will be allotted to that particular asana.
11. If athletes hold each asana for minimum 5 seconds then for each asana, he will get 0.5 marks. i.e 0.5×10 asanas = 05 marks.
12. Time judge will start calculation when both athletes are in the sthiti (position) and end in the sthiti position. Time starts and ends there for TA i.e. TA will be calculated when both athlete freezes in the asana. The time will be calculated as a unit.
13. Time judge will be having 2 stopwatches. One for TW and another for TA. Both T judge will perform same task.
14. Chief will raise green flag. This will be indication for athletes to start the performance.

8) ASANA DIFFICULTY CHART

1. Athletes can choose either one or both asana from the given asana chart according to their capacity but the combination of Yogasanas in the total routine must consist following categories.
 - i. Forward Bend (FBS & FBF) -2 Yogasanas
 - ii. Back Bend (BBS & BBF) - 2 Yogasanas
 - iii. Body Twisting (TBF & TBB) -2 Yogasanas
 - iv. Leg Balance (LBB & LBF) - 2 Yogasanas
 - v. Hand Balance (HBF & HBB) -2 Yogasanas
2. Athlete cannot exceed the number limit of Yogasanas /posture / formations which is in total 10.
3. Performing one extra asana will lead to 5 marks penalty by Evaluator. Performing second extra asana will lead to disqualification.
4. Both athletes has to sequence the asanas from the difficulty level optional yogasana charts mentioned in Annexure 1 of CoP, in such a manner that, performance must consist of 2 yogasanas from each major categories. However, performing less than or more than 2 yogasanas from one major category will lead to penalty of 5 marks each time. Wherein, for missing more than 3 major categories will lead to disqualification.
5. Both athletes can perform asanas in pyramidal or in structural formation with or without body touch.

6. Pyramidal formation means one athlete above another athlete. Maximum upto 3 pyramidal formations are allowed. Pyramidal formation to be formed by using asana from the optional asana chart. However, pyramidal formation formed using base posture/ asana out of the syllabus of optional asana chart should not exceed more than 3 times. Performing 4th Pyramid using base posture/asana will lead to zero marks for that particular formation.
7. The base posture/asana out of syllabus of optional asana chart should be denoted as 'BAC' in the order of performance sheet. The base value of BAC will be same as that of top athlete. One athlete can be at base only twice. Even if an athlete is at base posture twice and performing only 8 yogasanas, then he / she has to cover all 5 major categories. Even remaining 3 or 4 yogasanas must be from different categories.
8. In pyramidal formation top asana should be from the syllabus of optional asana charts. If not, then the formation will be invalid and lead to zero mark.
9. For non-pyramidal formation i.e structural formation, both the asana should be from the syllabus of optional asana charts.
10. Very slight variation in hand or leg positioning of the asana can be allowed in the pyramidal or structural formation. But, it should not totally change the identity of the asana.
11. There will be 50% deduction in marks for EP or SF or Both, if any asana/formation (pyramidal or structural) done with support. However, while execution support can be taken but in final position support should not be taken.
12. Pair will have to write the sequence and the Yogasana base value on the 'Athlete Order of Performance sheet' to be submitted to judge's panel.
13. Pair cannot change the sequence of asana provided in 'Athletes Order of Performance Sheet' on the spot on the stage while performance.
14. If Pair changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, Third change will lead to 6 marks penalty, and more than that it will lead to disqualification.
15. If Pair performs different asana other than the sequence provided by them in writing will lead to Zero (0) marks for that particular formation.
16. Evaluator will cross check the sequence of asana provided by the Pair and its base value. Evaluator 1 will check asanas of Player 1 and Evaluator 2 will check the asanas of player 2.
17. Athletes will give a greeting gesture of 'Namaste' (joining both the hands) depicting Indian culture, before starting and after ending the performance.
18. Athlete will perform facing towards Chief Judge.
19. Pre mounting of asana/formation before start of the music is not allowed.
20. Both the athlete will wear blue and red band or ribbon on both wrist, for identification.
Player 1= Red Band/Ribbon and
Player 2= Blue Band/Ribbon.
21. Performing same yogasana by both the players at a time will lead to invalid formation and zero marks.
22. Chief Judge will raise red flag when the athlete is disqualified.
23. Athlete cannot repeat same yogasana twice. co-athlete can perform each others asana at different sequence.

9) ASANA DIFFICULTY JUDGE

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

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

Terminology:

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

10) ARTISTRY JUDGE

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

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

11) TIME JUDGE

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

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

12) ATHLETE PERFORMANCE SHEET: EXAMPLE

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

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

13) SAMPLE SCORE SHEET OF D JUDGE

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

D Judge Score:

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

14) SAMPLE ARTISTRY JUDGE SCORE SHEET

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

A Judge Score:

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

15) SAMPLE TIME JUDGE SCORE SHEET

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

T Judge Score:

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

16) TOTAL FINAL SCORE SHEET

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

O] RHYTHMIC YOGASANA PAIR

1) ABOUT THE EVENT

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

2) COSTUME FOR RHYTHMIC YOGASANA PAIR

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

3) THEME, CHARACTER & EXPRESSION

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

7. Expression should be an amalgamation of the strength, beauty and elegance of the movement.
8. Holistic participation of parts of the body like head, shoulder, trunk, arms, legs, including the face.
9. Supplemental movements should convey the character.
10. Exact response to the music with facial expressions.
11. The performance of athletes should be graceful.
12. No props are allowed. Use of any type of props will lead to disqualification of athlete.
13. Total marks allotted for Theme=1 marks, Character=2 marks & Expression= 2 marks.
14. Deduction by A Judge in multiple of 0.25 marks for not fulfilling criteria.

4) RHYTHM & MUSIC

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

5) SYNCHRONIZATION

1. Synchronization for pair is the ability to execute all the movement as a unit.
2. Athlete have to perform all identical Yogasana in pair.
3. There should be perfect synchronization and harmony between the athletes performing in pair.
4. Athletes are not allowed to communicate with each other during the routine.

5. Body touch with each other during the routine is not allowed. Penalty will be levied for each time body touch with co-athlete in the pair performance.
6. Total Marks allotted for Synchronization is 8 marks. Deduction by 'A' Judge:
7. Missing synchronization each time will lead to deduction in multiple of 0.25 marks with maximum upto 7 marks.
8. Penalty of 1 mark will be levied for each time body touch with co-athlete.

6) USE OF FLOOR

1. The official floor area for Rhythmic Yogasana Pair = 10*10 m (exterior of the line) is compulsory.
2. Athletes should use maximum floor area allotted while executing the routine.
3. Touching or crossing or trespassing the boundary line/demarcated area either by one athlete or by both the athlete in pair will be penalized. If the athlete/s crosses the aerial part of boundary line/demarcated area without touching the floor will not lead to penalty of marks. Deductions of marks will be done for lack of use of floor area.
4. 'A' Judge will raise red flag for each trespassing of boundary line. The seating arrangement of 'A' judge will be left and right side of the FOP i.e. facing opposite of each other.
5. Total marks allotted for Use of Floor is 5 marks.
6. If the athlete/s is not using the whole floor area then the deduction will be in multiple of 0.25 marks with maximum of 3 marks deduction.
7. Penalty: 1.00 marks will be penalized for touching or crossing or trespassing the boundary line by either one athlete or both the athlete in a pair each time. Crossing of the line in an aerial part (if not touching floor) will not lead to penalty of marks.

7) ARTISTIC STEPS

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

8) TIME

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

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

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

9) ASANA DIFFICULTY CHART

1. Athletes may choose any Yogasana form the given chart according their capacity but the combination of Yogasana in the total routine must consist of all ten sub categories of optional Yogasana chart.
2. Athlete cannot exceed the number limit of Yogasana /posture / formations which is in total 10.
3. Performing one extra asana will lead to 5 marks penalty by Evaluator. Performing second extra asana will lead to disqualification.
4. It is compulsory for athlete to choose 1 asana each from difficulty level optional yogasana charts mentioned in Annexure 1 of CoP. If the athletes not performing any one sub category, then 5 marks will be penalized. 10 marks penalty for missing two sub categories and 15 marks penalty for missing three sub categories. Missing more than three sub categories will lead to disqualification.
5. Chief Judge will raise red flag when the athlete is disqualified.
6. In rhythmic performance, both the athletes has to perform same asanas with same side or same leg or same hand and same direction. If not performed same, then lead to zero marks for that particular asana / formation by 'D' Judge.
7. Athlete cannot change the sequence of asana provided in 'Athletes Order of Performance Sheet' on the spot on the stage while performance.

8. If athlete changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, Third change will lead to 6 marks penalty, and more than that it will lead to disqualification.
9. If athlete performs different asana other than the sequence provided by him in writing will lead to Zero (0) marks for that particular asana.
10. Asana Evaluator will cross check the sequence of asana provided by the athletes and its base value.
11. The 10 asanas to be performed and selected by athlete from the below categories:
 - 1) Forward Bend Yogasana
 - i. Forward Bend Standing (FBS)
 - ii. Forward Bend Floor (FBF)
 - 2) Backward Bend Yogasana
 - i. Backbend Standing (BBS)
 - ii. Backbend Floor (BBF)
 - 3) Twisting Body Yogasana
 - i. Twisting Body Forward Bend (TBF)
 - ii. Twisting Body Backbend (TBB)
 - 4) Leg Balance Yogasana
 - i. Leg Balance Forward Bend (LBF)
 - ii. Leg Balance Backward Bend (LBB)
 - 5) Hand Balance Yogasana
 - i. Hand Balance Forward Bend (HBF)
 - ii. Hand Balance Backbend (HBB)
12. Athlete will perform facing towards Chief Judge.
13. Pre mounting of asana before music starts is not allowed.
14. Evaluator will give penalty for not covering all sub categories of asanas and for change of sequence.
15. Athletes will give a greeting gesture of 'Namaste' (joining both the hands) depicting Indian culture, before starting and after ending the performance.
16. Both the athlete will wear blue and red band or ribbon on both wrists, for identification.
Player 1= Red Band/Ribbon and
Player 2= Blue Band/Ribbon.

10) ASANA DIFFICULTY JUDGE

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

			5		
			6		
			7		
			8		
			9		
			10		
TW			TA		
TOTAL (TW+ TA)					

13) ATHLETE'S ORDER OF PERFORMANCE SHEET: EXAMPLE

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

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

14) SAMPLE SCORE SHEET OF D JUDGE

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

D Judge Score:

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

15) SAMPLE ARTISTRY JUDGE SCORE SHEET

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

A Judge Score:

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

16) SAMPLE TIME JUDGE SCORE SHEET

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

T Judge Score:

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

17) TOTAL FINAL SCORE SHEET

Judge	D Judge	A Judge	T Judge	Evaluator
Score	54.3	24.3	10	0
Total Score	$D \text{ Judge} + A \text{ Judge} + T \text{ Judge} - \text{Evaluator}$			
	$54.3 + 24.3 + 10$			
	88.6			

Final Draft

P] ARTISTIC YOGASANA GROUP

1) ABOUT THE EVENT

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

2) COSTUME FOR ARTISTIC YOGASANA GROUP

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

3) THEME, CHARACTER & EXPRESSION

1. It is important to have a theme in the routine.
2. While performing the player must have a theme that matches with the song/ music.
3. A composition should be developed to create a unified artistic image or guiding idea throughout the act, expressed through the fine body movements.
4. The character of the music should be chosen in respect to the age, technical level and artistic qualities of the players and ethical norms.
5. Yogasana should not only be series without connection to the character, theme & Expression.

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

4) RHYTHM & MUSIC

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

11. For missing of the rhythm each time, deduction will be in multiple of 0.25 marks.
12. Deduction of 1 to 2 marks for violating the above points 4 & 5.

5) USE OF FLOOR

1. The official floor area for Artistic Yogasana Group = 10*10 m (exterior of the line) is compulsory.
2. Athletes should use maximum floor area allotted while executing the routine.
3. Touching or crossing or trespassing the boundary line/demarcated area either by one athlete or by both the athlete in pair will be penalized. If the athlete/s crosses the aerial part of boundary line/demarcated area without touching the floor will not lead to penalty of marks. Deductions of marks will be done for lack of use of floor area.
4. 'A' Judge will raise red flag for each trespassing of boundary line. The seating arrangement of 'A' judge will be left and right side of the FOP i.e. facing opposite of each other.
5. Total marks allotted for Use of Floor is 5 marks.
6. If the athlete is not using the whole floor area then the deduction will be in multiple of 0.25 marks with maximum of 3 marks deduction.
7. Penalty: 1.00 Mark will be penalized for touching or crossing or trespassing the boundary line by either one athlete or any of the athlete in a group event for each time. Crossing of the line in an aerial part (if not touching floor) will not lead to penalty of marks.

6) ARTISTIC STEPS

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

7) TIME

1. The time limit for Artistic Yogasana Group is 04:00 min (240 seconds).
2. The routine must finish in sync with the music getting over.
3. Time starts with music start and ends with closing gesture or performance or namaste

mudra.

4. Total marks allotted for Time section is 10 marks. Among that 5 marks is for whole performance time (i.e TW) and another 5 marks is for each asana holding time (i.e TA)
5. TW + TA = 5 marks + 5 marks = 10 Marks
6. 03:30 minutes (210 seconds) is the minimum time for the performance.
7. TW will be Zero in case of athlete completes routine before 210 seconds.
8. If the athlete completes his/her performance in between 210 to 240 seconds, then the distribution of marks will be as follows.

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

9. After completing of 240 seconds (04:00 minutes), if the athletes continue his/her routine then deduction/penalty of 0.5 marks will be levied for each seconds. And after 10 seconds the athlete will be disqualified.
10. Athlete has to hold every asana/formation for minimum 5 seconds. If any holding of any asana/formation is less than 5 seconds, then that asana/formation will be considered as invalid and zero marks will be allotted to that particular asana.
11. If athletes hold each asana for minimum 5 seconds then for each asana, he will get 0.5 marks. i.e 0.5×10 asanas = 05 marks.
12. Time judge will be having 2 stopwatches. One for TW and another for TA. Both T judge will perform same task.
13. Chief will raise green flag. This will be indication for athletes to start the performance.
14. Time Judge will start calculation when all athletes are in the sthiti (position) and end in the sthiti position. Time starts and ends there for TA i.e TA will start calculation when all athletes freezes in the asana. The time will be calculated as a unit.

8) ASANA DIFFICULTY CHART

1. Athletes can choose asanas/formation from the given asana chart according to their capacity but the combination of Yogasana in the total routine must consist following categories.
 - i. Forward Bend (FBS & FBF) -2 Yogasana
 - ii. Back Bend (BBS & BBF) - 2 Yogasana
 - iii. Body Twisting (TBF & TBB) -2 Yogasana
 - iv. Leg Balance (LBB & LBF) - 2 Yogasana
 - v. Hand Balance (HBF & HBB) -2 Yogasana
2. Athletes in group cannot exceed the number limit of Yogasana /posture / formations which is in total 10. Performing one extra asana/formation will lead to 5 marks penalty by the evaluator. Performing second extra asana/formation will lead to disqualification.
3. All athletes have to sequence the asanas from difficulty level yogasana charts mentioned in Annexure 1 of CoP, in such a manner that, performance must consist of 2 yogasana from each major category. However, performing less than or more than 2 yogasana from one major category will lead to penalty of 5 marks each time. Wherein, for missing more than 3 major categories will lead to disqualification.
4. Among 10 asanas/formation, 5 formations should be of rhythmic in nature performing same asana with same side, same leg and same hand. If any athlete performs asana by different side or leg or hand then that formation will be invalid and will get zero marks. However, all 5 formations should cover all 5 major categories of asanas.
5. Athletes can perform asanas in pyramidal or in structural formation with or without

body touch.

6. Pyramidal formation means one athlete above another athlete. Maximum upto 3 pyramidal formations are allowed. Pyramidal formation to be formed by using asana from the optional asana chart. However, pyramidal formation formed using base posture/ asana out of the syllabus of optional asana chart should not exceed more than 3 times. Performing 4th Pyramid will lead to zero marks for that particular formation.
7. The base posture/asana out of syllabus of optional asana chart should be denoted as 'BAC' in the order of performance sheet. The base value of BAC will be same as that of top athlete. One athlete can be at base only twice. Even if an athlete is at base posture twice and performing only 8 yogasana, then he / she has to cover all 5 major categories. Even remaining 3 or 4 yogasana must be from different categories.
8. In pyramidal formation, top asana should be from the syllabus of optional asana charts. If not, then the formation will lead to zero mark.
9. In pyramidal formation, athlete lifted by one or more athletes should be relevant. If any athlete giving any irrelevant support then the penalty of 3 marks will be levied by Evaluator.
10. For non-pyramidal formation i.e structural formation, yogasana should be from the syllabus of optional asana charts.
11. Very slight variation in hand or leg positioning of the asana can be allowed in the pyramidal or structural formation. But, it should not totally change the identity of the asana.
12. There will be 50% deduction in marks for EP or PF or Both, if any asana/formation (pyramidal or structural) done with support. However, while execution support can be taken but in final position support should not be taken.
13. Group will have to write the sequence and the Yogasana base value on the 'Athlete Order of Performance sheet' to be submitted to judge's panel.
14. Group cannot change the sequence of asana provided in 'Athletes Order of Performance Sheet' on the spot on the stage while performance.
15. If Group changes sequence of asana as provided on the spot on the stage while performing will lead to penalty of marks. For such one change in the performance will lead to 2 marks of penalty. Second such change will lead to penalty of 4 marks, Third change will lead to 6 marks penalty, and more than that it will lead to disqualification.
16. If Group performs different asana other than the sequence provided by them in writing will lead to Zero (0) marks for that particular formation.
17. Evaluator will cross check the sequence of asana provided by the group and its base value. Evaluator 1 will check the asanas of player 1 & 2 and Evaluator 2 will check the asanas of Player 3,4 & 5.
18. Athletes will give a greeting gesture of "Namaste" (joining both the hands) depicting Indian culture, before starting and after ending the performance.
19. Athletes will perform facing towards Chief Judge.
20. Pre mounting of asana/formation before start of the music is not allowed.
21. Evaluator will give penalty for not covering 5 major categories of asanas and for change of sequence.
22. Co-athlete can repeat asana of each other at different sequence. However, athlete cannot repeat same yogasana twice.
23. Chief Judge will raise red flag when the athlete is disqualified.
24. Athlete will wear color band or ribbon on both wrist, for identification.
Player 1= Red Band/Ribbon
Player 2= Blue Band/Ribbon

Player 3= Yellow Band/ Ribbon
 Player 4= Green Band/ Ribbon
 Player 5= White Band/Ribbon

9) ASANA DIFFICULTY JUDGE

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

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

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

10) ARTISTIC JUDGE

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

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

11) TIME JUDGE

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

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

12) ORDER OF PERFORMANCE SHEET: EXAMPLE

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

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

13) SAMPLE SCORE SHEET OF D JUDGE

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

D Judge Score:

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

14) SAMPLE ARTISTRY JUDGE SCORE SHEET

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

A Judge Score:

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

15) SAMPLE TIME JUDGE SCORE SHEET

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

T Judge Score:

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

16) TOTAL FINAL SCORE SHEET

Judge	D Judge	A Judge	T Judge	Evaluator
Score	75.185	26.5	8.5	0
Total Score	$D\ Judge + A\ Judge + T\ Judge - Evaluator$			
	$75.185 + 26.5 + 8.5$			
	110.185			

Q] FORWARD BEND INDIVIDUAL EVENT

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

Round	Semi Final	Final
Time	30 Seconds	15 Seconds

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

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

12. Sample Score Sheet of D Judge:

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

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

R] BACK BEND INDIVIDUAL EVENT

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

Round	Semi Final	Final
Time	30 Seconds	15 Seconds

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

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

12. Sample Score Sheet of D Judge:

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

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

S] TWISTING INDIVIDUAL EVENT

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

Round	Semi Final	Final
Time	30 Seconds	15 Seconds

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

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

12. Sample Score Sheet of D Judge:

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

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

TJ] LEG BALANCE INDIVIDUAL EVENT

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

Round	Semi Final	Final
Time	30 Seconds	15 Seconds

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

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

12. Sample Score Sheet of D Judge:

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

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

U] HAND BALANCE INDIVIDUAL EVENT

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

Round	Semi Final	Final
Time	30 Seconds	15 Seconds

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

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

12. Sample Score Sheet of D Judge:

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

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

V] SUPINE INDIVIDUAL EVENT

1. This event will be conducted in 2 rounds.
2. In Semi Final round and in final round athlete has to perform any 5 asanas from the supine individual asana chart. All these 5 asanas will be chosen by the judges through the lottery system (chit system).
3. Athletes has to perform asana as per lottery system sequence. The change of sequence of asana will lead to penalty of marks. For such one change in the performance will lead to 2 marks penalty. Second such change will lead to 4 marks penalty. Third such change will lead to 6 marks penalty. More than that will lead to disqualification.
4. Holding time of asana for Semi Final and Final round will be 60 seconds.
5. D Judge will provide marks to the asana out of 8 marks as per micro marking system.
6. (8 marks for each asana + T Judges Marks) * Base Value = Score of asana.
7. Sample Athlete Order of Performance sheet:

Sr. No.	Code	Base Value
1.	SCA-A1	0.6
2.	SCA-B2	0.7
3.	SCA-D1	0.9
4.	SCA-C5	0.8
5.	SCA-E3	1.00

8. Sample Score Sheet of D Judge:

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

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

W] TRADITIONAL GROUP

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

X] TIE BREAK

1) TIE BREAK FOR TRADITIONAL YOGASANA EVENT

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

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

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

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

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

4) TIE BREAK FOR TRADITIONAL GROUP EVENT

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

Y] KEY JUDGING POINTS

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

Z] SAMPLE MEDICAL FITNESS CERTIFICATE & RISK CERTIFICATE

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

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

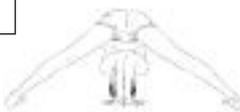
For reference books used for the Yogasana selected for this COP, please refer to **Annexure 10**.

Final Draft

Optional Yogasana Charts

▪ **FB-1** ▪

Forward Bend Standings (FBS)

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

Optional Yogasana Charts

▪ **FB-2** ▪

Forward Bend Floor (FBF)

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

Optional Yogasana Charts

▪ **BB-1** ▪

Back Bend Standing (BBS)

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

Optional Yogasana Charts

▪ **BB-2** ▪

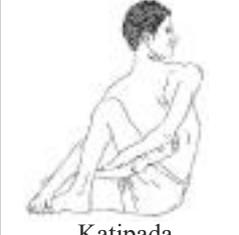
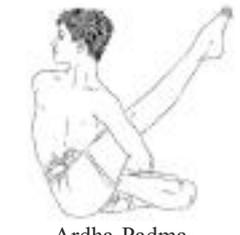
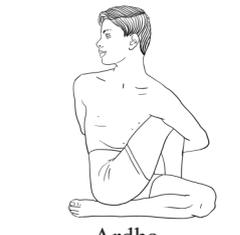
Back Bend Floor (BBF)

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

Optional Yogasana Charts

▪ TB-1 ▪

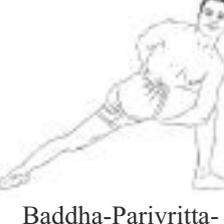
Twisting Body Floor (TBF)

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

Optional Yogasana Charts

▪ TB-2 ▪

Twisting Body Balance (TBB)

	TBB-A Mark - 0.6	TBB-B Mark - 0.7	TBB-C Mark - 1.0	TBB-D Mark - 1.0	TBB-E Mark - 1.0
1	 Parivrutta-Namanasana	 Shrugalasana	 Parivritta-Uttanasana	 Maroodasana-1	 Malayasana
2	 Himavanasana	 Baddha-Parivritta-Parshva-Konasana	 Mahendrasana	 Kanchangangasana	 Kailasasana
3	 Parivritta-Utkatasan	 Baddhapada-Parivritta-Upveshasana	 Angushta-Padottanasana	 Maheshwarasana	 Parivritta-Vishwamitrasana
4	 Parivritta-Parshva-Konasana	 Parivritta-Trikonasana	 Ardhapadma-Parivritta-Parighasana	 Nishigandhasana	 Putpada-Vishwamitrasana
5	 Vindhyasana	 Parivritta-Padottanasana	 Parivritta-Kallyasana	 Parshva-Kallyasana	 Vetalasana

Optional Yogasana Charts

▪ LB-1 ▪

Leg Balance Backward Bend (LBB)

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

Optional Yogasana Charts

▪ LB-2 ▪

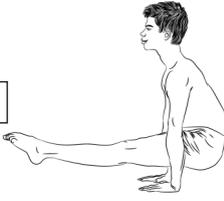
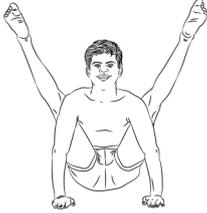
Leg balance Forward Bend (LBF)

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

Optional Yogasana Charts

▪ HB-1 ▪

Hand Balance Forward Bend (HBF)

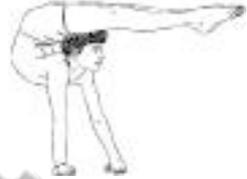
	HBF-A Mark - 0.6	HBF-B Mark - 0.7	HBF-C Mark - 1.0	HBF-D Mark - 1.0	HBF-E Mark - 1.0
1	 Brahmacharyasana	 Urdhva-Kukutasana	 Adhomukh-Vrukshasana	 Dand-Tolan-Paschimottanasana	 Urdhvamukha-Hasta-Padmasana
2	 Kukutasana	*	*	 Chakorasana	 Adhomukha-Utthit-Koormasana
3	 Bakasana	 Ashtavakrasana	 Koundinyasana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

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

Optional Yogasana Charts

▪ HB-2 ▪

Hand Balance Backward Bend (HBB)

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

TRADITIONAL YOGASANA EVENT

Sub Junior (10+to 14 years), Junior (14+ to 18 years), Senior (18+ above years),

Masters (36+ to 45 years) & Veterans (45+ to 55 years)

Male & Female

Quarter Final Round

Compulsory Asana Chart

Uttanasana-II



Ushtrasana



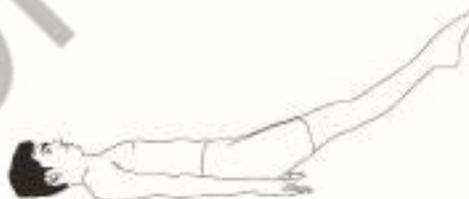
Vakrasana



Vrukshasana



Uttanpadasana



Quarter Final Round (First Round)

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

TRADITIONAL YOGASANA EVENT

Sub Junior (10+to 14 years)

Boys & Girls

Semi Final Round

Compulsory Asana Chart

Halasana



Purna Bhujangasana



Parivrutta Janushirasana



Garudasana



Shalabhasana



Semi Final Round (Second Round)

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

TRADITIONAL YOGASANA EVENT

Sub Junior (10+to 14 years)

Boys & Girls

Final Round

Compulsory Asana Chart

Eka Pada Skandhasana



Purna Chakrasana



Kukkutasana



Veerbhadrasana III



Final Round

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

TRADITIONAL YOGASANA EVENT

Junior (14+ to 18 years)

Boys & Girls

Semi Final Round

Compulsory Asana Chart

Salamb Sarvangasana



Purna Dhanurasana



Ardha Matsyendrasana IV



Vataynasana



Bakasana



Semi Final Round (Second Round)

1. Athlete has to perform 5 compulsory yogasanas and 2 optional yogasanas in second round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 2 optional asanas from different categories. Only A/B/C/D category of optional asanas can be performed in second round. (Please refer to the weightage of marks for each level of Yogasana (A to D). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
4. Optional asanas performed in the first round cannot be repeated in second round.
5. Holding time of compulsory asana is 45 seconds.
6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

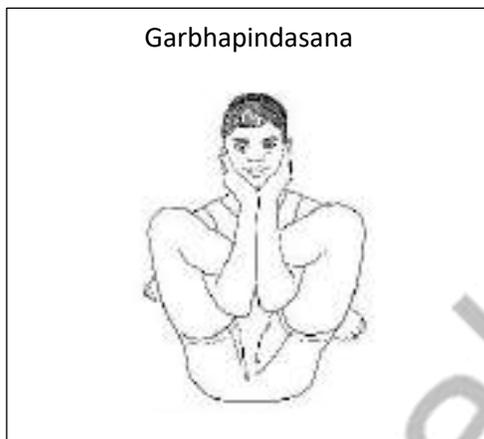
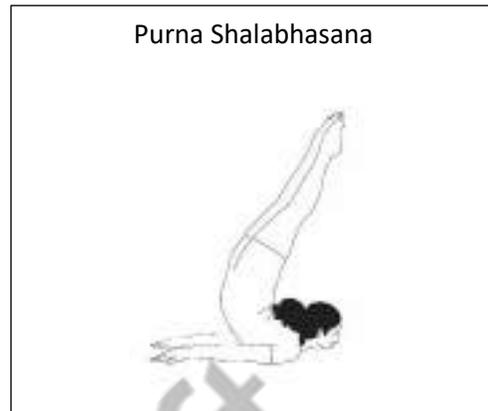
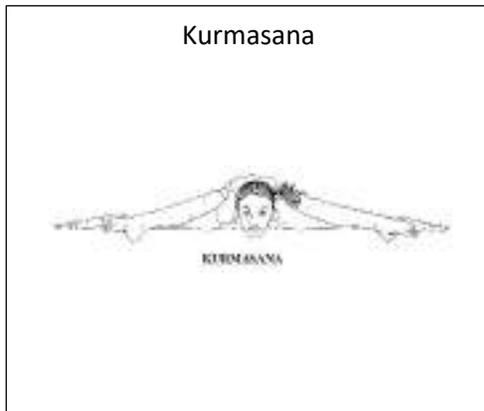
TRADITIONAL YOGASANA EVENT

Junior (14+ to 18 years)

Boys & Girls

Final Round

Compulsory Asana Chart



Final Round

1. Athlete has to perform 4 compulsory yogasanas and 3 optional yogasanas in final round.
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6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

TRADITIONAL YOGASANA EVENT

Senior (18+ Above years)

Male & Female

Semi Final Round

Compulsory Asana Chart

Upavishtakonasana



Matsyasana



Parivritta Parshva Konasana



Ardha Baddha Padmottanasana



Padma Sarvangasana



Semi Final Round (Second Round)

1. Athlete has to perform 5 compulsory yogasanas and 2 optional yogasanas in second round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 2 optional asanas from different categories. Only A/B/C/D category of optional asanas can be performed in second round. (Please refer to the weightage of marks for each level of Yogasana (A to D). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
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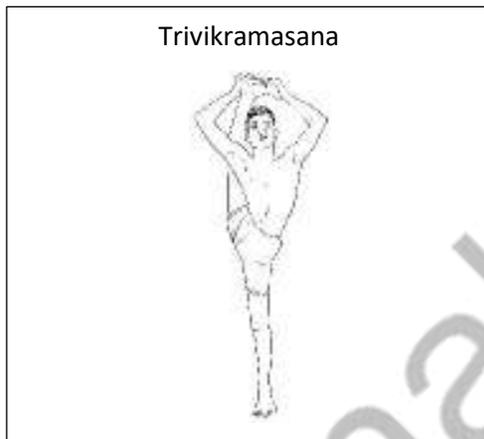
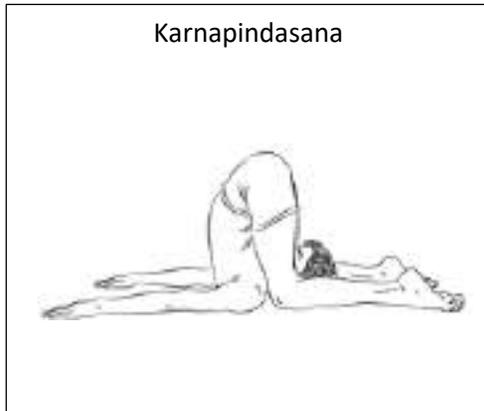
TRADITIONAL YOGASANA EVENT

Senior (18+ Above years)

Male & Female

Final Round

Compulsory Asana Chart



Final Round

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6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

TRADITIONAL YOGASANA EVENT

Masters (36+ to 45 years)

Male & Female

Semi Final Round

Compulsory Asana Chart

Paschimottanasana



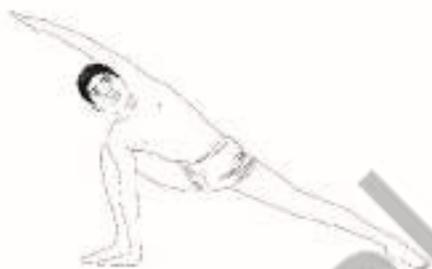
Dhanurasana



Saral Natrajasana



Utthita Parshvakonasana



Akarna Dhanurasana



Semi Final Round (Second Round)

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

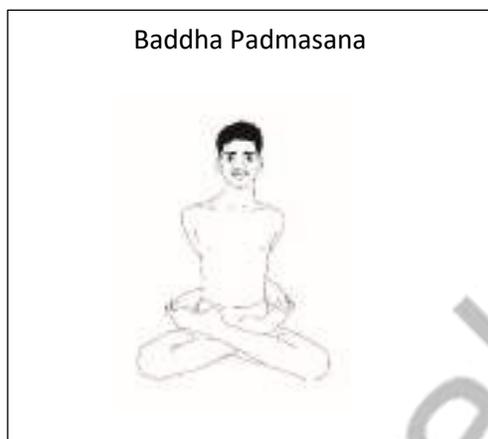
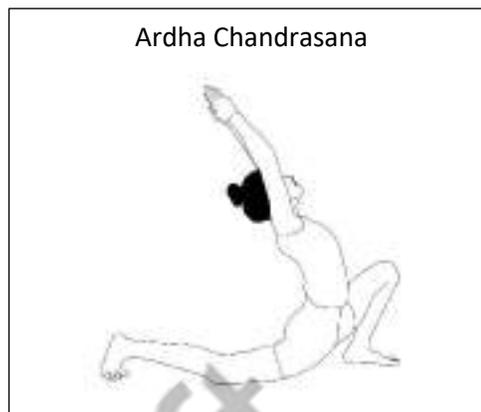
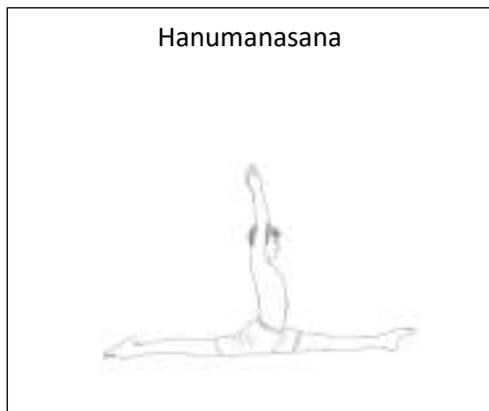
TRADITIONAL YOGASANA EVENT

Masters (36+ to 45 years)

Male & Female

Final Round

Compulsory Asana Chart



Final Round

1. Athlete has to perform 4 compulsory yogasanas and 3 optional yogasanas in final round.
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6. Holding time of optional asana is 15 seconds.
7. Always start and end the performance with Namaste Mudra.

TRADITIONAL YOGASANA EVENT

Veterans (45+ to 55 years)

Male & Female

Semi Final Round

Compulsory Asana Chart

Janushirasana



Bhujangasana



Trikonasana



Virabhadrasana I



Gomukhasana



Semi Final Round (Second Round)

1. Athlete has to perform 5 compulsory yogasanas and 2 optional yogasanas in second round.
2. There are each 2 charts of 5 different categories. That is Forward Bend/ Backward Bend/ Twisting/ Hand Balance/ Leg Balance.
3. Athlete shall select these 2 optional asanas from different categories. Only A/B/C/D category of optional asanas can be performed in second round. (Please refer to the weightage of marks for each level of Yogasana (A to D). Compulsory asanas to be avoided as optional asanas. Repetition of any asana or selecting asana of same category will result in getting 0 marks for second asanas.
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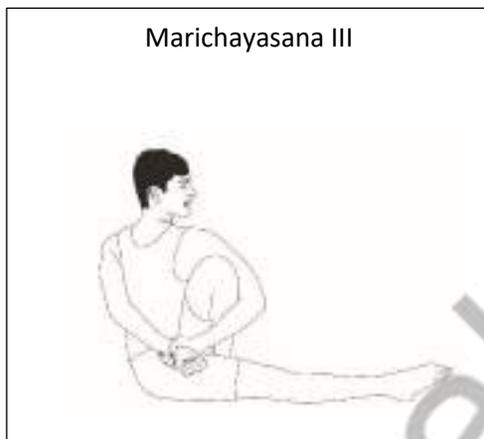
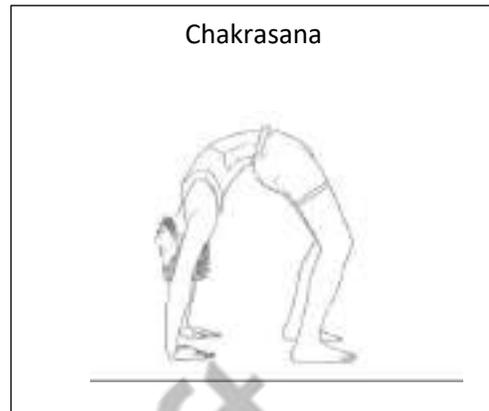
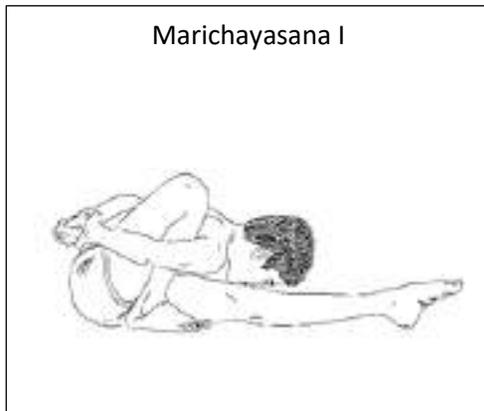
TRADITIONAL YOGASANA EVENT

Veterans (45+ to 55 years)

Male & Female

Final Round

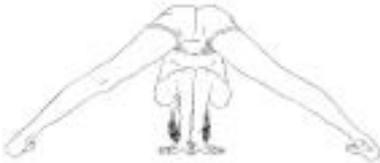
Compulsory Asana Chart



Final Round

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

Key Judging Points
FORWARD BEND STANDING

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

Key Judging Points
FORWARD BEND STANDING

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

Key Judging Points
FORWARD BEND STANDING

<p>FBS-C1, Marks-1.0</p> <p>Adhomukh Tittibhasana</p>		<ul style="list-style-type: none"> • Knees straight • Hands in Namaskara mudra. • Legs in contact with back of shoulder • Back of thighs must be in contact with arm • Face facing forward • Elbows and wrist in one line parallel to floor.
<p>FBS-C2, Marks-1.0</p> <p>Skandha-Pada- Adhomukh- Shwanasana</p>		<ul style="list-style-type: none"> • Athlete must be in forward bend • One leg behind the shoulder is in line of shoulder blade • Other foot firmly placed on the ground • Athlete should do Jalandhar Bandha • Leg and hand straight • Shoulder distance in hands
<p>FBS-C3, Marks-1.0</p> <p>Paripurna- Tittibhasana</p>		<ul style="list-style-type: none"> • Athlete must be in forward bend • Hands interlock on the back • Heels touching each-other • 45-degree angle in toes • Hip muscles should be stretched upwards as much as possible. • Knees of both legs should be slightly bent. • Head in between the calf.
<p>FBS-C4, Marks-1.0</p> <p>Suptakonasana</p>		<ul style="list-style-type: none"> • Athlete should be in shoulder balance. • Split as much as possible • Backbone straight • Athlete should do Jalandhar Bandha • Palms touching on the ground. • Toes pointed flat on the floor.
<p>FBS-C5, Marks-1.0</p> <p>Samatvasana</p>		<ul style="list-style-type: none"> • Athlete should balance on toes • Knees straight • Only finger tips touching to ground • Hip muscle should be stretched upward • Backbone straight • Knees straight • Elbow straight. Gazing fingers.

Key Judging Points
FORWARD BEND STANDING

<p>FBS-D1, Marks-1.0</p> <p>Kardalikasana - I</p>		<ul style="list-style-type: none"> • Athlete should be one leg balance • Upper leg blocked under the rib cage • 180-degree angle split • Stomach and chest touching to leg • Ear in contact with leg • Hands straight, in backward direction and parallel to each other • Shoulder distance in hands • Face facing forward
<p>FBS-D2, Marks-1.0</p> <p>Kardalikasana - II</p>		<ul style="list-style-type: none"> • Athlete should be one leg balance • Another leg blocked under the rib cage. • 180-degree angle split • Stomach, chest and forehead touching to other leg with knee hyper extension. • Lower leg in between both hands • Only fingers touching to ground • Shoulder distance in hands • Elbow straight
<p>FBS-D3, Marks-1.0</p> <p>Panavasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete forward bend • One leg behind the shoulder in contact with shoulder blade • Stomach, chest and forehead in contact with extended leg • Hands should be firmly placed on the ground at the back of extended leg. Fingers facing backward. • Elbows straight
<p>FBS-D4, Marks-1.0</p> <p>Ardha Baddha Padmottanasana</p>		<ul style="list-style-type: none"> • Athlete should be in leg balance • One foot on the opposite hip joint • Firm grip of little finger with thumb of folded leg from back side and Other hand firmly placed on ground • Knees straight, Both knees in one line • Stomach, chest and fore head in contact with extended leg • Folded arm in contact with body
<p>FBS-D5, Marks-1.0</p> <p>Skandha-Pada-Dandasana</p>		<ul style="list-style-type: none"> • Athlete should be in hand balance • One leg behind the shoulder in contact with shoulder blade Complete body in straight line (Plank position) Toe of extended leg should be pointed Hands perpendicular to ground with shoulder distance • Face facing forward

Key Judging Points
FORWARD BEND STANDING

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

Key Judging Points
FORWARD BEND FLOOR

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

Key Judging Points
FORWARD BEND FLOOR

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

Key Judging Points
FORWARD BEND FLOOR

<p>FBF-C1, Mark-1.0</p> <p>Saralahasta-Pinda-Padmasana</p>		<ul style="list-style-type: none"> • Athlete should be in Padmasana. • Knees touching the ground behind head • Head and neck touching completely on ground • Shoulder distance in hands and parallel to each other • Hands, palms touching the ground. • Chin touching the chest.
<p>FBF-C2, Mark-1.0</p> <p>Karna-Peedasana</p>		<ul style="list-style-type: none"> • Thighs & knees touching abdomen, chest & shoulder. • Knees touching to shoulders and ears. • Heels and toes together. • Arms and legs in a straight line • Hands placed on ground with shoulder distance. • Back and thighs maximum straight. • Thighs and spine should be stretched up. • Chin touching the chest.
<p>FBF-C3, Mark-1.0</p> <p>Baddha-Viparita-Kurmasana</p>		<ul style="list-style-type: none"> • Thighs & knees to touch abdomen, chest & shoulder. • Armpit under the thigh's. Firm grip at hands at the back. • Knees on the floor. Toes pointed parallel to each other. • Knees touching to shoulders and ears. • Back and thighs maximum straight. • Thighs and spine should be stretched up.
<p>FBF-C4, Mark-1.0</p> <p>Pindasanayukta-Sarvangasana</p>		<ul style="list-style-type: none"> • Spine up to shoulders in straight line. • Palm placed on back parallel to each other with elbows in straight line to shoulders and fingers together. • Chin to be locked. • Legs in padmasana (lotus pose). • Abdomen, chest touching the thigh. • Gaze upward.
<p>FBF-C5, Mark-1.0</p> <p>Bhrunasana</p>		<ul style="list-style-type: none"> • Thigh & knees to touch abdomen, chest & shoulder. • Knees touching to shoulders and ears, legs bend at knees and toes pointing upward. Knees on the floor. • Back and thighs maximum straight. • Thighs and spine should be stretched up. • Holding the shin (tibia) bone near to ankle joint with lower arm parallel to ground.

Key Judging Points
FORWARD BEND FLOOR

<p>FBF-D1, Mark-1.0</p> <p>Urdhvamukha-Paschimottanasana - 1</p>		<ul style="list-style-type: none"> • Both legs straight with toes pointing upward. • Legs maximum perpendicular to the ground. • Back maximum stretched with abdomen, chest, shoulders and forehead touching the legs • Palms holding the heels with balance on buttocks. • Biceps touching thigh.
<p>FBF-D2, Mark-1.0</p> <p>Timayasana</p>		<ul style="list-style-type: none"> • One leg in side split, toe pointing out. • Another leg blocked on lateral side of back bone.(in durwasasana) • Both hands on the ground in one line. • Back utmost stretched. • Knee straight, toe pointing forwards. • Gaze forward.
<p>FBF-D3, Mark-1.0</p> <p>Parshva-Pindasana-Yukta-Sarvangasana</p>		<ul style="list-style-type: none"> • Legs in padmasana. • Head, shoulders, upper arms and elbow in contact with ground. • Palms holding the back • Shoulder distance in elbows. • Both knees on the ground at the either side of head. • Gaze upward.
<p>FBF-D4, Mark-1.0</p> <p>Urdhva-Padapadma-Sarvangasana</p>		<ul style="list-style-type: none"> • Body should be balancing on shoulders and head. • Spine stretched upward. • Legs in padamasana (lotus pose), parallel to the ground. • Palms holding the knees. Chin touching the chest. • Gaze upward.
<p>FBF-D5, Mark-1.0</p> <p>Ramadootasana</p>		<ul style="list-style-type: none"> • Both legs stretched straight & toes pointing outside. • Back maximum stretched with abdomen, chest, shoulders & forehead touching legs. • Front Toe pointing up gripping with thumbs and index fingers, other fingers folded inside of both hands • Elbows on the ground, stretched forward.

Key Judging Points
FORWARD BEND FLOOR

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

Key Judging Points

BACK BEND STANDING

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

Key Judging Points
BACK BEND STANDING

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

Key Judging Points BACK BEND STANDING

<p>BBS-C1, Mark-1.0</p> <p>Tryanga- Mukhotanasana</p>		<ul style="list-style-type: none"> • Both legs firmly placed on ground with shoulder distance, parallel to each other. • Firm grip with both hands on ankle. • Both knees, legs, hands straight. • Head placed in between arms. • Whole body should stretch upwards. • Face facing forward.
<p>BBS-C2, Mark-1.0</p> <p>Adhomukh Hastottanasana</p>		<ul style="list-style-type: none"> • Both legs together and firmly placed on ground. • Backward bend from lower back. • Both hands should stretch backward and in namaskar mudra. • Both knees, legs, hands straight. • Head placed in between arms, ear touching biceps. • Face facing forward.
<p>BBS-C3, Mark-1.0</p> <p>Poorna-Chakrasana</p>		<ul style="list-style-type: none"> • Both legs and hands firmly placed on ground with shoulder distance. • Both knees, legs, hands straight. • Head placed in between arms, ear touching biceps. • Finger tips should touch the heels. • Face facing forward. • Body should project upward making maximum height.
<p>BBS-C4, Mark-1.0</p> <p>Chakra-Garudasana</p>		<ul style="list-style-type: none"> • One legs and both hands firmly placed on ground. • Shoulder distance in hands. • Other leg should cross the supporting leg and interlock of foot at calf. • Hands straight parallel to each other. • Head placed in between arms, ear touching biceps. • Supporting leg placed in between both hands. • Face facing forward. • Body should project upward making maximum height.
<p>BBS-C5 Mark-1.0</p> <p>Chakravayuvhasana</p>		<ul style="list-style-type: none"> • One legs and both hands firmly placed on ground. • Shoulder distance in hands. • Other leg should be locked in lateral part of stomach. • Hands straight parallel to each other and biceps in contact with ears. • Head placed in between arms, ear touching biceps. • Supporting leg and same hand in one line. • Face facing forward. • Body should project upward making maximum height.

Key Judging Points

BACK BEND STANDING

<p>BBS-D1, Mark-1.0</p> <p>Eka-Pada-Urdhva-Dand-Dhanurasana</p>		<ul style="list-style-type: none"> • One legs and both hands firmly placed on ground. • Shoulder distance in hands. • Other leg stretched straight upwards (180 degree split). • Hands straight with finger closed. • Head placed in between arms, ear touching biceps. • Supporting leg in between both hands. • Face facing forward. • Body should project upward making maximum height.
<p>BBS-D2, Mark-1.0</p> <p>Mahakarnasana</p>		<ul style="list-style-type: none"> • Both legs firmly placed on ground. • One leg should be placed one step forward. • Firm grip with both hands on back leg's ankle. • Backbone should touch the back side of thigh of back leg. • Both knees, legs, hands straight. • Head placed in between arms. • Whole body should stretch upwards. • Face facing forward.
<p>BBS-D3, Mark-1.0</p> <p>Konarkasana</p>		<ul style="list-style-type: none"> • One leg and opposite hand firmly placed on ground. • Firm grip of same hand on ankle of supporting leg. • Other leg's foot locked in same armpit. • Supporting leg and hands straight. • Head placed in between arms. • Whole body should stretch upwards. • Face facing forward.
<p>BBS-D4, Mark-1.0</p> <p>Eka-Pada-Lambakona-Chakrasana</p>		<ul style="list-style-type: none"> • One leg and opposite hand firmly placed on ground. • Firm grip of same hand on ankle of supporting leg. Other leg should be lifted in 90 degree angle, parallel to ground. • Supporting leg and hands straight. • Head placed in between arms. • Whole body should stretch upwards. • Face facing forward.
<p>BBS-D5, Mark-1.0</p> <p>Kambalāsana</p>		<ul style="list-style-type: none"> • One leg and both hand firmly placed on ground. • Other leg lifted up, perpendicular to ground. • Upper leg should be folded in knee having 90 degree angle. • Supporting leg should be placed in between the hands. Supporting legs knee should be straight as much as possible. • Head should be uplifted from front making maximum bend.

Key Judging Points

BACK BEND STANDING

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

Key Judging Points

BACK BEND FLOOR

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

Key Judging Points
BACK BEND FLOOR

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

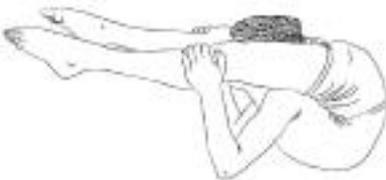
Key Judging Points BACK BEND FLOOR

<p>BBF-C1, Mark-1.0</p> <p>Puma-Chakrabandhasana</p>		<ul style="list-style-type: none"> • Hands holding the ankle and elbow parallel to the feet. • Head touching the hip. • Maximum backbend • Knees and elbow should have 90 degree angle. • Face facing forward
<p>BBF-C2, Mark-1.0</p> <p>Padma-Jhashasana</p>		<ul style="list-style-type: none"> • The athlete must be in sitting position in backbend. • Both hands should be straight. • Both knees on the ground in padmasana. • Hand should be placed on knee. • Forehead in contact with ground • Maximum back arch & crown in contact with buttocks.
<p>BBF-C3, Mark-1.0</p> <p>Vayuputrasana</p>		<ul style="list-style-type: none"> • Extended leg straight pointing forward with Knee straight. • One foot blocked on the side of waist • Hands should be straight. • Palm should be on ground.
<p>BBF-C4, Mark-1.0</p> <p>Padangushtha-Dhanurasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete backbend • Balance on navel • Legs and hands should be straight in upward direction • Both hands gripping on big toe from inside • Face should be between hands • Face facing forwards
<p>BBF-C5, Mark-1.0</p> <p>Gandabherundasana</p>		<ul style="list-style-type: none"> • Feet covered by hands with Fingers interlocked. • Chin should rest on the hands. • Face facing forwards

Key Judging Points
BACK BEND FLOOR

<p>BBF-D1, Mark-1.0</p> <p>Shankhapalasana</p>		<ul style="list-style-type: none"> • Both hands holding the knee. • Knee straight • Head between the legs facing forwards. • Maximum backbend • Toes pointing upwards. • Elbow should be parallel to each other
<p>BBF-D2, Mark-1.0</p> <p>Ekapada-Viparit-Shalbasana</p>		<ul style="list-style-type: none"> • One leg is in upward position perpendicular to ground • Another leg is in extended downward position whose sole touches the ground. • Head should touch the thigh of extended leg. • Both hands gripping on ankle of extended leg .
<p>BBF-D3, Mark-1.0</p> <p>Sugreevasana</p>		<ul style="list-style-type: none"> • Leg must be in splits of 180 degree in sitting position • Knees straight. • Toes pointed. • Both hands gripping on shin of back leg. • Head touches the calf of back leg. • Face facing upward.
<p>BBF-D4, Mark-1.0</p> <p>Ardha-Kapota-Vamadevasana</p>		<ul style="list-style-type: none"> • One leg should be Folded inward . • One feet blocked on the side of waist . • Head in contact with knee of blocked leg . • Both hands holding the knee of blocked leg.
<p>BBF-D5, Mark-1.0</p> <p>Supta-Dimbasana</p>		<ul style="list-style-type: none"> • Both hands gripping on shin bone from outside • Face facing upward • head in contact with thigh • legs should be together

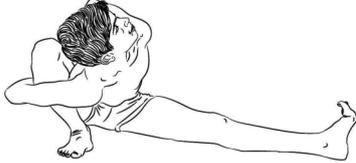
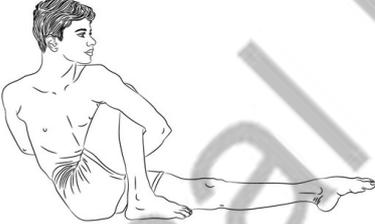
Key Judging Points BACK BEND FLOOR

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

Key Judging Points
TWISTING BODY FLOOR

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

Key Judging Points TWISTING BODY FLOOR

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

Key Judging Points
TWISTING BODY FLOOR

<p>TBF-C1, Mark-1.0 Amit-Vikramasana</p>		<ul style="list-style-type: none"> • Athlete should be in 180degree front split. • Front toe in plantorflexion & rear toe in inversion with grounded Knee in extension. • Trunk twisted on the side of front leg. • Both hands placed on the opposite knees reverse manner. • Face facing sides with chin straight
<p>TBF-C2, Mark-1.0 Kesarisutasana</p>		<ul style="list-style-type: none"> • Athlete should be in 180 degree side split. • Toes Pointing opposite side in plantorflexion • Knee extension. • Trunk twisted completely on back. • Both hands placed on the opposite knees. • Face facing backward with chin straight
<p>TBF-C3, Mark-1.0 Parivritta-Paschimottanasana</p>		<ul style="list-style-type: none"> • Both leg straight • One hand elbow touching to the ground and other elbow above the head. • Body in twisted position • Hands catching opposite foot • Knee straight. • Toes in dorsiflexion. • Face facing forward in between both elbow.
<p>TBF-C4, Mark-1.0 Trishoolpashasana</p>		<ul style="list-style-type: none"> • Athlete should be in seated twisting position. • One leg extended upward on dorsal side with toe pointing upward. • Another knee extended forward. • Lifted leg's knee under the opposite arm pit. • Holding the wrist at the back. • Knees straight. Shoulder in one line. • Face facing backward.
<p>TBF-C5, Mark-1.0 Padaputa-Parivritta-Janu-Shirasana</p>		<ul style="list-style-type: none"> • One leg extended • Bend the other leg with heel closer to the hip with toe facing opposite to extended leg. • Completely trunk twisted on the extended leg. • Both hands holding the toes of extended leg and elbow in straight line. • Chest maximum facing upwards. • Face facing upward and back head placed on the leg.

Key Judging Points
TWISTING BODY FLOOR

<p>TBF-D1, Mark-1.0</p> <p>Parivritta-Ramadootasana</p>		<ul style="list-style-type: none"> • Athlete should be in splits with 180' degree. • Opposite elbow touching the floor next to shin bone of the front leg. • Both the hands holding toe and heel simultaneously. • Back leg knee extension. • Face facing upward.
<p>TBF-D2, Mark-1.0</p> <p>Parivritta-Ushtrasana</p>		<ul style="list-style-type: none"> • Athlete should be in twisted kneeling position. • Shoulder distance between the knees and toes. • Maximum trunk twisted with shoulders in straight line. • Palm placed on opposite heel. • Face facing backward
<p>TBF-D3, Mark-1.0</p> <p>Marichyasana - 4</p>		<ul style="list-style-type: none"> • One leg in Padamasana position • Another leg bend at knee • Knee in contract with opposite armpit • Folded leg's knee on the ground • Body maximum twist • Glute muscl on the ground • Wrist catched on back • Face facing toward the direction of folded knee.
<p>TBF-D4, Mark-1.0</p> <p>Ardha-Padma-Shoolpashasana</p>		<ul style="list-style-type: none"> • Athlete should be in seated twisting position. • One foot on another hip joint. • Other leg extended upward on dorsal side with toe pointing upward. • Folded knee touch the floor. • Lifted knee under the opposite arm pit. • Firm grip at the back. • Glute muscle on floor. • Face facing backward. •
<p>TBF-D5, Mark-1.0</p> <p>Paripurna-Matsyendrasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete twist. • One foot on another hip joint. • Any foot over the another thigh, sole touching the floor. • Knee under the armpit. • Hand should catch the toes. • Foot behind folded knee. • Gluteus muscles and folded knee in contact with the floor. • Another hand catches the shinbone on the leg. • Chin over the shoulder.

Key Judging Points
TWISTING BODY FLOOR

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

Key Judging Points
TWISTING BODY BALANCE

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

Key Judging Points
TWISTING BODY BALANCE

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

Key Judging Points
TWISTING BODY BALANCE

<p>TBB-C1,Mark - 1.0</p> <p>Parivritta-Uttanasana</p>		<ul style="list-style-type: none"> • Maximum twist in trunk and elbows, shoulders in straight line. • Both the hands holding opposite heels. • Lateral side of abdomen completely on thighs. • Heels on the floor. • front leg tilted in 30' degree. Knee extension. • Shoulders in one line.
<p>TBB-C2,Mark - 1.0</p> <p>Mahendrasana</p>		<ul style="list-style-type: none"> • Firm grip on the extended leg ankle. • Maximum twist in the torso. • Shoulders in one line with head facing upward. • Holding the knee of folded leg and thigh parallel to ground. • Gaze upward.
<p>TBB-C3,Mark - 1.0</p> <p>Angushta-Padottanasana</p>		<ul style="list-style-type: none"> • Athlete must be in twist leg balance. • Any leg stretched in sidewise and gripped by opposite fingers. • Upper shoulder, arm and folder leg aligned with chin. • Face facing upward. • Balancing leg thigh parallel to the ground. • Upper hand in chin mudra.
<p>TBB-C4,Mark - 1.0</p> <p>Ardhapadma-Parivritta-Parighasana</p>		<ul style="list-style-type: none"> • Body in twist and balance. • Any foot's heel on the perineum & Perpendicular to ground. • Chest, shoulder expansion. • Wrist of the hand on the back to be gripped by the hand. • Folded leg knee 90 Degree to ground. • Extended leg sole on the ground. • Face facing upward.
<p>TBB-C5,Mark - 1.0</p> <p>Parivritta-Kallyasana</p>		<ul style="list-style-type: none"> • Athlete must be in complete twist. • Both legs are folded and thigh parallel to the ground. • Maximum twists in the torso and spine. • Waist and thigh in one line. • Face facing upward. • One hand on the knee & other in contact with inner knee

Key Judging Points
TWISTING BODY BALANCE

<p>TBB-D1,Mark - 1.0</p> <p>Maroodasana-1</p>		<ul style="list-style-type: none"> • Athlete must be in twisted position. • Posterior part of shoulder should touch the leg. • Both elbows and shoulders should be in one line.& parallel to ground. • Knee extension. • Hands griped at the backside of the ankles.
<p>TBB-D2,Mark - 1.0</p> <p>Kanchangangasana</p>		<ul style="list-style-type: none"> • Maximum twists in the trunk. • Any leg can be folded and thigh parallel to the ground. • Both elbows and shoulders should be in one line. • Vertex should be on the ground. • Hands griped at the ankles, other grip at the side of shinbone.
<p>TBB-D3,Mark - 1.0</p> <p>Maheshwarasana</p>		<ul style="list-style-type: none"> • The athlete must be in twisting leg balance. • Lateral portion of torso completely on extended leg's thigh. • Hip and extended leg parallel to the ground. • Folded leg in 90 Degree. • Catch the extended leg's toe with opposite hand. Another hand palm placed on the floor. • Head gazes upwards.
<p>TBB-D4,Mark - 1.0</p> <p>Nishigandhasana</p>		<ul style="list-style-type: none"> • Any leg blocked at the lateral side of the waist. • Other leg crossed and placing toes on the ground. • Vertex on the ground. • Elbows are folded in 90 Degree & palms resting on ground. • Shoulder distance between the palms. • Heal, body, waist, knee in one line and perpendicular to ground.
<p>TBB-D5,Mark - 1.0</p> <p>Parshva-Kallyasana</p>		<ul style="list-style-type: none"> • The athlete must be in twisting leg balance. • Posterior part of the shoulder touching the knee. • Toes pointing out in sideways. • Hands gripped on the one knee with elbows closed ear. • Thigh in 180 Degree split and parallel to ground. • Torso facing upwards. • Back of the head resting on the knee.

Key Judging Points
TWISTING BODY BALANCE

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

Key Judging Points

LEG BALANCE BACKWARD BEND

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

Key Judging Points
LEG BALANCE BACKWARD BEND

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

Key Judging Points

LEG BALANCE BACKWARD BEND

<p>LBB-C1,Mark - 1.0</p> <p>Dwihastapada-Natarajasana</p>		<ul style="list-style-type: none"> • One foot touching crown of the head. • Firm grip of hands on toes. • Upper body parallel to the ground. • Knee of upper leg, hip muscle and supporting leg in one line. • Face facing forward. • Both elbows closed in chin line.
<p>LBB-C2,Mark - 1.0</p> <p>Anta-Gulfa-Hasta-Natarajasana</p>		<ul style="list-style-type: none"> • Athlete must be in complete leg balance. • 180° split. • Knee extension of both legs with toe pointed. • Upper leg toes in plantor flexion. • Torso parallel to the ground. • Extended hand parallel to floor with jnana mudra. • Firm grip on ankle with same hand from inside. • Face facing forward.
<p>LBB-C3,Mark - 1.0</p> <p>Yoganandasana</p>		<ul style="list-style-type: none"> • 180° splits. • Interlock of fingers on ankle. • Knees straight. Shoulder extension. • Firm gripping on the upper leg. • Face facing forward.
<p>LBB-C4, Mark - 1.0</p> <p>Shikhapada-Natrajasana</p>		<ul style="list-style-type: none"> • Athlete must be in leg balance in backbend. • One leg touching head. • Same side hands gripping on toes. • Other hand in inyan mudra parallel to the floor in the direction of face. • Both thighs and knees together. • Face facing backward. • Elbow upward.
<p>LBB-C5,Mark - 1.0</p> <p>Skandhapada-Natrajasana</p>		<ul style="list-style-type: none"> • Ankle of folded leg should be in contact with opposite shoulder. • Same hand grip on knee from backside. • Firm grip on toes with opposite hand. • Supporting leg straight • Face facing forward.

Key Judging Points

LEG BALANCE BACKWARD BEND

<p>LBB-D1,Mark - 1.0</p> <p>Urdhvamukha- Veerabhadrasana</p>		<ul style="list-style-type: none"> • One leg parallel to the floor, toe pointing. • Torso, hands & head parallel to the floor with namaskar mudra. • Hands in contact with ear. • Face facing upward.
<p>LBB-D2,Mark - 1.0</p> <p>Greevapada- Natarajasana</p>		<ul style="list-style-type: none"> • Any leg should fold laterally. • Foot under the chin. • Extended hand parallel to the floor. • Firm grip on knee from back side with samehand. • Face facing forward.
<p>LBB-D3,Mark - 1.0</p> <p>Sundara- Vimanasana</p>		<ul style="list-style-type: none"> • 180° splits. • Upper leg should fold laterally, foot touching crown of the head. • Torso parallel to the ground. • Firm grip on knee outside. Shoulder extension. • Face facing forward.
<p>LBB-D4,Mark - 1.0</p> <p>Pratyanchyasana</p>		<ul style="list-style-type: none"> • 180° splits or more. • Torso and head parallel to the floor. • Firm grip of upper leg's toes with 3 fingers(Thumb, Index finger and Middle finger) • Feet and hands in a line. • Other hand should hold the ankle of supporting leg from back. • Knee extension.
<p>LBB-D5,Mark - 1.0</p> <p>Tandavasana</p>		<ul style="list-style-type: none"> • Leg must be in split of 180°. • Knee extension. • Firm grip on ankle with opposite hand from outside. • Same hand grip on knee from back side. • Face facing forward.

Key Judging Points

LEG BALANCE BACKWARD BEND

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

Key Judging Points
LEG BALANCE FORWARD BEND

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

Key Judging Points
LEG BALANCE FORWARD BEND

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

Key Judging Points
LEG BALANCE FORWARD BEND

<p>LBF-C1,Mark - 1.0</p> <p>Dhwajadandasana</p>		<ul style="list-style-type: none"> • Body in complete forward bend. • Both hands should be in front of straight legs in lateral position and parallel to floor. Palms facing forward. • Fold the extended leg backward, shin bone parallel to the floor, toe pointed. • Upper body perpendicular the floor.
<p>LBF-C2,Mark - 1.0</p> <p>Parivrutta-Baddha-Ardhachandrasana</p>		<ul style="list-style-type: none"> • Athlete must be in complete twist with body leg balance. • 90 degree angle between the legs. • Supporting leg in contact with samehand armpit. • Extended leg parallel to the floor. • Hands gripping on back. • Chest expanded maximum. • Face facing forward.
<p>LBF-C3,Mark - 1.0</p> <p>Uttkata-Dandayamana-Janushirasana</p>		<ul style="list-style-type: none"> • Extended leg and body parallel to the floor. • Folded leg's knee bend at 90-degree angle. • Extended leg's toes pointing forward. • Stomach, chest and forehead in contact with extended leg. • Firm grip at the heel with both hands. • Backbone straight as much as possible.
<p>LBF-C4,Mark - 1.0</p> <p>Niralamba Vatayanasana</p>		<ul style="list-style-type: none"> • Any leg folded and foot placed near perineum region. • Folded leg's knee should not touch the floor. • Body perpendicular to the ground • Hands crossed and in namaskar mudra in front of face. • Face facing forward.
<p>LBF-C5,Mark - 1.0</p> <p>Garuda-Vimanasana</p>		<ul style="list-style-type: none"> • One leg folded and toes gripped at pelvic girdle. • Back extended forward and stomach and chest touching to thigh. • Both the arms are crossed around, palms in namaskar mudra in front of face.

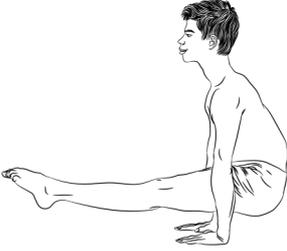
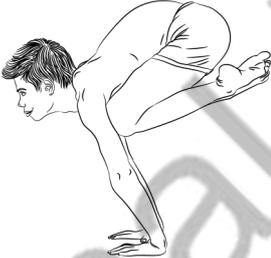
Key Judging Points
LEG BALANCE FORWARD BEND

<p>LBF-D1,Mark - 1.0</p> <p>Ruchikasana-2</p>		<ul style="list-style-type: none"> • One leg placed behind the shoulder in contact with shoulder blade. • Stomach, chest and forehead in contact with the lower leg. • Firm grip of palms at the back of ankle. • Elbow touching each other. • Upper arm are parallel to ground. • Knee straight.
<p>LBF-D2,Mark - 1.0</p> <p>Vamanasana</p>		<ul style="list-style-type: none"> • 180- degree front split • Hold the extended leg with both palms. • Stomach, chest, chin and forehead touching upper leg. • Both legs should be straight.
<p>LBF-D3,Mark - 1.0</p> <p>Pakshikasana</p>		<ul style="list-style-type: none"> • One leg behind the back, foot touching side of lumbar region. • Hands raised up, ears touching the biceps with parallel. • Hand on laterel side with downward apana mudra. • Backbone straight. • Face facing forward.
<p>LBF-D4,Mark - 1.0</p> <p>Sankhyasana</p>		<ul style="list-style-type: none"> • One leg behind the shoulder in contact with shoulder blade. • Heel of the balanced leg should touch the perinium, lifting the knee up and thigh parallel to the floor with back straight. • Backbone straight. • Palms in namaskar mudra and elbows parallel to the floor. • Face facing forward.
<p>LBF-D5,Mark - 1.0</p> <p>Bhingyasana</p>		<ul style="list-style-type: none"> • folded leg heel touching the hip muscle. • Hold the folded leg with both palms one above the other. • Stomach, chest and forehead touching the lower leg. • Thighs and knees in one line • Backbone straight as much as possible.

Key Judging Points
LEG BALANCE FORWARD BEND

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

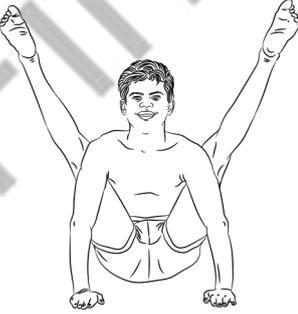
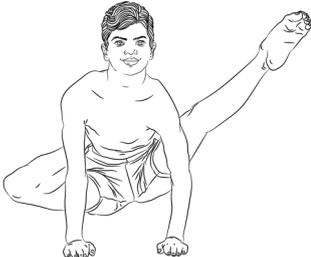
Key Judging Points
HAND BALANCE FORWARD BEND

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

Key Judging Points
HAND BALANCE FORWARD BEND

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

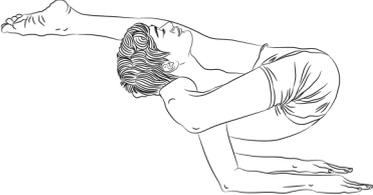
Key Judging Points
HAND BALANCE FORWARD BEND

<p>HBF-C1,Mark - 1.0</p> <p>Adhomukh- Vrikshasana</p>		<ul style="list-style-type: none"> • The whole body should be in a straight line. • Head in between hands. • Shoulder distance in hands. • Face facing front. • Hands and legs straight. • Fingers closed.
<p>HBF-C2,Mark - 1.0</p> <p>Ekapada-Vaksha- Mayoorasana</p>		<ul style="list-style-type: none"> • Whole body parallel to the ground. • Folded leg must be bound by the same side hand and foot must be locked behind the opposite biceps. • Palms' should be pointed forwards. Fingers closed. • Shoulder distance in hands. • Elbows placed on side of the stomach. • Face facing forward. Spine straight.
<p>HBF-C3,Mark - 1.0</p> <p>Koundinyasana</p>		<ul style="list-style-type: none"> • Legs should be in maximum stretch on elbows. • 90 degree angle in elbows. • Whole body should be parallel to the ground. • Both knees straight. • Expansion of chest. • Face facing forward. Fingers closed.
<p>HBF-C4,Mark - 1.0</p> <p>Tittibhasana</p>		<ul style="list-style-type: none"> • Athlete should be in complete hand balance. • Shoulder distance in hands. Elbows straight. • Legs behind the shoulders and knees straight with minimum distance. • Minimum distance in legs. • Expansion of chest. Fingers closed. • Face facing forward.
<p>HBF-C5,Mark - 1.0</p> <p>Ekapada-Prushtha- Tittibhasana</p>		<ul style="list-style-type: none"> • Folded leg should be place downward of the back. • Straight leg must be placed just behind the armpit. • Shoulder distance in hands with elbow straight. • Face facing forward. • Fingers closed.

Key Judging Points
HAND BALANCE FORWARD BEND

<p>HBF-D1,Mark - 1.0</p> <p>Dand-Tolan-Paschimottanasana</p>		<ul style="list-style-type: none"> • Palms firmly placed on the floor. • Stomach, chest and forehead touching the legs. • Knees should be straight. • Shoulder distance in hands. • Backbone straight as much as possible. • Ankle, shoulder and wrist in same line
<p>HBF-D2,Mark - 1.0</p> <p>Chakorasana</p>		<ul style="list-style-type: none"> • One leg placed on the back, below the shoulder blade. • Other leg perpendicular to the ground. • Shoulder distance in hands. • Look at the toe of the straight leg. • Knee and hands straight. • Extended leg's thigh and knee in contact with stomach & chest.
<p>HBF-D3,Mark - 1.0</p> <p>Parivrutta-Tittibhasana</p>		<ul style="list-style-type: none"> • One leg behind the shoulder. • Other in front of body. • Legs should be straight. • Shoulder distance in hands and elbows straight. • Stomach, chest touching to the front leg. • Face facing forward.
<p>HBF-D4,Mark - 1.0</p> <p>Fanindrasana</p>		<ul style="list-style-type: none"> • Both legs must be placed equally on the back of the shoulder. • Whole body should be placed vertically in one line. • Shoulder distance in hands with elbow straight. • Face facing forward.
<p>HBF-D5,Mark - 1.0</p> <p>Utthit-Ekpada-Prushta-Sheershasana</p>		<ul style="list-style-type: none"> • One leg should be placed behind the lower back. • Other leg placed behind the neck. • Both hands should be placed behind of legs. • Shoulder distance in hands. • Whole body should be placed vertically in one line. • Face facing forward. • Shoulders in one line and parallel to floor.

Key Judging Points
HAND BALANCE FORWARD BEND

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

Key Judging Points

HAND BALANCE BACKWARD BEND

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

Key Judging Points

HAND BALANCE BACKWARD BEND

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

Key Judging Points

HAND BALANCE BACKWARD BEND

<p>HBB-C1,Mark - 1.0</p> <p>Ekpad-Vrushik-Shiva-Linkarasana</p>		<ul style="list-style-type: none"> • Arms should be straight with shoulder distance. • One leg folded and foot firmly placed on crown of the head. • Other leg stretched forward parallel to ground and thigh in contact with head. • Shoulder distance in hands. • Lift the head up and look forward. • Stretched leg and hands should be straight.
<p>HBB-C2,Mark - 1.0</p> <p>Karkotasana</p>		<ul style="list-style-type: none"> • Arms should be straight with Shoulder distance • Bend one leg and place foot under the chin • Raise other leg upward with 90 degree angle in knee • Lift the head up and look forward
<p>HBB-C3,Mark - 1.0</p> <p>Paripurnasana</p>		<ul style="list-style-type: none"> • Arms should be straight with shoulder distance • Both legs folded and feet placed under the chin • Thighs, knees, toes together • Lift the head up and look forward
<p>HBB-C4,Mark - 1.0</p> <p>Shiv-Lingakarasana</p>		<ul style="list-style-type: none"> • Athlete should be in half hand balance. • Both legs stretched forward parallel to the ground with knees straight. • Back of thighs in contact with crown of the head. • Shoulder distance in elbows and hands. • Lift the head up and look forward.
<p>HBB-C5,Mark - 1.0</p> <p>Ekpad-Kokila-Vruschiksana - 1</p>		<ul style="list-style-type: none"> • Athlete should be in half hand balance. • One leg folded and foot placed under the same armpit. • Thigh in contact with head. • Other leg's foot firmly placed on the crown of the head with knee stretching upward. • Shoulder distance in elbows and hands. • Lift the head up and look forward.

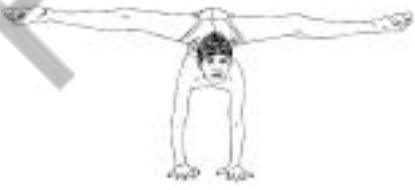
Key Judging Points

HAND BALANCE BACKWARD BEND

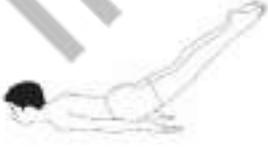
<p>HBB-D1,Mark - 1.0</p> <p>Nagastrasana</p>		<ul style="list-style-type: none"> • One leg folded and foot placed under the chin • Other leg's foot placed on the opposite thigh (Ardha padmasana), thigh and knee parallel to the ground. • Shoulder distance in hands. • Lift the head up and look forward.
<p>HBB-D2,Mark - 1.0</p> <p>Padma-Vruschikasana</p>		<ul style="list-style-type: none"> • Athlete should be in Padmasana with legs touching to crown of the head. • Padmasana should be parallel to the ground and resting on head. • Shoulder distance in hands. • Lift the head up and look forward.
<p>HBB-D3,Mark - 1.0</p> <p>Ekpad-Kokilasana</p>		<ul style="list-style-type: none"> • One leg folded and foot placed under the same armpit. Hips touching head. • Other leg stretched forward parallel to ground and thigh in contact with head. • Both thighs touching side of the head. • Shoulder distance in elbows and hands • Lift the head up and look forward. • Fingers closed.
<p>HBB-D4,Mark - 1.0</p> <p>Putpada-Kokilasana</p>		<ul style="list-style-type: none"> • One leg folded and foot placed under the same armpit. • Other leg folded with knee stretched upward and foot placed on the other thigh • Glut muscle in contact with the head. • Shoulder distance in elbows and hands. • Lift the head up and look forward. • Hip touching head. Fingers closed.
<p>HBB-D5,Mark - 1.0</p> <p>Utthit-Lamb-Konasana</p>		<ul style="list-style-type: none"> • One leg stretched in upward direction. • Other leg parallel to the ground and touching the head. Another perpendicular to the floor. • Hands at Shoulder distance. • Face forward. Knees straight. • Both legs in 90 degree. • Fingers closed.

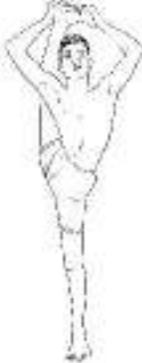
Key Judging Points

HAND BALANCE BACKWARD BEND

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

Asana Codes & Key Judging Points of Compulsory Asanas

<p>CAC 1 Vakrasana</p> <p>(Category: Twisting Body)</p>		<ul style="list-style-type: none"> • body in complete twist • One leg is straight and other is bend in its knee, foot near the knee of straight leg • Knee under the armpit • One hand opposite should catch the bent leg toes • Other hand's palm touching to the ground • Backbone, neck perpendicular to the ground • Both shoulders in straight line • Face facing backward
<p>CAC 2 Uttanpadasana</p> <p>(Category: Forward Bend)</p>		<ul style="list-style-type: none"> • Both legs should be in 45 degree angle from the ground • Knees straight • Toes pointed • Backbone, shoulders, hands touching to the ground • Hands near the body with palm facing downward. • Face facing upward and gazing raised toe.
<p>CAC 3 Purna Bhujangasana</p> <p>(Category: Back Bend)</p>		<ul style="list-style-type: none"> • feet in the contact with the crown of the head • Both knees are together • Abdomen, thighs, knees on the ground • Face facing upward • Palms touching to the ground with fingers facing forward • Elbows bend towards the ground
<p>CAC 4 Shalabhasana</p> <p>(Category: Back Bend)</p>		<ul style="list-style-type: none"> • Both legs lifted up as much as possible with thighs, knees, toes together • Knees straight • Hands under the thighs with fingers facing backward • Elbows straight • Chin on the ground • Toes pointed
<p>CAC 5 Purna Dhanurasana</p> <p>(Category: Back Bend)</p>		<ul style="list-style-type: none"> • Balance on navel region • Legs and hands should be maximum straight in upward direction • Both hands gripping the complete toes separately from outside • Face should be between hands • Face facing forward

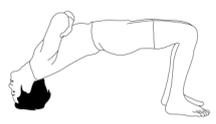
<p>CAC 6 Purna Shalabhasana</p> <p>Category: Back Bend)</p>		<ul style="list-style-type: none"> • Chin, shoulder, and chest touching the ground • Hands stretched on the ground with shoulder distance in backward direction • Body stretched upward with feet and head in one line • Knees straight and toes pointed • Face facing forward
<p>CAC 7 Garbhapindasana</p> <p>(Category: Forward Bend)</p>		<ul style="list-style-type: none"> • Athlete should balance on monkey bone • Legs in padmasana • Stomach, chest in contact with padmasana • Backbone maximum straight • Arms between thigh and calf muscle • Both wrists together • Palm touching to chicks and fingers to ears • Face, wrists, elbows in one line
<p>CAC 8 Ardha Baddha Padmottanasana</p> <p>(Category: Leg Balance)</p>		<ul style="list-style-type: none"> • Athlete should be in leg balance • One foot on the opposite hip joint • Firm grip of thumb of folded leg from back side and other hand firmly placed on the ground • Knees straight, both knees in one line • Stomach, chest and forehead in contact with extended leg • Folded arm in contact with body
<p>CAC 9 Padma Sarvangasana</p> <p>(Forward Bend)</p>		<ul style="list-style-type: none"> • Spine upto shoulders in straight line perpendicular to ground • Palms placed on back parallel to each other with elbows in straight line to shoulder and fingers together • Chin to be locked • Legs in Padmasana (Lotus pose) • Face facing upward
<p>CAC 10 Trivikramasana</p> <p>(Category: Leg Balance)</p>		<ul style="list-style-type: none"> • 180degree leg split in vertical position from side. • One leg stretched behind the shoulder • Extended leg's heel gripped by same hand and toe by another hand • Elbows wide open and chest up • Extended legs toe, head, chest, others legs knee and toe in straight line. • Face facing forward

<p>CAC 11 Dhanurasana (Category: Back Bend)</p>		<ul style="list-style-type: none"> • Athlete should balance on navel region. • Ankles of both legs should be gripped by both hands from outside with all fingers together • Knees maximum straight raising maximum height • Distance between knees should not be more than shoulder distance. • Hands parallel to each other, elbows straight • Face facing forward
<p>CAC 12 Saral Natrajasana (Category: Leg Balance)</p>		<ul style="list-style-type: none"> • Athlete should balance on one leg firmly • Firm grip of hand on ankle of other leg from outside • 90degree angle in uppers legs knee • Other hand parallel to the ground in shoulder line • Stretched hand's palm in Gyan Mudra • Face facing forward
<p>CAC 13 Utthita Parshvakonasana (Category: Twisting Body)</p>		<ul style="list-style-type: none"> • Back, leg, waist, head and one hand in straight line • One leg perpendicular to ground and thigh parallel to ground • Torso completely rest on the thigh • Other hand's palm placed on the ground in contact with foot • Chest and face in front • Shoulder should be opened
<p>CAC 14 Akarna Dhanurasana</p>		<ul style="list-style-type: none"> • One leg lifted up with shin bone under the armpit and parallel to ground • Firm grip with thumb and index finger of opposite hand to the toe, other fingers closed inside, elbow stretching maximum up sideways • Toe touching ear • Other leg straight on the ground with firm grip of opposite hand (Thumb, Index finger, Middle finger) • Toe pointing upward • Back straight, chest open • Face facing forward
<p>CAC 15 Hanumanasana (Category: Back Bend)</p>		<ul style="list-style-type: none"> • Both legs straight and cross stretched. Toes pointing out side. • Both hands stretched up in namaskar mudra • Waist, head, hands are in one line and perpendicular to the ground • Face facing forward

<p>CAC 16 Ardha Chandrasana</p> <p>(Category: Back Bend)</p>		<ul style="list-style-type: none"> • Distance in legs with toes in one direction • Front leg folded in knee, back leg knee touching the floor • Front leg's thigh and calf touching each other • Front leg firmly placed on the ground, back leg only toe touching the ground • Hands stretched up in namaskar mudra • Ears in contact with arms • Back in slight arch, face facing slight up
<p>CAC 17 Baddha Padmasana</p> <p>(Category: Forward Bend)</p>		<ul style="list-style-type: none"> • Athlete in Padmasana (Lotus pose) • Both hands crossed from behind catching the opposite toes (Thumb and Index finger) • Both knees touching the ground • Back straight perpendicular to ground • Shoulders in line parallel to ground • Face facing forward
<p>CAC 18 Janushirasana</p> <p>(Category: Forward Bend)</p>		<ul style="list-style-type: none"> • One leg foot placed near thigh of other leg. • knee straight with hamstring touching the ground and toe pointed upwards. • Athlete in complete forward bend, stomach, chest, forehead in contact with the straight leg • Both hands catching the toe of straight leg, elbow touching the ground • Back maximum straight
<p>CAC 19 Bhujangasana</p> <p>(Category: Back Bend)</p>		<ul style="list-style-type: none"> • Athlete laying on the stomach with upper body lifted up • Navel in contact with the ground • Both legs straight together with toes pointing • Both hands parallel to each other with palms firmly placed on the ground having shoulder distance • Elbows slightly bend • Face, chest aligned • Face facing forward
<p>CAC 20 Trikonasana</p> <p>(Category: Twisting Body)</p>		<ul style="list-style-type: none"> • One leg's foot should be perpendicular direction to another foot • Both legs straight • Same hands palm placed on the ground near front foot • Both hands, shoulders in one line perpendicular to ground • Back straight. Waist, chest, head in one line parallel to the ground • Face facing up, chin aligned to shoulder

<p>CAC 21 Virabhadrasana I</p> <p>(Category: Leg Balance)</p>		<ul style="list-style-type: none"> • Back leg's foot should be perpendicular direction to front foot • Knee of front leg folded with right angle in calf and thigh • Back legs knee straight • Toes firmly placed on the ground • Both hands stretched up with palms in namaskar Mudra mudra • Waist, chest, hands in one line perpendicular to ground • Face facing up
<p>CAC 22 Gomukhasana</p> <p>(Category: Forward Bend)</p>		<ul style="list-style-type: none"> • One leg above the other leg • Both legs folded, both knees upon each other and heels touching side hip • The leg which is above, same hand up • Ear touching the arm • Both hands fingers gripped from behind • Lower hand touching the side of rib case • Back straight, chest open • Shoulders in one line parallel to ground • Face facing forward
<p>CAC 23 Chakrasana</p> <p>(Category: Back Bend)</p>		<ul style="list-style-type: none"> • Both legs and hands firmly placed on ground with shoulder distance in them • Shoulder distance in legs and hands • Both knees, legs, hands straight • Head placed in between arms, ear touching biceps • Fingers of hands and legs in one same direction • Face facing forward • Body should project upward making maximum height
<p>CAC 24 Eka Pada Rajakapotasana</p> <p>(Category: Back Bend)</p>		<ul style="list-style-type: none"> • One leg should be folded inward, heel touching to perineum • Foot of back leg in contact with crown of head • Firm grip on toe with both hands • Elbows facing upward should be together • Both knees and thighs in one line • Face facing upward

Supine Category Asana (SCA)

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

MEDICAL FITNESS CERTIFICATE

This is to certify that, I have examined

Name of the athlete:.....

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

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

Signature and seal of registered Medical Practitioner

Regd. No.

Name.....

Date.....

Final Draft

REGISTRATION FORM

RISK CERTIFICATE/ DECLARATION/UNDERTAKING

DISCLOSURE FORM

1.	Name of District			Photo																								
2.	Name of School/ College/ Institute/ Organization/ Individual																											
3.	Name of the Athlete (In Capital letters)																											
4.	Date of Birth (DD.MM.YYYY)		Gender	Male/Female																								
5.	Father's Name		Mother's Name																									
6.	Address																											
7.	Mobile Number		Age Group																									
8.	Email																											
9.	Events	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%;">Traditional Yogasana</td> <td style="width: 10%; text-align: center;"><input type="checkbox"/></td> <td style="width: 30%;">Forward Bend Individual</td> <td style="width: 10%; text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Artistic Yogasana Single</td> <td style="text-align: center;"><input type="checkbox"/></td> <td>Back Bend Individual</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Artistic Yogasana Pair</td> <td style="text-align: center;"><input type="checkbox"/></td> <td>Twisting Body Individual</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Rhythmic Yogasana Pair</td> <td style="text-align: center;"><input type="checkbox"/></td> <td>Leg Balance Individual</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Artistic Yogasana Group</td> <td style="text-align: center;"><input type="checkbox"/></td> <td>Hand Balance Individual</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td>Traditional Yogasana Group</td> <td style="text-align: center;"><input type="checkbox"/></td> <td>Supine Individual</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>			Traditional Yogasana	<input type="checkbox"/>	Forward Bend Individual	<input type="checkbox"/>	Artistic Yogasana Single	<input type="checkbox"/>	Back Bend Individual	<input type="checkbox"/>	Artistic Yogasana Pair	<input type="checkbox"/>	Twisting Body Individual	<input type="checkbox"/>	Rhythmic Yogasana Pair	<input type="checkbox"/>	Leg Balance Individual	<input type="checkbox"/>	Artistic Yogasana Group	<input type="checkbox"/>	Hand Balance Individual	<input type="checkbox"/>	Traditional Yogasana Group	<input type="checkbox"/>	Supine Individual	<input type="checkbox"/>
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Traditional Yogasana Group	<input type="checkbox"/>	Supine Individual	<input type="checkbox"/>																									
10.	Document Type	Govt. Photo Id Proof																										
11.	Document No.																											
12.	Name of Competition																											

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

REGISTRATION FORM

RISK CERTIFICATE/ DECLARATION/UNDERTAKING

Acknowledgment of Risk

I, the undersigned, acknowledge and understand that participating in World Yogasana training programs involves inherent risks, including but not limited to physical injury, illness, or other unforeseen incidents. I voluntarily assume all risks associated with participation.

Medical Clearance

I certify that I have obtained medical clearance to participate in physical activities related to Yogasana and that I am in good health. I will immediately inform the appropriate personnel of any medical conditions that may affect my participation.

Liability Waiver

I hereby release and discharge World Yogasana, its officers, directors, employees, agents, and affiliated entities from any and all liability, claims, demands, or causes of action that may arise from my participation in training programs, including but not limited to claims for personal injury or property damage.

Code of Conduct

I agree to adhere to the World Yogasana Code of Conduct, demonstrating respect, integrity, and sportsmanship at all times. I understand that any violation may result in disciplinary action, including removal from the training program.

Confidentiality Agreement

I agree to maintain the confidentiality of any proprietary information or materials provided during the training programs. I will not disclose any confidential information to third parties without the express written consent of World Yogasana.

Media Release

I grant World Yogasana the right to use my name, likeness, and performance in any media format for promotional and educational purposes without compensation. I waive any rights to review or approve the final use of such media.

Consent and Agreement

I have read and understood the terms and conditions outlined in this disclosure form. By signing below, I agree to comply with all the requirements and acknowledge that I am participating at my own risk.

Signature of Athlete

**Signature of Parent/ Guardian/ School/ College/
Association Authority with Seal**

Date:

Traditional Yogasana Event-T Judge Score Sheet

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

Signature of Judge

Traditional Yogasana Event- Master Score Sheet

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

Signature of Competition Director

Artistic Yogasana Single Event - D Judge Score Sheet

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

Signature of Judge

Artistic Yogasana Single Event-T Judge Score Sheet

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

Signature of Judge

Artistic Yogasana Pair Event- Evaluator Score Sheet

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

Rhythmic Yogasana Pair Event- Evaluator Score Sheet

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

Artistic Yogasana Group Event- Evaluator Score Sheet

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

Signature of Judge

PROTEST FORM

(To be filled in English or Hindi language only)

Form No.

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

COMPETITION.....

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

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

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

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

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

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

(SIGN OF APPLICANT)

DESIGNATION: Athlete/ Team Manager/Coach

PROTEST BEING RAISED AGAINST

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

DIFFICULTY JUDGE

TIME JUDGE

ARTISTIC JUDGE

EVALUATOR

REASON: _____

(SIGN OF APPLICANT)

PROTEST APPLICATION REPLY

(To be filled in English or Hindi language only)

COMPETITION.....

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

AGE GROUP.....PROTEST FORM NO.....

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

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

DETAILS OF PROTEST APPLICATION

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

(Signatures of Review Committee Member (Jury))

(Signature of Receiver)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

We are thankful to the Authors and Publishers of following books -

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

GUIDELINES FOR ORGANIZING YOGASANA COMPETITION

Sr. No.	Context	Page
1.	Declaration of Competition	2
2.	Establishment of GTCC	2
3.	Schedule of Competition	2
4.	Games Secretariat Room (GSR)	3
5.	Venue Finalization	3
6.	Installation of FOP	6
7.	TSR Room	7
8.	Review Committee	7
9.	Registration Desk	7
10.	About World Yogasana Logo	7
11.	World Yogasana Flag	8
12.	Committees	8
13.	Duty chart for Volunteers	15
14.	Oath	15
15.	Observer from World Yogasana	15
16.	Preparation of Report of Competition	15
17.	Code of Ethics or Disciplinary Code of Judges	16
18.	Legal Protection	16
19.	Promotion of Yogasana Sport	17
20.	List of Sports Equipments	17
21.	List of Stationary	18

1) Declaration of Competition

1. The Yogasana Championship must be declared and circular regarding details should be published at least 3 months prior to the competition.
2. The circular of the competition must contain details of venue, date, reporting time, visa documents details (if required), Last Date of nomination of athletes, fees, registration form, risk certificate, medical certificate, etc.

2) Establishment of Games Technical Conduct Committee (GTCC)

1. Games Technical Conduct Committee (GTCC) will be established by World Yogasana for the smooth conduct of competition.
2. Competition Director will be Chairman of the GTCC.
3. GTCC shall consist of minimum 5 members.
4. GTCC will be responsible for complete conduct, and organizing of the competition.
5. President/Secretary General/ Representative of Host Member Unit (Country) will be Co-Chairman of the GTCC.
6. GTCC will be responsible for finalization of venue, Number of FOP, arrangement for FOP, Tenting, Stage, Opening Ceremony, Valedictory Ceremony, Lodging, Boarding, Local Transport, arrangements of volunteers, etc.
7. GTCC will send letter of deputation to Judges after approval from Hon'ble Secretary General.

3) Schedule of Competition

1. Traditional Yogasana Event- In Quarter Final round, 3 athletes can perform on FOP in one lot simultaneously, which should be completed in 20 to 25 minutes. In semi Final Round, 2 athletes can perform on FOP in one lot simultaneously, which should be completed in 15 to 20 minutes. In Final Round only 1 athlete should perform on FOP at a time, which should be completed in 10 to 12 minutes. Approx 2.5 hours is required for competition of Final Round.
2. Artistic & Rhythmic Yogasana Events- One performance is completed in approx. 7 minutes are required including performance and display of marks. In one hour approx. 7 to 8 athletes are should be completed.
3. Schedule, number of days and number of FOP should be planned taking into consideration of point no. 1 & 2.

4) Games Secretariat Room (GSR)

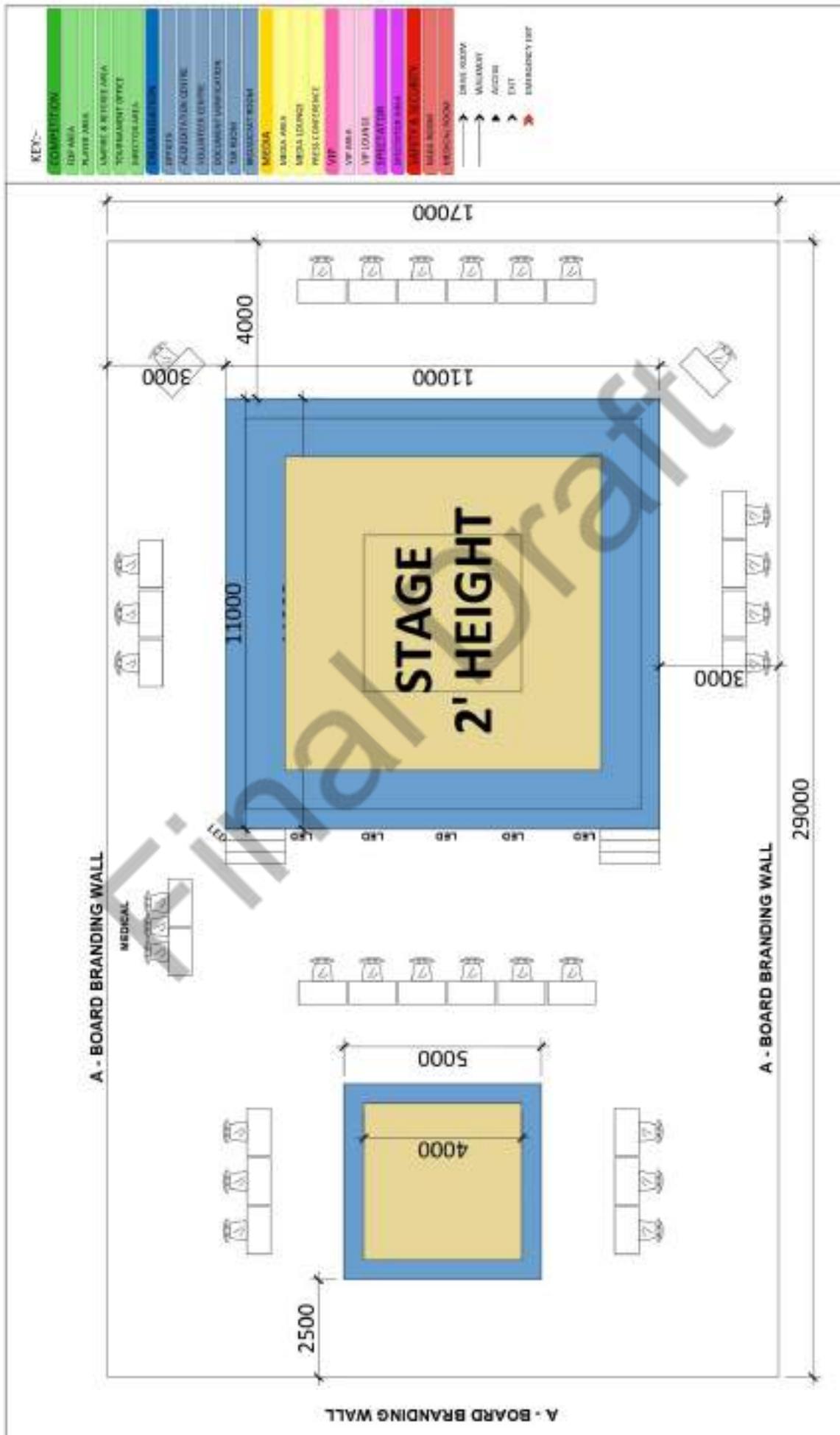
1. GSR is the main room of the competition from where the coordination of complete competition will be done.
2. GSR room will be established 7 days prior to the competition at the venue and virtually from the day of establishment of GTCC.
3. The room should be equipped with 7 Tables, 15 chairs, 2 Almirah (or 1 Almirah and 1 Rack) for storage of stationary, equipments, etc, 1 locker, 15 electric extension boards for Mobile, Laptop and other electronic devices, 1 water dispenser, 2 Printer and 1 photocopier.
4. All the stationary will be kept in this room.
5. Medals, opening and valedictory ceremony items, etc will be kept in this room.
6. Three SSV's should be present in this room.

5) Venue Finalization:

1. The host may choose venue which has sufficient capacity of lodging and boarding.
2. lodging should be as under:

Sr. No.	Particulars	Capacity
I.	Athletes	Tripal sharing room
II.	Judges	Double sharing room
III.	SSV	Tripal Sharing room
IV.	Officials (EC/GB Members)	Single sharing room
V.	GTCC	Double Sharing room
VI.	Other Officials	Double sharing room

3. The venue should be indoor equipped with sufficient ventilation and Air Conditioned.
4. The distance between FOP's of Artistic & Rhythmic events should be sufficient enough, minimum 30 meters so that sound should not be mixed.
5. The indoor hall should be sufficient sound absorbers to avoid eco of the sound.
6. Sufficient dining area of the capacity of at least 50% of the total strength of the competition can sit together.
7. Conference room for meeting with Judges, Team Managers and Coaches of the team.
8. Sufficient Water Stations and Toilet facilities. Housekeeping staff for cleaning toilets frequently at least 5 times in a day.
9. Games Secretariat Room (GSR) at the central location or quick access location from the FOP's. GSR room should be equipped with 2 Almirah, 1 Locker, 20 electric extension sockets for electronic devices, Printers, stationary, 5 to 6 Tables, 10 to 15 Chairs, 2 SSV's, etc.
10. TSR room will be besides Games Secretariat Room.
11. Sample Venue overlays is as under



6) Installation of FOP

1. For installation of 5x5 meter FOP arena, there are 25 mats required as per the specification mentioned in the FOP chapter.
2. For the installation of 11x11 meter FOP area, there are 121 mats required as per the specification mentioned in the FOP chapter.
3. Installation of FOP area on the floor is recommended in terms of cost effectiveness, however if raised platform then it should not be more than 2.5 ft.
4. The list of requirements at each FOP arena is as under:

Sr. No.	Particulars	Details
1.	Tables	16 Tables of preferably single sitting capacity or 10 tables of double sitting capacity
2.	Chairs	15 chairs
3.	LED Wall	One LED wall at each FOP arena of dimension 8x8 ft or 10x8 ft having its display of 2.4 or 2.8. Equipped with necessary connections like HDMI cable, etc
4.	PA System (Sound System)	A separate speakers along with 3 to 4 cordless mikes. The sound should not be more than 110 db.
5.	Light	1500 to 2000 Lux
6.	Videography	At least one video camera for live feeding on U tube channel of World Yogasana and social media platform of World Yogasana. Broadcast agency can go live with approval of GTCC.
7.	Branding	The background of FOP arena should have main banner along with A shape boards with branding surrounding the FOP. The content and logo's of branding should be approved by GTCC.
8.	WIFI connection	High speed internet with speed of 100 mbps.
9.	Electric Extension Boards	18 Electric Extension Boards for mobile, Laptop and other electronic devices.
10.	Warm Up area	A separate warmup area for Male and Female new FOP arena. It can be common area for nearby FOP's.
11.	Changing room	Separate changing room for Male and Female athletes near to the FOP. It can be common room for nearby FOP's.
12.	Toilets	Separate toilets for Male and Female near to FOP. It can be common for nearby FOP's.
13.	Competition Requirement	<ol style="list-style-type: none"> 1. 10 to 13 Exam Cardboards, one for each Judge panel 2. 10 to 13 pens for each judge panel 3. Red and Green flags- one at Chief Judge, one at Stage Manager, one at A Judge and one at Scorer Cum Evaluator

		<ul style="list-style-type: none"> 4. 1 Stopwatch for T Judge in case of Traditional event and 2 stopwatches for each T Judge in case of Artistic and Rhythmic events, 2 stopwatch for CJ. 5. Table bell for T Judge for Traditional Event 6. Physical blank Score sheets 7. One stapler and button file.
14.	Judges	15 Judges per FOP including substitute Judges

7) TSR Room

1. TSR room is the room where the software handling team members will be sitting.
2. This room will be adjacent to GSR.
3. This room should be equipped with 5 Tables, 10 chairs, water dispenser, 1 printer, etc.

8) Review Committee Room:

1. Jury Members who will deal the protest/appeal/complaint will have their seating arrangement in the Review Committee Room. It is also known as third umpire room.
2. This room should be equipped with 4 Tables, 9 Chairs, 1 water dispenser, 8 Electric Extension Boards for mobile, Laptop and other electronic devices.
3. One Plasma TV of 40" to 55" with HDMI cable and necessary connectors.

9) Registration Desk

1. Documents like Risk certificate, Registration form, medical fitness certificate etc will be collected at Registration Desk.
2. Eight to ten volunteers will look after registration desk.
3. Allotment of accommodation, distribution of food coupons, arrival-departure and other will be done at the Registration Desk.
4. Judges who are deputed for competition will do their reporting at the registration desk and a Self-Declaration form will be submitted at the registration desk.

10) About World Yogasana Logo

1. Yogasana Posture

The central figure showcases a Yogasana posture that symbolizes physical strength, flexibility, and balance, foundational qualities in Yogasana Sports. This posture highlights the athletic aspect of yoga, aligning with the discipline and precision required in competitive sports. The yogasana posture is of Natarajasana (version) in the center of logo in Brown color. The brown color resembles earth element. The asana represents Lord Shiva as 'Aadiyogi'.



2. Petals:

The circle in which the asana is situated consist of 11 petals in orange color (saffron) resembling the ray of sun. The petals are spread in all directions depicting air element (Vayu).

3. Lotus Symbol:

Inside the circle, consist of a lotus having 7 petals representing 7 continents, signifying the growth and expansion of Yogasana sport worldwide. The lotus figure emphasizes spiritual purity and growth, which is nurtured through the practice of Yogasana Sports. Promoting not just physical excellence, but also mental and spiritual well-being. The lotus figure is a seat of Lord Brahma and Goddess Saraswati.

4. Tag Line:

"वसुधैव कुटुम्बकम्" (Vasudhaiva Kutumbakam) is in blue color. It is a Sanskrit phrase from ancient Indian scriptures that means the whole world is my family. Bringing together athletes from around the world to compete in a spirit of unity and peace. The blue color represents water element.

5. Colors & Text:

Orange Circle Symbolizes source of energy, vitality and inspiration. The green color of 'World' represents mother nature signifying balance, fertility & renewal and the orange color of 'Yogasana' represent fire element. The white color around the orange circle represents ether element. These five elements are the essence of the formation of human body as well as the universe.

11) The World Yogasana Flag

The Yogasana Bharat flag has a white background, with no border. The World Yogasana logo in its colors is located in tis center.

12) Committees

There are different committees constituted for the work distribution of the competition. The list is as under:

Sr. No.	Committee	Members
1.	Administrative	
2.	Reception & Hospitality	
3.	Registration	
4.	Transportation	
5.	Accommodation	
6.	Catering & Refreshments	
7.	Technical Support	
8.	Volunteer coordination	
9.	Stage Management	
10.	Backstage	

11.	Recreational & Cultural Program	
12.	Protocol, Ceremonies, Awards and Recognition	
13.	Decoration	
14.	VIP Handling	
15.	Session/ Speaker Handling	
16.	Public Relation & Press Media	
17.	Sponsorship	
18.	Social Media & Broadcast	
19.	Accounts & Purchase	
20.	Stall Management (Exhibition)	
21.	International Outreach & Liaison	
22.	Correspondence & Communication	
23.	Security	
24.	Sanitation	
25.	Legal Affairs	
26.	Feedback & Evaluation	
27.	Documentation & Proceedings	
28.	Medical (Health & Safety)	
29.	Emergency Response Team	
30.	Language and Translation Services	

The first member of each committee will act as the incharge/chairperson of the committee.

1. ADMINISTRATIVE COMMITTEE

1. Will work under the directives of GTCC led by Competition Director.
2. Ensure proper distribution of work and meticulous execution of the event.

2. RECEPTION & HOSPITALITY COMMITTEE

1. Welcoming of the participants (athletes, team managers, coaches, support staff, Technical Officials, dignitaries and others).

3. REGISTRATION COMMITTEE

1. Will look after the registration of the competition. Collecting necessary documents of participants.
2. Reporting of athletes, Technical Officials will be done at registration desk.

4. TRANSPORTATION COMMITTEE

1. The committee will look after arrival and departure of Athletes, Coaches, Team Manager, Judges, support staff, guest and others.
2. Arrival and departure details of athletes, team managers, coaches, judges and other officials should be collected minimum 15 days prior to the commencement of the competition.
3. Welcome Banners should be placed at Railway Station, Bus Stand, Airports. Help desk at these places should be established. 2 Volunteers should be placed at each place.

4. Transport Committee should take necessary prior permissions for establishing help desk, banners and seating of volunteers at Railway Station, Bus Stand, Airport.
5. Local Conveyance should be managed for timely pickup and drop off the athletes/officials and support staff from the railway station, airport and bus stand to the Championship venue and vice versa.

5. ACCOMMODATION COMMITTEE

1. The committee will plan and manage accommodation of athletes, team managers, coaches, judges, officials.
2. Two to three persons will sit at Registration Desk who will allot rooms to athlete, team manager, coaches, judges, officials, etc.

Sr. No.	Category	Capacity
1.	Athletes	Tripal sharing room
2.	Judges	Double sharing room
3.	SSV	Tripal Sharing room
4.	Officials (EC/GB Members)	Single sharing room
5.	GTCC	Double Sharing room
6.	Other Officials	Double sharing room

5. Accommodation will be arranged on minimum rental basis.
6. Ensuring bedding as per weather conditions, clean toilets in the room, clean washrooms, sanitation, drinking water in the rooms.

6. CATERING & REFRESHMENT COMMITTEE

1. Food coupons will be provided to the participants at the championship venue on chargeable basis. It will be distributed at the registration desk.
2. The committee will prepare an agreement with food caterer to ensure the safe, nutritious & good quality food to the participants.
3. To finalize menu for each days.
4. Will ensure timely refreshment of technical officials, Judges sitting on panel.

7. TECHNICAL SUPPORT COMMITTEE

1. Will ensure timely and proper installation of Field of Play (FOP), technical requirements for the competition like ensuring equipment for the competition.

8. VOLUNTEER COORDINATION COMMITTEE

1. Will select and shortlist volunteers for the competition.
2. Will depute duty as per requirement at different places and as per demand.

9. STAGE MANAGEMENT COMMITTEE

1. Preparation of stage and for daily medal ceremony. Ensuring timely installation of banners / backdrops and necessary brandings.
2. To arrange necessary items of welcome, opening and valedictory, medal ceremony. Hand Poles for Federation/ Association flags.
3. World Yogasana flag will be hoisted in the opening ceremony and will be lowered down after the valedictory ceremony of competition.
4. Scout Guide or NCC can be arranged for the march past.
5. Winning team of previous championship will be at the first place in the march past. Other teams will be arranged in alphabetical order followed by Host team at the last.
6. Judges will also join the march past.
7. To ensure some items on the main stage as Sofas/ good chairs for Guest and Dignitaries, Banner for the main stage and at various places through out the competition venue (entrance gate, registration desk, etc).
8. Podium for the main stage, Flowers, Bouquet, Plant Pots, Mementos, Trophies, Shawls, Lightening of the lamp, sound system (Games anthem, Yogasana anthem, mantras for lighting of lamp, March past, welcome of guest, medal ceremony, other).
9. Victory stand for awarding medals to the winner athletes.

10. BACKSTAGE COMMITTEE

1. To provide all necessary support to Stage Management committee and proper coordination with Protocol, Ceremonies, Awards & Recognition committee, Decoration Committee, VIP Handling Committee, Cultural Committee.
2. Ensuring electricity, Sound system, and other works.

11. RECREATIONAL & CULTURAL PROGRAM COMMITTEE

1. Will plan and organize cultural programs in the opening, closing and if possible in between of the competition.
2. March Past in the opening ceremony. All the member units participating must their Federation/ Association flag of size 3x2 ft and 6x4 ft.

12. PROTOCOL, CEREMONIES, AWARDS & RECOGNITION COMMITTEE

1. Preparing minute to minute program of the opening and valedictory ceremony.
2. Mementos for Judges, Volunteers and Guest.
3. Arranging medals.
4. Tuning of Master of Ceremonies.
5. Handover of the World Yogasana Flag to organizer of upcoming/next competition.
6. Declaration of competition will be done by Dignitary

"I declare the ...(Name of Competition) Open."

7. Organizing Committee will look after the details of protocols, ceremonies, awards and recognitions.

13. DECORATION COMMITTEE

1. Will look after all the decoration part and will work in coordination with Stage Management committee.

14. VIP HANDLING COMMITTEE

1. Will look after the movement and necessary arrangement of VIP coming for the competition.
2. Will liaison with VIP for the competition.

15. SESSION/ SPEAKER HANDLING COMMITTEE

1. Will coordinate for Session handling/ speaker handling for the event.

16. PUBLIC RELATION & PRESS MEDIA COMMITTEE

1. Committee will focus to promote and develop Yogasana as a recognized and respected sport at local, national, and international levels.
2. Public Awareness and Outreach.
3. To raise funds, arrange sponsorship for the competition.
4. Preparing necessary pamphlet, broacher, presentation for publicity and marketing.
5. Will look after press & media.

17. SPONSORSHIP COMMITTEE

1. Will raise funds/ sponsorship for the event.
2. Will prepare necessary presentation.
3. Work in coordination with Public Relation & Marketing committee.

18. SOCIAL MEDIA & BROADCAST COMMITTEE

1. The committee will look after the digital marketing, photo and video camera for the competition.
2. To prepare standard guidelines for appropriate & ethical content.
3. To ensure the engagement of the audience.
4. Managing the budget allocated for social media and broadcasting operations, including equipment and personnel expenses.
5. To generate, review and publish the content for official social media platforms including livestreaming of the championship.
6. Preparation and publication of press notes.
7. Engage with the media to increase coverage of Yogasana events.

19. ACCOUNTS & PURCHASE COMMITTEE

1. The committee will ensure necessary formalities and paper work for the purchase of items for the event.
2. Will keep necessary accounting procedure upto date.
3. This committee will collect the fees from the participating teams and will check & keep the digital transaction record. This committee will work under the supervision of Finance committee.
4. Will keep the petty cash in hand if required.

20. STALL MANAGEMENT (EXHIBITION) COMMITTEE

1. Will coordinate, plan and execute for the installation of stall in the event.
2. Will provide necessary space for the stalls.

21. INTERNATIONAL OUTREACH & LIAISON COMMITTEE

1. Committee will coordinate with foreign delegates and participants.

22. CORRESPONDENCE & COMMUNICATION COMMITTEE

1. Committee will make necessary communication and correspondence with the concerned person/ departments.

23. SECURITY COMMITTEE

1. Will ensure safety and security in the event.
2. To prepare the security policies and ensure the application of policies at the championship.
3. To verify the ID Cards of the participants and officials at the championship venue.
4. To develop and maintain incident response planning.

24. SANITATION COMMITTEE

1. Will ensure proper sanitation of the venue, rooms, arena and other places.
2. To install and ensure the proper working of CCTV cameras at the championship venue.
3. Checking the availability and ensuring proper supply of water.
4. Drinking water stations will be installed at necessary places.
5. Will ensure proper water supply in rooms and at the event place.

25. LEGAL AFFAIRS COMMITTEE

1. Will do the needful regarding legal affairs of the event.

2. The person having knowledge of national & international law should be present in the committee.
3. Will purchase and do the necessary paper work formalities for Group medical insurance of the competition.
4. Will ensure necessary paper work formalities regarding information to local police, NOC from venue partner, other different departments and ensure all legal formalities.

26. FEEDBACK & EVALUATION COMMITTEE

1. Will take feedback from the different committees and will try to resolve the issue.
2. Will take feedback from different corners and will evaluate to resolve the same.

27. DOCUMENTATION & PROCEEDINGS COMMITTEE

1. Will keep the record of documents.
2. Will prepare and ensure execution as per the proceedings.

28. MEDICAL (HEALTH & SAFETY) COMMITTEE

1. To ensure availability of Oxygen cylinder, first-aid box and an ambulance at the championship venue.
2. To ensure that 1 Doctor, 1 Physiotherapist, 2 Paramedical staff, 1 General Physician must be present at the championship venue.
3. To ensure that in case of medical emergency, first-aid treatment should be given and the patient can then be referred to the nearest hospital through the ambulance.
4. To ensure the proper arrangements for the participants in case of extreme weather conditions.
5. Group Medical Insurance should be done for all the athletes, team managers, coaches and Judges during the days of the competition. The coverage of insurance should be minimum INR. 5 Lakhs or USD 5000.

29. EMERGENCY RESPONSE TEAM COMMITTEE

1. Will response to any emergency incidence.

30. LANGUAGE AND TRANSLATION SERVICES

Will make necessary steps for translation when every required

13) Duty Chart for volunteers

Sr. No.	Duty	No. of Volunteers
1.	Registration Desk	10
2.	Local Transportation	10
3.	GSR	5
4.	Review Committee Room	1
5.	Stage (Opening and Valedictory Ceremony) and Guest	10
6.	Food	4
7.	Accommodation	6
8.	Welcome desk (Female Volunteers in Traditional dress)	2
9.	FOP arena	8

14) Oath

Host member (country) athlete will take the oath.

“WE SWEAR THAT WE WILL TAKE PART INCOMPETITION (COMPETITION NAME), RESPECTING THE RULES AND REGULATIONS WHICH GOVERN THEM AND DESIROUS TO PARTICIPATE IN THEM WITH THE TRUE SPIRIT OF SPORTSMANSHIP FOR THE HONOUR AND THE GLORY OF SPORT.”

15) Observer from World Yogasana

1. World Yogasana Observer will be deputed for each member countries National level competitions.
2. Concern National Federations will intimate 3 months prior to the competition along with necessary details of venue, dates, contact persons, etc.
3. The travelling, lodging and boarding expenses will be taken care by respective National Federation.

16) Preparation of Report of Competition

1. After completion of competition, a detailed report should be prepared and to be submitted to World Yogasana within 15 days.
2. The report should consist of print media, electronic media and social media coverage.

17) Code of Ethics or Disciplinary Code of Judges

1. That, I will abide by all the rules and regulations framed by World Yogasana and will work as per guidelines given by Competition Director from time to time.
2. That, myself alone will be responsible for any untoward incidence, if occurred, during travelling or during performance or during my stay at the place of competition and under no circumstances, I will held neither the World Yogasana nor the organizers of the competition, responsible for any such incidence.
3. That, I am not appointed as Team Manage or Team Coach or any Team Official by any of the team participating in the abovesaid competition.
4. That, I have no relation or blood relation with any of the athlete participating in the abovesaid competition.
5. That, I am deposing truly and the information provided is true to my best knowledge and has been made with bonafide intension.
6. I shall ensure that my conduct may not in any manner tarnish the reputation of the sport of Yogasana or World Yogasana.
7. I shall not in any circumstances, directly or indirectly, solicit, accept, or offer any form of remuneration or commission, nor any concealed benefit, service or gift of any nature that could be considered as a bribe or undue influence.
8. I shall not bet on any part of the competition or anything that would conclude a decision of a contest; nor shall I share inside information at any time and in any circumstance.
9. I shall not enter into o any form of harassment or abuse, be it physical, professional, or sexual, and cause or instigate any physical or mental injuries outside of the competition. In this respect, I am aware of the World Yogasana Anti-harassment Policy.
10. I shall not discriminate against anyone based on race, color, religion, gender, age, national origin, disability, or sexual orientation.
11. I agree to be bound by this Code of Ethics or disciplinary code, and the Anti-Harassment Policy; I acknowledge that any infringement of this code may be referred to the World Yogasana Ethics and Disciplinary Committee and may lead to disciplinary measures and sanctions taken against me.
12. I also understand that at any point during an alleged breach of the Code of Ethics or disciplinary code and the Anti-Harassment Policy, during the competition, that my accreditation may be suspended or removed without prejudice whilst an investigation is initiated or ongoing.

18) Legal Protection:

1. The World Yogasana may take all appropriate steps to obtain the legal protection for itself, on both a national and international basis, of the rights over the Yogasana Competitions and over any Yogasana property.
2. Each National Federation is responsible to the World Yogasana for the observance, in its country. It shall take steps to prohibit any use of any Yogasana properties which

would be contrary to such Rules or their Bye-laws. It shall also endeavor to obtain, for the benefit of the World Yogasana, protection of the Yogasana properties of the World Yogasana.

3. Where a national law or a trademark registration or other form of legal instrument grants legal protection to an National Federation for the Yogasana/World Yogasana logo or any other Yogasana property, such National Federation may only use the ensuing rights in compliance with the rules & regulations of World Yogasana and with instructions received from the World Yogasana.
4. An National Federation may at any time call upon the World Yogasana for its assistance in obtaining legal protection for any Yogasana property and for the settlement of any dispute which may arise with third parties in such matters.
5. The World Yogasana may at any time call upon an National Federation for its assistance in obtaining legal protection for any Yogasana property and for the settlement of any dispute which may arise with third parties in such matters.

19) Promotion of Yogasana sport

1. For the sake of promotion and development of Yogasana sport, the competitions can be organized at various levels like Continental level, Open Championship, Talent hunt competition, World University Games, World School Games, etc.
2. National Federation should take approval for hosting open championship, Talent Hunt competition, etc.
3. National Federations are advised to promote and conduct competition at Intra University level followed by Inter University Level as like it is done in India.
4. National Federation are advised to promote and conduct competition at Intra School level followed by Inter School in a District/Region/Divisional level/State level and at National level.
5. National Federations are advised to promote and conduct competitions at Police Department level, Railway department level and other departmental level competitions. And try to inculcate and participate in World Police Games.

20) List of sports specific Equipments

Sr. No.	Description	Quantity
1.	3 Layered FOP arena	As per Schedule
2.	Magnesium Carbonate Powder (Calk powder)	1 kg
3.	Magnesium Carbonate Powder container	2 per FOP arena
4.	Green Flags with sticks	30 nos
5.	Red Flags with sticks	30 nos
6.	Cotton wrist band of Red Color	100

7.	Cotton wrist band of Blue color	100
8.	Cotton wrist band of White Color	100
9.	Cotton wrist band of Yellow Color	100
10.	Cotton wrist band of Green Color	100
11.	Buzzer/ Bell	4 nos
12.	Whistle	10 nos
13.	Blanck Chest Number stickers (Numbers will be written by hand)	500 to 1000 (as per number of athletes)
14.	Stop Watch	50 nos

21) Stationary

Sr. No.	Items	Quantity
1.	A4 size paper rim	1 box
2.	Stapler (Small Size)	20 nos.
3.	Stapler Pin (small size)	1 Box
4.	Stapler (Big size)	10 nos
5.	Stapler Pin (big size)	1 Box
6.	Fevi Stick	1 box
7.	Gum/ Glue Bottle Big	2 nos
8.	Tape 3"	10 nos
9.	L shape Transparent folder	50 nos
10.	Transparent folders (Button folders)	50 nos
11.	Files	30 nos
12.	File laces (long)	1 packet
13.	Kangaro 800 paper punch (big)	1 nos
14.	Paper Clip	1 Box
15.	CD Marker Blue color	1 box
16.	CD Marker Black color	1 box
17.	Blue Pens	100 nos
18.	Black Pens	30 nos
19.	Red Pens	30 nos
20.	Green Pens	30 nos
21.	Dry Tissue Paper Packets	20 nos
22.	Exam pad/Hard card board	70 nos
23.	Spiral Binding transparent A4 size sheets	1 packet
24.	Correction pen (whitener)	1 packet
25.	Scissors	4 nos
26.	Paper Cutter	4 nos
27.	SR-100 Stapler pin remover	3 nos
28.	Packing nylon roll	1 nos
29.	Sticky notes (broad)	1 nos
30.	Single hole punch machine	3 nos