

POLE SPORT & ARTS WORLD FEDERATION



CODE OF POINTS 2023

POLE SPORT

Approved by the POSA Executive Committee in November 2022

www.posaworld.org

For POSA Pole Sport competitions at

World Championships
Intercontinental Championships

In competitions for national level, as well as for Amateur Competitions,
modified competition rules may be appropriately designed by international or national technical authorities.

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CODE UPDATES

After new version of code is announced, a newsletter which includes:

- all new elements and variations with a number and illustration
- all relevant changes to the rules

The updated code will be sent by the POSA Secretary to all affiliated federations, including the effective date, from which time it is valid for all further POSA competitions.

This code is expanded by the **Rules & Regulations**.

ROADMAP

POSA is engaged in improving the code of points to serve the athletes and organizers in a best possible way. On upcoming updates, POSA aims to:

- Add more lower-level moves for amateur, junior, and master athletes to choose from
- Add descriptions for all difficulty elements in the elements table
- Simplify the declaring process and eliminate the need of declaring combinations
- Apply downgrade option to flexibility moves in the group A (**regarding opening of the legs degrees**) *

***In 2024 Code of Points**

ABBREVIATIONS

Committees

EC	Executive Committee
LOC	Local Organizing Committee
TC	Technical Committee
HTC	Head of Technical Committee
NTC	National Technical Committee
HNTC	Head of National Technical Committee
POSA	Pole Sports & Arts World Federation
WHEA	World Heavy Event Association

Documents

COP	Code of Points (Code)
TR	Technical Regulations

Judging

AJ	Artistic Judge
DJ	Difficulty Judge
EJ	Execution Judge
HJ	Head Judge
SJ	Superior Jury

Categories and Divisions

VAR	Varsity
JUA	Junior A
JUB	Junior B
SEN	Senior
MAS	Masters
IND	Individual
DOUB	Doubles
COMP	Competitive
AMAT	Amateurs

Evaluation

DS	Difficulty Sheet
DE	Difficulty Element
CB	Combination Bonus
ADB	Additional Difficulty Bonus
RFB	Risk Factor Bonus
CBRF	Could Be Risk Factor

DEFINITIONS is included at the end of the code.

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2 CODE OF POINTS

2.1 GENERAL PURPOSE

The Code of Points provides

- the means of guaranteeing the most objective evaluation of routines in Pole Sport & Aerial at all levels of regional, national, and international competitions
- standardize the judging of Aerial Sport competitions.
- guide coaches and athletes in the composition of competition routine
- provides information about the source of other technical information and regulations frequently needed at competitions by judges, coaches, and athletes

2.2 TECHNICAL HIERARCHY

The Code of Points is provided by the POSA authorities in Technical Committee. In case of disagreement, the Head of the Technical Committee will decide the correct interpretation of the rules.

In national level the National Technical Committee and the Head of the National Technical Committee are the highest authority over the Local Organizing Committee.

2.3 UPDATES TO THE CODE OF POINTS

Official documents can be downloaded from the POSA website or requested from the local organizer.

2.3.1 Submitting new elements

Classification of new difficulty elements can only be made by POSA Pole Sport Technical Committee. Applications must be sent to the POSA Secretary by email contact@posaworld.org.

Difficulty elements submitted for evaluation must:

- have written description
- be filmed from two camera angles from the front and the side

However, as of January 1, 2022, athletes can declare in their **Difficulty sheet**, the new element they want to submit.

They will still have to:

- 1- Send the new element to the international federation.
- 2- Submit, or have his or her coach submit, a written application, at least 24 hours prior to the start of stage rehearsals practice, to the President of the Superior Jury, or to the Head Judge, for a determination of the difficulty value of a new element.
- 3- Insert the new element in the difficulty sheet with the indicating value.

The athlete has the right to:

-Receive in writing, at a reasonable time prior to the beginning of the competition, the value assigned to a new jump or element submitted for evaluation.

In any case, the value of the new element will be validated directly by the international federation, considering the value assigned to it during the competition.

Accepted elements will be added to the next version of code of points and the videos will be uploaded to POSA Video Archive.

With the COP 2022, athletes could present directly in the competition, the new or the new element that you want to declare.

This type of possibility is a very common practice in gymnastics or figure skating, but completely new in Pole Sport, as it makes the task of the Head Judge and the Judges of the difficulties, much more difficult, because they must be able to evaluate the element on sight and give it a value.

Let us analyse the practice that the athletes must follow to present the new element.

First, it must be underlined that the old practice is still valid, that is, each athlete will have the possibility to send the element directly to the international federation.

The new practice is just a kind of shortcut that allows the athletes to see the element immediately recognized, without having to wait for the release of the annual Appendix or directly for the new edition of the COP.

What should the athletes do?

They will have to:

1- Send within ten days from the competition, the new movement to the international federation with the request to present the new element at the next competition (national or international), at this point POSA will forward the video to the Head Judge and the Judges of Difficulty of that competition.

2- Submit, or have your coach submit, a written request on plain paper, at least 24 hours prior to the start of the floor tests, to the Head Judge, or Head Judge, for the determination of the difficulty value of a new element, if necessary, show the new movement to the jury.

3- Enter the new element on the difficulty sheet with the indicated value.

The athlete has the right to:

-To receive in writing, in a reasonable time before the start of the competition, the value assigned to the new element submitted for evaluation.

At that point, the athlete can definitively and officially enter the new movement, in the Difficulty Sheet, and thus have the new element, in the total Difficulty count.

Duties of the Head Judge and the Difficulty Judges

In this new juncture, the role of the Head Judge, assisted by the two Difficulty Judges, is fundamental, because it is they who must analyze the new movement from many points of view, to assign a correct score.

1- Place the element in one of the four groups (remember that Group E has no elements of its own)

Surely, this is the easiest task, since the athlete, usually, has already independently assigned a placement of the movement in one of the groups provided by the code.

Sometimes, however, some athletes tend to get confused, especially between elements that could be in either group B or group C or D.

2- Analyze the movement from a biomechanical point of view to determine its difficulty.

In this case, the judges will have to understand how difficult this element is and above all, if it is a variation of an already codified movement.

If it is a variation, they will have to determine if this innovation increases or decreases the difficulty of the original movement.

Knowing, therefore, the value of the original movement is fundamental to determining the value of the new element.

If, on the other hand, the movement is completely new, they will only need to analyze it from a biomechanical standpoint.

3- Recognize the "matrix" of the new element, i.e., if it is part of a "family" of elements (of one of the COP groups) to determine its value.

It is essential to be able to recognize the "family" in which this element was born, i.e., if there are similar elements in the COP (or with the same biomechanical principle) as the new one.

For example: when the Guseva Plank was presented, we immediately checked the value of the movement most like it, i.e., the Tabletop.

Only after having ascertained the value of the latter, it was possible to assign the value of the Guseva Plank, which thus became part of the Tabletop family.

This was the case for many "Reverse Grabs" that were gradually inserted into the C group.

Therefore, knowing how to identify the "matrix" of the new element, will help you a lot in assigning the value of the same.

Special cases, i.e., value assignment with momentary reserve

It could happen that the athlete presents a movement with a very high technical content, which perhaps could get a higher score than allowed for the category of the athlete.

Example A:

- A Junior A athlete presents a move to which the Head Judge and the two Difficulty Judges cannot help but assign the maximum allowed by our Code, i.e., 1.0.

- However, this athlete, according to the rules, already has an element declared in his Difficulty Sheet, of the same value and therefore, as provided by the COP, he/she cannot declare more than one element.

What happens in this case?

What happens is that for that competition the new element will have the maximum value allowed by the Code for the athlete's category, or in this specific case, 0.7, but in the COP, it will be entered later with the exact value assigned by the jury during the evaluation.

Obviously, this example is configured to all those categories that have specific restrictions in the declaration of the elements, namely:

- Junior Varsity
- Junior A
- Junior B
- Master +40

and obviously all the Amateur categories (yes: even an amateur athlete can submit new elements).

Example B:

- Athlete submits a movement that cannot be entered into the COP (therefore cannot be recognized) due to lack of opportunity to assign minimum requirements

What this means?

It means that the athlete has submitted a movement that cannot be assigned a suitable requirement for the group in which it should be placed.

For example, if it is not possible to determine a correct opening of the legs (160° or 180°), or if it is not possible to determine a requirement of parallelism to the floor or to the pole, in short, if the element does not have a real placement in any group of the code for lack of identifiable requirements.

It often happens, that athletes "exchange" a beautiful movement that can only have a purely artistic value, with a movement to be coded.

What happens in a case like this?

In this case, the situation is a bit more delicate, as the athlete, presumably, has already included in his/her routine, the movement in question, sure of the recognition and therefore sure of being able to obtain a good evaluation of the element for the total score of the difficulties.

The jury must then act in the following ways:

A- Communicate to the athlete that the movement cannot be inserted, asking him/her if he/she has a reserve element to insert in its place without upsetting the choreography.

B- If the answer is positive, i.e., if the athlete can insert another movement of the Code, there will be no need for a recognition (even momentary) of the movement; but if on the contrary the athlete does not have an alternative, the Jury will have to assign to the element the minimum value provided for the declaration of the elements for the athlete's category.

For example, if the athlete is a Senior Competitive, a value of 0.3 will be assigned to the element, which is the minimum allowed for that category.

Attention: the assignment of that value will only be temporary and limited to that competition, after that competition, it will have no value and will not be included in the COP.

Example C:

- The athlete performs the new movement during the competition, but contrary to the submitted video and contrary to what he did during the stage rehearsals, he/she misses the element, so the value that was previously assigned, cannot be assigned during the routine.

What happens in a case like this?

In this case, the judges will recognize that the element has been tested; therefore, it will be part of one of the groups of our COP and it will be inserted in the Code, but obviously they will not be able to give the element as correctly performed in that competition (so in the Difficulty Sheet it will be zero), but obviously they will communicate to the international federation that the new movement has been shown before the competition, but that the result during the competition has not been positive.

In this case, the hypothetical value assigned to the element will be communicated to POSA with reservation.

After the competition: duties of the Head Judge and the Difficulty Judges

After the competition, the Head Judge will have to send to the international federation, a compiled document (which in turn he/she received from POSA), in which there must be written

- A- A technical description of the element(s) and the name(s) of the athlete(s) who submitted it.
- B- The minimum requirements (which could be increased or decreased by the Technical Committee)
- C- The value assigned to the new movement
- D- Specify if the value has been assigned with reservation and the reason for that reservation
- E- The outcome of the movement in the competition (if it was completed correctly)
- F- The place and date of the competition in which it was submitted

After the competition: duties of the Head Judge and the Difficulty Judges

After the competition, the Head Judge will have to send to the international federation, a compiled document (which in turn he/she received from POSA), in which there must be written

- A- A technical description of the element(s) and the name(s) of the athlete(s) who submitted it.
- B- The minimum requirements (which could be increased or decreased by the Technical Committee)
- C- The value assigned to the new movement
- D- Specify if the value has been assigned with reservation and the reason for that reservation
- E- The outcome of the movement in the competition (if it was completed correctly)
- F- The place and date of the competition in which it was submitted

3 AERIAL SPORT

Aerial– sports routine, performed on a music with choreographic and artistic components, demanding physical strength, flexibility, dexterity, and coordination on the air apparatus: poles, silk, hoop.

Aerial athlete – a spotsman, performing aerial routine.

• POLE SPORT

Routines on poles mean the ability to perform a complex of technically high-level movements on static and dynamic poles (that is spins on static and dynamic poles, dynamic elements, movements showing strength and flexibility). Routines are performed to a piece of music with choreographic and artistic components.

• SILKS

Routines on silk mean the ability to perform a complex of technically high-level movements on silk (dynamic and balance elements, movements showing strength and flexibility). Routines are performed to a piece of music with choreographic and artistic components.

• HOOP

Routines on hoop mean the ability to perform a complex of technically high-level movements on hoop (dynamic and balance elements, movements showing strength and flexibility). Routines are performed to a piece of music with choreographic and artistic components.

3.1.1 Composition of a competition routine

3.1.1.1 LENGTH OF ROUTINE

In all amateur and parapole divisions routine is 3:20 to 3:30 minutes. In competitive division the length is 3:20 to 3:30 for junior athletes and 3:50 to 4:00 for seniors and masters. Music length violating the requirements will be deducted by Head Judge.

First tone of the music identifies start of the routine; last tone of the music identifies end of the routine.

Category	Amateur	Competitive	Parapole athletes
Varsity, Junior A, Junior B	3:20 – 3:30	3:20 – 3:30	3:20 – 3:30
Seniors, Masters	3:20 – 3:30	3:50 – 4:00	3:20 – 3:30

3.1.1.2 CHOICE OF MUSIC

Music can be selected from any style and can contain lyrics. One or more pieces may be mixed. Original music and sound effects are allowed. The recording must meet professional standards regarding sound reproduction.

It is not allowed to use lyrics containing sexual, violent, politic or any other offensive content. Music violating the requirements will cause the athlete to receive a deduction by the Head Judge.

Music should be sent to the appropriate email as defined by the deadline date in the official work plan. Files must be sent in MP3 format. The title, artist and composer should also be sent with your music file to the competition organizer.

3.2 LEVEL OF REGIONALITY

POSA recognizes different levels of regionality:

- World Championships
- Intercontinental Championships
- Continental Championships
- National Championships
- Regional Competitions (such as qualifiers for National championship)
- Local Competitions

In competitions for national level, as well as for amateur competitions, modified competition rules may be appropriately designed by national technical authorities and these modified rules will take precedence over Code of Points.

NOTICE: The Pole Sport World Championship is reserved exclusively to the Competitive categories. Except for different communications from the International Federation. Any variation for the Aerial Sport World Championship will be communicated directly by the POSA.

3.3 COMPETITION SEASON

POSA competition season starts at 1st of January and ends with Aerial & Pole Sport World Championships in late November or December. Any kind of changes will be communicated by POSA.

3.4 CATEGORIES

In all POSA competitions, athletes are divided in categories based on their age and gender. Age is determined based on the year of birth.

Athlete enrolled in the wrong category will be disqualified by Head Judge.

In doubles, both athletes must be from same category, and they may be same-sex, or mixed gender. Only in Doubles Juniors Mix athletes must be from different categories: one of them Junior A (10-14) and the other one Junior B (15-17). Athlete can participate as individual and as double in same competition.

Categories by ages opened for the competitive year 2023:

Category	Year of birth	Age
Varsity (mixed)	2014-2017	6-9 years
Junior A (men / women)	2009-2013	10-14 years
Junior B (men / women / doubles)	2006-2008	15-17 years
Senior (women/ doubles)	2005 or before	over 18 years
Senior men*	2007 onwards	Over 18 years
Masters 40+ (men / women)	1983 or before	over 40 years
Masters 50+ (men / women)	1973 or before	over 50 years

Note: Athletes over 40 years can participate in the Senior Category provided that their technical level is enough.

**This category is experimental and gives the male athlete, who has already reached the age of 16, the opportunity to compete in the Senior Men category. A male athlete who has already turned 16 and wants to compete in his category (i.e., Junior B Men) may do so. In fact, entry in the Senior Men category is not compulsory until the age of 18. This category is Competitive only, in Amateur division males 16 years old athletes, must compete in Junior B Men Amateurs.*

*Note: An individual mixed Varsity Category may only be arranged in **national level competitions**, except for different provisions issued directly by the International Federation.*

3.4.1 Safety in the Junior categories

3.4.1.1 LEGAL GUARDIAN

All athletes under 18 must have a parent/legal guardian present at the competitions. If the parent/legal guardian is unable to attend, he/she need to provide notarized document of temporary guardianship in free form in English to the responsible person (friend, family member, coach, or other member of the national delegation).

3.4.1.2 USE OF SPOTTER

- a) Spotters are required on the stage for every performance in Varsity category. In Junior categories (A and B) spotters are not mandatory (but are recommended).
- b) Spotters may stand at the back of the stage during the performance and move closer to the athlete in high risk moves.
- c) No contact or verbal instructions are allowed during the performance unless in the event of an accident. All contact is deducted by the Head judge.
- d) In case of an accident where spotter is required to intervene, the Head Judge may either stop and disqualify the performance or give a deduction of 5 points.
- e) In case of disqualification a clear mark is given to the athlete and the music will be stopped. Spotter may also stop the performance if they see it necessary.
- f) Senior athletes also can have the spotter in case of difficult and risky elements



3.5 DIVISIONS

Division defines the level of difficulty of the performance. Divisions may be divided based on experience, ranking, previous competition results or other suitable methods.

Divisions may not be restricted by athletes age, occupation or previous sports background or any other non-Aerial or Pole related achievement. Invitationals are allowed, but they are to be held purely on showcase manner and the results are not accepted in official ranking or as results.

3.5.1 Official divisions

- Amateurs
- Competitive
- Parapole

A competition can contain one or multiple divisions.

In national level competitions custom divisions (such as semi-professional) are allowed but any new divisions and their rules should be informed to POSA for inspection.

3.5.1.1 PARAPOLE ATHLETES

Athletes with physical or visual impairments can compete in parapole division.

In parapole division no difficulty elements are declared, but the first five elements in order of execution from the highest value that the athlete presents in the routine will be judged on sight.

The athlete is not required to present one element per group, the elements performed may also be from the same group.

Athletes must prove their disability by medical certificate or invalidity card.

Minimum impairment criteria & Parapole categories:

- **Vision impairment**
Vision is impacted by either an impairment of the eye structure, optical nerves or optical pathways, or visual cortex of the central brain.
- **Impaired muscle power**
Impairments in this category have in common that there is reduced force generated by the contraction of a muscle or muscle groups, such as muscles of one limb, one side of the body or the lower half of the body. Examples of conditions included in this category are paraplegia and quadriplegia, muscular dystrophy, post poliomyelitis and spina bifida.
- **Impaired passive range of movement**
The range of movement in one or more joint is reduced in systematically way, for example due to arthrogryposis. However, hypermobility of joints, joint instability, and acute conditions causing reduced range of movement, such as arthritis, are not considered eligible impairments.
- **Limb deficiency**
There is a total or partial absence of bones or joints as a consequence of trauma (e.g. traumatic amputation), illness (e.g. bone cancer) or congenital limb deficiency (e.g. dysmelia)
- **Leg length difference**
Due to congenital deficiency or trauma, bone shortening occurs in one leg.
- **Short stature**
The standing height is reduced due to aberrant dimensions of bones of upper and lower limbs or trunk, for example due to Achondroplasia or growth hormone dysfunction.
- **Hypertonia**
Hypertonia is a condition marked by an abnormal increase in muscle tension and a reduced ability of a muscle to stretch. Hypertonia may result from injury, illness, or conditions that involve damage to the central nervous system. When the condition occurs in children under the age of two (2), the term cerebral palsy is often used, but it also can be due to brain injury (e.g. stroke, trauma) or multiple sclerosis.
- **Ataxia**
Ataxia is a neurological sign and symptom that consists of a lack of co-ordination of muscle movements. When the condition occurs in children under the age of two (2), the term cerebral palsy is often used, but it also can be due to brain injury (e.g. stroke, trauma) or multiple sclerosis.
- **Athetosis**
can vary from mild to severe motor dysfunction. It is generally characterised by unbalanced, involuntary movements and a difficulty in maintaining a symmetrical posture. When the condition occurs in children under the age of two (2), the term cerebral palsy is often used, but it also can be due to brain injury (e.g., stroke, trauma).

4 COMPETITIONS REGULATIONS

Any official POSA competition must follow requirements set on the Code of Points and the Rules & Regulations. In competitions for national level, as well as for Amateur Competitions, modified competition rules may be appropriately designed by international or national technical authorities.

4.1 WORK PLAN

All details about the competition schedule, used equipment, qualification procedures and other aspects that affect the athletes must be included in the Competition Work Plan. Work Plan should not be published later than four months before the competition.

4.1.1 Local Organizing Committee (LOC)

Local organizing committee consists of the people responsible for hosting the competition. The organizing committee is responsible for all communications to the athletes and must keep Work Plan up to date.

Note: A person, who is part of the organizing committee cannot participate in the competition as athlete, judge, or coach. There cannot be a conflict of interest when competing or judging.

4.2 COMPETITION SCHEDULE

The competitions must not start earlier than 8.30 AM or finish later than 11.00 PM (23.00) and the schedule must be published in the Work Plan.

4.2.1 Starting order

- a) Starting order is decided by draw.
- b) The Drawing by lot will take place within two weeks after the deadline of the definitive entry.
- c) The lots shall be drawn by a "neutral" person or by computer.
- d) Head of technical committee or nominated committee member must be present during the draw.

Note: At international competitions, the national federations will be informed by the General Secretary at least one month beforehand of the time and place of the drawing of lots and they will be entitled to be present at the draw.

The media will be informed and allowed to send representatives and the local authority, in whose area the draw will be held, will be invited to send representatives.

4.2.2 Fail to appear on stage on time

Should a competitor **fail to appear on stage within 20 seconds** after being called, a deduction of 1.0 point shall be made by the Head Judge.

Should a competitor **fail to appear on stage within 60 seconds** after being called, the start will be deemed as a Walk Over. Upon announcement of such a Walk Over the competitor loses his/her right to participate in the category in question (he/she will be disqualified).

In case of EXTRAORDINARY CIRCUMSTANCES, refer to next chapter.

4.2.3 Extraordinary circumstances

Extraordinary circumstances include, but are not limited to, the following situations:

- a) Incorrect music is cued.
- b) Music problems due to the malfunction of the equipment.
- c) Disturbances caused by general equipment failure - lighting, stage, venue.
- d) The introduction of any foreign object into the performance area by an individual or means other than by the competitor.
- e) Extraordinary circumstances causing a walk-over out of the competitor's control.

It is the responsibility of the competitor to stop the routine immediately if an extraordinary circumstance as mentioned above arises. A protest after the completion of a routine will not be accepted.

Upon the decision of the Head Judge, the competitor may restart the routine after the problem has been corrected. Any scores previously given will be disregarded. Where situations not stated above may arise, they will be resolved by a review of the circumstances by the Superior Jury. The decision of the Superior Jury is final.

4.2.4 Recovery period between routines

For the health and safety of athletes, POSA has accepted that athletes competing in multiple finals require minimum 10 minutes to recover before competing again. This recovery period has been translated to equal to minimum 2 competition performances.

The draw will be adjusted according to this principle. If an athlete or doubles compete 7th in one rotation and are drawn in positions 1-3 in the next rotation the new starting position will become 4th. If an athlete or doubles compete last in a rotation and are drawn in positions 1-4 in the next rotation the new starting position will be 5th.

This adjustment, if necessary, will be made by the Superior Jury President and once the qualifying athletes are determined an adjusted draw and start list will be produced by Timer Judge. This principle applies for all following rotations and final competitions.

4.2.5 Results

- a) After each routine, total scores (A, E and D scores), penalties, final score and the rank must be displayed to the public. After competition, athletes are also given the evaluated difficulty sheets with judge's notes.
- b) After the Qualification round, each participating member federation must receive a complete copy of the results, they will be published on the website of the international federation.
- c) At the end of the competition, athletes may request feedback from the Head Judges, and they may view the Difficulty Sheets. **At the discretion of the Head Judge, they may view the Art and Execution sheets, but may not photograph the sheets. Any intemperance to this rule will be punished by the POSA Ethics Committee, configuring it as "Disrespectful behaviour towards the Jury and the Head Judge".**
- d) Feedback should be requested immediately after the competition, directly in the Sport Hall, however, the athlete may also request feedback via email to the head judge no later than one week after the end of the competition. After this period, no more feedback can be requested.

4.2.6 Cancellation

- a) Athletes may only cancel participation a maximum of **15** working days prior to the competition. Exceptions include medical reasons and emergencies in which medical documentation or something similar and proof of travel ticket must be provided to the organizing committee and POSA for confirmation a minimum of one day prior to the competition.
- b) Athletes not showing on the day of registration due to an emergency will have a maximum of seven days after the competition has ended to provide necessary proof of documentation.
- c) In the case of an athlete not presenting themselves to registration without a legitimate reason, the athlete will be banned from all POSA recognized competitions for a period of one year. Names of banned athletes will be published on <http://www.posaworld.org>.

4.2.7 Final rehearsal

All athletes must have the opportunity to have a final rehearsal at the competition venue with the full sizes competition floor and sports equipments. Access to the floor is given by a rotation schedule set up by the organizing committee and approved by the POSA Technical Committee.

4.3 FACILITIES

4.3.1 Dressing rooms

Men and women must have separated dressing rooms with toilet facilities which are separate from those being used by judges and spectators.

Barrier-free rooms and toilet facilities should be provided for Parapole.

4.3.2 Warm Up area

A designated warm up area should be connected to the dressing rooms and it is only to be used by the athletes and their coaches.

4.3.3 Waiting area

A designated area connected to the podium is referred to as the Waiting Area. It is only to be used by the athletes and their coaches of the next two starts. The area is not allowed to be used by any other person.

4.3.4 Stage and floor

The podium (stage) should be at least 8 m x 8 m in size and no more than 10 m x 10 m. The competition floor must be in wood or linoleum.

- a) If the competition is in a sports arena, the podium on which the competition takes place, can be 80 to 100 cm high and closed off at the rear with a background.
- b) If the competition is in an auditorium, theatre, or other suitable structure for the smooth running of the competition, the stage must have the same minimum measurements required for an organized competition in a sports arena.

The lights must be fixed, clear, white, and/or blue, to allow the best view of the Judges. Strobe lights are not permitted in any POSA competition.

4.3.5 Competition poles

- a) Height: 4 meters.
- b) Diameter: 45 mm.
- c) The distance between the poles is 3 meters.
- d) Coating: chrome or stainless steel (Nickel free only)
- e) Static pole must **always** be on the left side off the stage from the audience's point of view and spinning pole on the right side.
- f) In national level competitions local organizers may use other coatings, diameters, or shorter poles when necessary. Selected materials and dimensions must be published in the Work Plan.

4.3.5.1 **STAGE POLES**

Stage poles are allowed only in **local and regional competitions**. Stage poles must not be used in National or International championships or any other competitions that act as qualifiers for international competitions.



Note: Stage should be closed from all sides and legs, or any other support structure should not be visible.

4.3.6 **Rigging**

Truss of the poles may be of any shape: rectangular, square, pyramidal, etc. but it must be well anchored to the floor so as not to oscillate. POSA recommend using the pyramid rigging with large base.

In any competition under POSA auspices, each organization/federation must obtain the certificate of an engineer (local), which attests to the suitability of the structure (rigging). Usually, the company that provides the Poles to the organization, is also able to have the certificate of the engineer.

5 REGULATIONS FOR ATHLETES

5.1 **GENERAL**

The athlete has the right to:

- a) Have their performance judged correctly, fairly, and in accordance with the stipulations of the Code of Points.
- b) Have their score publicly displayed immediately following their performance or in accordance with the specific regulations governing that competition.
- c) Repeat their entire routine (without deduction) with the approval of the Head Judge if the exercise has been interrupted for reasons beyond their control or responsibility.

Note: An athlete may repeat the entire exercise at the end of the rotation, or if she is the last athlete in the rotation, at a time at the discretion of the Head Judge.

- d) Receive through their delegation leader the correct result output, showing all their scores received in the competition.
- e) Receive relevant information about pole sport, hoop & silks and stage used in the competition at least two months before the competition.
- f) Try out the competition poles and podium at the venue prior to the competition.
- g) Clean, or have their coach or their colleagues clean, the competition poles before their performance, using the **cleaning products provided by the organizer**.
- h) Apply grip to their hands, feet, and body only. All grips must be applied to the skin and skin only and **not** directly to the poles. Grip gloves may only be used with medical documentation.

Note: All athletes wishing to use grip gloves are required to produce a written letter from their doctor confirming that the athlete suffers from hyperhidrosis (sweaty hands) or similar condition.

*Note: Gorilla Grips, Rosin, Itac, stickum, dance pitch or any form of aerosolized gripping products which could affect performances of other athletes or causing allergy are not allowed. Athlete must inform the organizer for any new or unconventional gripping solutions in advance, so they can be tested and approved. Everything is also specified in the **Rules & Regulations***

5.2 RESPONSIBILITIES OF THE ATHLETE

- a) To know the Code of Points and conduct themselves accordingly.
- b) Athletes under the age of 18 must have an approved guardian (parent/authorized legal representative/coach) with signatory authority.
- c) Provide information about their legal gender and age. A copy of their birth certificate must be submitted upon request.
- d) To carry health insurance and identification documents to the competition.
- e) To be fully responsible for their personal health condition and ability to compete. To avoid injury, all athletes must not undertake elements they are not fully confident and secure in.
- f) To be fit, healthy and not knowingly pregnant. Upon request the athlete may be required to produce documentation from a doctor as confirmation of good health and fitness level. All information will be held confidentially.
- g) Sign the POSA antidoping program with WHEA at least three months before the competition (It is advisable to sign it every year in January, to be "covered" by the program for the whole year).
- h) To wear the official national tracksuit during the competition.
- i) Appear to the stage in time when announced.

5.3 ANTI-DOPING

POSA antidoping rules follow the World Heavy Events Association (WHEA) antidoping program.

The athlete must sign antidoping contract with WHEA within a minimum of 3 months prior to the first international competition. From 2019 onward, this rule will also be enforced for all national and regional competitions.

With the contract athlete commits to the antidoping program and the rules it includes (for example WADA CODE and National anti-doping regulations). The contract puts the athlete under doping monitoring, and he/she can be tested in competitions and training season without pre-notice by WADA officials in each country. All federations, athletes, coaches, and organizers can consult the POSA Anti Doping Rules.

More information on WADA and WHEA can be found on <https://www.posaworld.org/anti-doping/> and <https://www.wada-ama.org>.

5.4 NATIONALITY

Athletes may only represent a country they have citizenship and/or permanent residency (minimum of 90 days of residency). In the case of dual citizenship, athlete may represent either one of them, as he/she may elect. However, after having represented one country in the international, intercontinental, or national championships recognised by POSA, he/she may not represent another country.

Athletes wishing to change their country of representation must allow for one competitive year before the changeover. Changes of nationality are dealt with by the POSA Executive Committee.

5.5 DRESS CODE

A neat and proper athletic appearance is always mandatory. Attire violating the dress code will be deducted by Head Judge.

5.5.1 National tracksuit

National delegations must ensure that all their athletes have **matching official national tracksuit** according to the following requirements:

- a) Tracksuits must include trousers (leggings are allowed on stage), t-shirt or tank top and a jacket in color and design of choice.
- b) Tracksuits must have the name and/or logo flag of nation represented by the delegation. The name of the country must be written on the tracksuit and t-shirt/tank top.
- c) One individual sponsor's logo may be worn on the jacket and up to ten (10) sponsor logos may be worn on the t-shirt/tank top. The size of the logos cannot be more than 10x10cm.
- d) National federation logos can be worn. The size of the logo cannot be more than 10x10cm.

For more information, please refer to the Official POSA Rules & Regulations.

During internationals POSA Aerial competitions the athlete must wear their official national tracksuit at the Opening and Closing ceremony and competition attire for Medal award ceremonies.

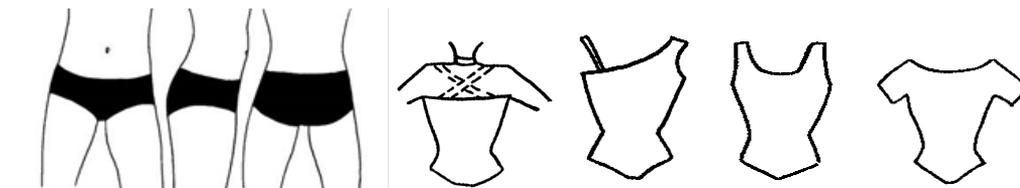
5.5.1.1 ATHLETES WITHOUT NATIONAL DELEGATION

If athlete is not part any official national delegation the athlete can wear black trousers, white t-shirt or tank top and black jacket.

5.5.2 Competition attire

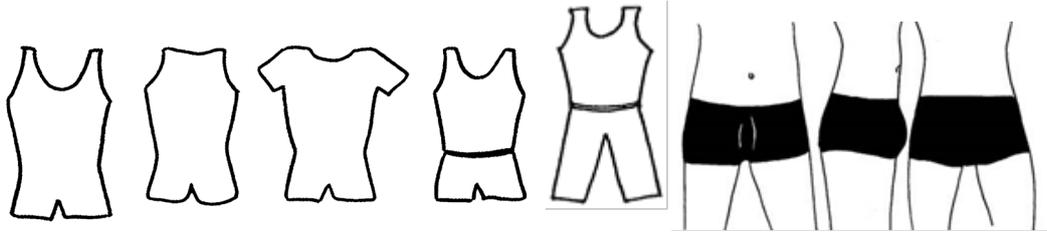
5.5.2.1 WOMEN'S ATTIRE(POLE)

- a) Women must wear one or two pieces of costume.
- b) The neckline of the front must be no further than half of the sternum.
- c) The cut at the top of the legs must not go higher than the waist and the outside seam must pass through the crest of ilium.
- d) Costume can be opened in both sides, this opening can reach hips up to, but not exceed them.
- a) Attire must cover all intimate parts (chest, groin and buttocks).



5.5.2.2 MEN'S ATTIRE(POLE)

- a) Men may wear a unitary, leotard, 3/4 leggings or shorts. Dance belts are recommended.
- b) Tank tops and t-shirts are allowed.
- c) The attire can have an open cut at the sides, front and/or back.
- d) The armhole may be cut below shoulder blades (scapular).
- e) Attire must cover all intimate parts (groin and buttocks).



5.5.2.3 NATIONAL EMBLEM AND ADVERTISING

During competitions, the athlete must wear a national emblem on the costume.

- a) Emblem must be between 2 cm x 4 cm and 4 cm x 8 cm in diameter.
- b) Emblem must **only** be sewn on
 - front side of the costume,
 - at the hip or on the top of the costume (chest or shoulder). **Any place other than the eligible spaces of the costume will be penalized by the Head Judge with 3 points (Incorrect attire).**
- c) Emblem must be clearly visible and easily separated from the fabric and embellishments.
- d) No logos advertising or sponsorships identifiers are permitted in the competition attire.
- e) Advertising logos or sponsorships identifiers are allowed on the national tracksuit only.

5.5.2.4 HAIR, MAKE-UP, AND OTHER RESTRICTIONS

- f) Hair must be secured close to the head, pigtail or ponytail is allowed, but its length must not exceed the shoulders. Face must be clearly visible without any disturbing element.
- g) The competitors cannot wear any kind of shoes; only bare feet are permitted.
- h) Make-up can be for both men and women but used sparingly, the face must be visible, the makeup cannot completely cover the face, but it must be limited to the area of the eyes and the upper part of the cheeks.
- i) Loose and additional items to the attire are not allowed. Strass, sequins, and other types of sewn or glued embellishments may be attached to the attire.
- j) Jewellery or piercings must not be worn.
- k) Torn or ripped costume and/or undergarments must not be shown during a performance.
- l) National emblem must be worn in all international competitions.
- m) Leather, latex, PVC, or rubber are not suitable materials for the attire. Attire must be in non-transparent material in intimate parts (chest, groin, and buttocks).
- n) Swimwear or bikinis are not allowed.
- o) Attire depicting war, violence or religious themes is forbidden.
- p) Body painting is not allowed.

5.6 ATHLETES OATH

"In the name of all competitors, I promise we shall take part in these World Championships (or any other official POSA event), respecting and abiding by the rules which govern them, committing ourselves to a sport without doping and without drugs, in the spirit of true sportsmanship, for the glory of sport and the honour of our teams."

6 REGULATIONS FOR COACHES

In the case that an athlete has no coach or other representative such as parent or guardian, the duties and responsibilities of the coach fall to the athlete herself/himself.

The coach has the right to:

- a) Assist athlete during the competition and access to dressing rooms, warm up and waiting area.
- b) Act as spotter for junior athletes during their performance.
- c) Receive athletes scores after the performance.

6.1 RESPONSIBILITIES FOR THE COACHES

- a) To know the Code of Points and the Rules & Regulations and conduct themselves accordingly.
- b) To wear the official national tracksuit during the competition.

Note: A person who has operating ban from WADA or WHEA may not act as a coach.

7 REGULATIONS FOR NATIONAL DELEGATIONS

In the case an athlete is not part of the national delegation the duties and responsibilities of the delegation fall to the athlete herself/himself or to their representative such as coach, parent, or guardian.

National delegations have rights to

- a) Have athletes represent their country in international competitions.
- b) Make inquiries about the difficulty scores of an athlete when Superior Jury is present at the competition.

7.1 NATIONAL DELEGATIONS RESPONSABILITIES

- a) All members of the delegation must act in professional manner during the event. All complaints against POSA or the competition organizer must be made with email.
- b) Ensure all delegation wears matching national tracksuit (including coaches and guardians)

8 DETERMINATION OF SCORE

Routines are scored based on artistry, execution, and difficulty.

8.1 JUDGING PANEL

The POSA believes the duty of judges is to act impartially in Pole Sport & Aerial competitions. This duty carries with it an obligation to perform with accuracy, fairness, and objectivity through an overriding sense of integrity.

Depending on the level of the competition, the judging panel may consist of five to thirteen judges. There should always be, if possible, at least five artistic and five execution judges, so the scores can be calculated as average where highest and lowest value are ignored.

8.1.1 Artistic Judges (A-J)

- a) They will be awarding points on dynamic movements, combinations, artistry, and level of difficulties of all moves performed in the routine.
- b) Can award up to 70 points.

8.1.2 Execution Judges (E-J)

- a) They will be deducting points on the technical aspects of all movements performed including correct lines, falls and much more.
- b) They may deduct up to 75 points.

8.1.3 Difficulty Judges (D-J)

- a) They will confirm difficulty moves and bonuses have been performed to the minimum requirements.
- b) They will deduct if a difficulty move has not been attempted.
- c) They will deduct if the difficulty moves have been performed in the incorrect sequence.

8.1.4 Head Judge

The head judge is responsible for overseeing all the judging.

Head Judge will,

- a) work with the judges to make sure their judging experience is as smooth and as impartial as possible
- b) with the judging systems coordinator to make sure scores are correctly input

The Head Judge is responsible for answering all questions raised by judges, coaches and members of the public should they arise.

8.2 SUPERIOR JURY

The Superior Jury is responsible for controlling the work of all judges and the Head Judge according to the rules and to guarantee a correct publication of the final scores. It registers the deviations of the judges' scores. If there are repeated deviations, the Superior Jury has the right to warn and replace a judge. Violations of instructions from the Superior Jury or the Head Judge may result in sanctions, as declared by the President of the POSA and the International Judges Coordinator.

Superior Jury is mandatory **only** at international competitions.

8.3 FINAL SCORE CALCULATION EXAMPLE

Artistic Score	39 points
Execution Score	75-30 points = 45 points
Difficulty Score (for individuals)	$0.5 + 0.5 + 0.5 + 0.5 + 0.5 + 0.5 + 0.5 + 0.5 + 0.5 + 0.5$ = 5 points
Difficulty Score (for doubles)	$0.5 + 0.5 + 0.5 + 0.5 + 0.5$ $= 2.5 \times 2$ = 5 points
Difficulty Deductions	-4 points (two missing element categories)
Difficulty Bonuses	+2 points (two combination bonuses)
Head Judge Deductions	-3 points (extra acrobatic element)
Final Score	$39+45+5-4-3 = \mathbf{84 \text{ points}}$

Note: For doubles the Difficulty Score is multiplied by two (total score only without bonuses) to make individuals and doubles scores are comparable.

8.4 TIE BREAKING RULES

In case of a tie, the tie will be broken based on the following criteria in this order:

1. the highest total score in **Execution**
2. the highest total score in **Artistic**
3. the highest total score in **Difficulty**

8.5 INQUIRIES

An inquiry is a verbal challenge of the score of an athlete's routine, valid only between the time the athletes final score is posted and before the end of the next athletes routine.

Inquiries must be made to the head of the Superior Jury and confirmed in writing within four minutes of the verbal inquiry. Inquire is made by the head of the national delegation.

Inquiries are only allowed for difficulty scores in competitions where Superior Jury controls the judging. If Superior Jury has not been placed for competition, all results are final.

Everything is specified in the **Work Plan**.

9 DIFFICULTY JUDGING

The difficulty of the routine is determined by Difficulty Elements evaluated by the Difficulty Judge. Elements are valued from 0.1 to 1 and divided to five groups:

Pole Sport:

Group A – Flexibility elements

Group B – Strength elements

Group C – Static spin elements

Group D – Dynamic elements

Group E – Spining pole elements

Routine must include at least **one** difficulty element from each group. **For doubles, all difficulty elements must be performed in synchronization and without contact to the other athlete. For doubles the Difficulty Score is multiplied by two (total score only, without bonuses) to make individuals and doubles scores are comparable.**

The Difficulty Judge evaluates **only the minimum requirements** of the elements. These requirements and the technical values could be found from the elements table. Element groups have general requirements that affect all the elements in that group. Some elements also have specific requirements.

9.1 DEDUCTION FOR MISSING A GROUP OR ELEMENT

- a) If athlete fails to perform any element in a group to an acceptable degree and therefore, does not get any points from that category, athlete is penalized 2 points (individuals) / 1 point (doubles) for missing.
- b) If declared element is not performed at all, athlete is penalized 3 points for missing element.

Note: Element is interpreted as missing if the judge cannot see the athlete perform or even attempt to perform the element. Element is not missing if it is performed but does not meet the minimum requirements and is therefore not scored.

Element is also interpreted as missing if it has not been declared at all. For example, athlete has only declared 9 moves. 10th move will be missing since it has not been declared.

9.1.1 Disqualification for missing elements

If athlete does not perform **any** of their declared elements, their performance is disqualified and will not be evaluated.

Note: In case athlete returns a difficulty sheet without any elements, the Head Judge must give the athlete a warning, deduction of 3.0 points and a possibility to select elements before the competition starts. At least one element must be chosen to be allowed to compete.

9.2 DEDUCTION FOR INCORRECTLY FILLED DIFFICULTY SHEET

If the sheet is filled incorrectly, the Head Judge will ask the athlete to modify their sheet and the athlete is deducted 3 points. This type of deduction is assigned in case the athlete has delivered the hand-written Difficulty Sheet, or if the athlete has declared one or more elements not provided for in his/her own range of choice, or in case of incorrect declaration of Combinations Bonuses (for example if the athlete declares 5 combinations, etc.)

9.3 SCORING OF ELEMENTS

- a) When athlete performs a difficulty element and all the requirements are fulfilled, the element is valued, and the value of the element is added to her difficulty score.
- b) In some elements, value of the move may be **downgraded** by 0.2 or 0.4 points, if the move is executed correctly, but is slightly above or under the correct line.
- c) If minimum requirements are not fulfilled, element is valued 0.

9.3.1 Benefit of Doubt

Judges must ensure that all the minimum requirements are fulfilled. In cases of doubt, the benefit of that doubt must be given to the athlete and the element must be valued.

Note: In case the element is performed in such angle that the judges cannot see it clearly, no benefit of the doubt is given, and the element is valued 0.

9.4 GENERAL REQUIREMENTS

POLE SPORT

9.4.1 A – Flexibility Elements

- a) Elements must be held in fixed position for at least 2 seconds.

9.4.2 B – Strength Elements

- a) Elements must be held in fixed position for at least 2 seconds.

9.4.3 C – Static Spin Elements

- a) 360° spin without contact with the floor

9.4.4 D – Dynamic Elements

- a) Element must have an aerial phase and dynamism.

9.4.5 E – Spinning Pole Elements

- a) Element must meet all original minimum requirements and have a minimum 720° rotation in fixed position.

9.5 20° TOLERANCE (FLEXIBILITY ELEMENTS)

For **athletes in masters 50+ category** a tolerance of 20° is given to flexibility elements having a requirement of 180° opening of the legs,

- if the move does not have option for 160° opening.
- Moves that do have different levels of execution (such as jade or chopstick) are evaluated without tolerance

9.6 DOWNGRADE OF VALUE (GROUP A, B & E* ELEMENTS POLE ONLY)

Elements from the A & B groups have option for downgrade. Downgrade refers to the slight deviation in the execution of parallel line to the floor only. Deviation must be within allowed tolerance 20° or 30°. Need for downgrade is evaluated by the Difficulty Judge during the performance and is not declared in advance.

For example, if element in group A or B has a minimum requirement of horizontal line to the floor and the athlete performs the element in otherwise correct way, but unfortunately slightly above or below the horizontal line, the value of the element will be added to the difficulty score but with downgrade of 0.2 or 0.4 points depending on the level of the deviation.

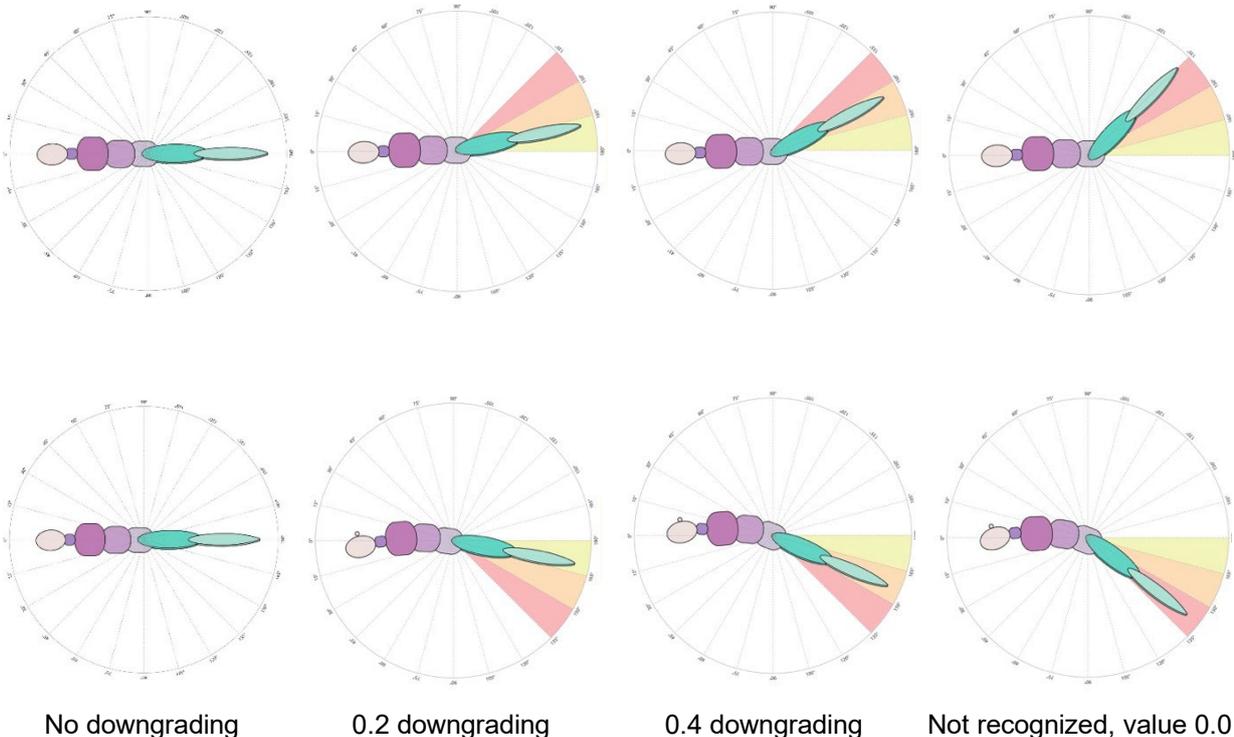
- If the line is within 20° tolerance, element will undergo a downgrade of 0.2 (1.0 becomes 0.8)
- If the line is between 20° and 30°, it will be downgraded to 0.4 (1.0 becomes 0.6)

*Group E: in case the athlete declares and performs an element of Group A or B, as Group E, the downgrading will be possible with the same terms as the downgrading.

In this case, the Group E element can be downgraded.

Obviously, if the conditions are met (the same as for downgrading).

Note: The downgrade option refers only to the horizontal line specified in the elements table. Any other fault in the minimum requirements and the element will be valued 0 points.



9.7 CHOOSING THE ELEMENTS

9.7.1 Level of Difficulty

Athletes must choose their difficulty elements from the allowed range. Range is restricted based on category and division. Elements that are not from the allowed range are not evaluated and will be given value 0.

Amateurs' categories: Please note: the sixth element is **NOT** mandatory.

The athlete may not declare the sixth element.

However, if declared, the sixth element **must** be higher than the maximum allowed for the category.

Each element may only be chosen once. Flexibility elements with different levels on execution are considered as a same element. See more at section 8.7.

Category	Amateurs	Competitive
Varsity	0.1 – 0.3 + 6h element 0.4 or higher	0.1 – 0.6
Junior A Ind. & Doubles	0.1 – 0.4 + 6h element 0.5 or higher	0.1 – 0.7 + Athlete may declare an element with a value higher than 0.7
Junior B Ind. & Doubles	0.1 – 0.5 + 6h element 0.6 or higher	0.2 – 0.9 + Athlete may declare an element with a value higher than 0.9
Junior Doubles Mix	0.1 – 0.5 + 6h element 0.6 or higher	0.2 – 0.9 + Athlete may declare an element with a value higher than 0.9
Senior	0.1 – 0.5 + 6h element 0.6 or higher	0.3 – 1.0
Masters 40+	0.1 – 0.5 + 6h element 0.6 or higher	0.2 – 0.7
Masters 50+	0.1 – 0.4 + 6h element 0.5 or higher	0.2 – 1.0

Note: These restrictions effect only to the difficulty elements. Athletes can perform lower or higher scored elements, but these cannot be declared as difficulty elements.

9.7.1.1 EXCEPTIONS FOR AMATEUR DIVISION

In Amateur division athletes may declare one extra element (6th element). **6th element is not mandatory**, but it must be valued higher than the normal maximum value of the category. For example:

- a) In Amateur Junior A category athlete may have one additional element from range 0.5 to 1.0
- b) In Amateur Junior B category athlete may have one additional element from range 0.6 to 1.0

Warning: The Difficulty penalty of -2 for lack of a Group, does not apply to the Amateur categories.

9.7.1.2 EXCEPTIONS FOR COMPETITIVE JUNIOR CATEGORIES

In Competitive Junior A and B categories **ONE** of the elements can have higher value.

- c) In Competitive Junior A category athlete may have one element from range 0.7 to 1.0
- d) In Competitive Junior B category athlete may have one element from range 0.9 to 1.0

9.8 LEVELS OF EXECUTION IN ELEMENTS

Elements with multiple levels of execution (such as Jade 160 and Jade 180) are considered as same element and **cannot be declared in same routine**. If same element or different level of element is declared more than ones, only the first will be evaluated and the rest will receive 0 points.

Elements with different levels of execution are marked on the elements table.

9.8.1 Number of difficulty elements

Athlete must choose five or ten difficulty elements, depending on the division. All element groups must be selected at least once. A deduction will be given for every missing element (-3 points) and element group (-2 points).

Category	Amateurs	Competitive	Paraathletes
Individual	5-6 elements	10 elements	No elements
Doubles	5-6 elements	5 elements	No elements

9.8.2 Order of the elements

Athlete must declare the elements in the order she or he is going to perform them in the routine. A deduction will be given if athlete fails to follow the declared order (-1 point each time).

For example: If athlete declares moves A, B, C and performs them in order B, C, A. There will be a deduction -1 each time for the incorrect order of the moves (in this case -3).

9.9 COMBINATION BONUS (CB) AND ADDITIONAL DIFFICULTY BONUS (ADB) AKA SUPER BONUS

Maximum 5.0 points can be achieved with combinations.

A bonus of 1 point is given, when.

- athlete combines two difficulty elements from different element groups and
- both of elements meets the minimum requirements (fully or downgraded) and
- direct transition between the two elements is executed without stop or hesitation.

If combination is not recognized (it does not meet the requirements listed above), both elements could still receive their value, but no additional deduction is given. Athlete must declare all bonuses in the difficulty sheet. There is no deduction for unaccepted combinations.

Combination bonus may be received maximum three times.

9.9.1 Additional Difficulty Bonus (or Super Bonus)

Athlete may also declare one extra combination between **two elements valued 1.0**. Combination is evaluated based on same minimum requirements as regular combination bonus.

Combining two high level moves is rewarded with 1.0 points for the combination plus 1.0 for the additional difficulty (2.0 points in total). This additional bonus can only be received once. **This type of Bonus applies only to the following competitive categories: Senior Women, Senior Men, Senior Doubles, Master +50.**

Combinations & Downgrading

Two elements combined and declared, can be downgraded (**only if the conditions for downgrading are met**). In that case, the bonus of 1 point will be awarded, but with the different value of the elements.

Downgrading and Super Bonus

If one or both elements of a Super Bonus are downgraded, **no bonus** can be awarded.

Only the values of the downgraded elements will be awarded as if they were not declared in combination.

9.10 RISK FACTOR BONUS (RFB)

A bonus of 1.0 point is given, when:

- a) athlete performs difficulty element in a way that includes a higher risk, such as high at the pole, in spinning pole or with high level of dynamism
- b) the element meets all the minimum requirements

Risk Factor Bonus may be received for maximum **two times**. Risk Factor Bonus is assigned by the Difficulty Judges and is **not** declared by the athlete.

Note: Examples on pole: Russian Split (Group A), declared and performed at least at 70% of the height of pole, or for a Starfish (Group B) performed extremely high on the pole (70% of the pole). Any pole element that could give the Risk Factor Bonus depending on how it is presented, is marked in the box with the acronym "CBRF" (Could Be Risk Factor). This acronym has been added to help athletes understand how to get this bonus from the Difficulty Judges.

9.11 INCORRECTLY FILLED DIFFICULTY SHEET

If athlete fails to follow the instructions given by the code of points, local organizer or the Head Judge and it requires corrections, a deduction of 3 points is given by the Head Judge.

Such errors include, but are not limited to:

- a) Missing element in any group
- b) Forbidden combination
- c) Incorrect amount of difficulty elements
- d) Elements selected are not from the allowed range
- e) Declare the Risk Factor Bonus
- f) Fill out the Difficulty Sheet by handwriting
- g) Deliver a photograph of the Difficulty Sheet

The Difficulty Sheet, therefore, cannot be handwritten and a photograph of it cannot be sent.

We accept only computer-compiled Difficulty Sheets sent in Word and/or PDF formats.

Athletes may be allowed to make changes to their sheet when errors are pointed out or they might choose to continue without any changes and accept the deductions this will cause to their difficulty score. **In case of change of one or more elements in the Difficulty Sheets, the athlete must bring it directly to the jury on the day of the competition in 8 copies.**

Note: Deductions should not be given, if the athlete provides new correctly filled sheet before the competition starts.

9.12 SUMMARY OF DIFFICULTY DEDUCTIONS

- a) Element performed not in order of appearance: -1 each time.
- b) Missing Group of the Element Pool: -2 each time (-1 for Doubles).
- c) Missing an element declared: -3 each time
- d) Incorrectly filled difficulty sheet: -3 one time

10 EXECUTION JUDGING

The Execution Judges evaluate the technical execution of all movements including pole, silks, hoop elements, transitions, and floor work. For Doubles judges will also evaluate the timing and uniformity of all movements, as well as the ability to execute the routine as a single unit in synchronization.

Note: Uniformity means, that the doubles should strive to perform the elements identically, with same level of flexibility, strength and technical skill and therefore appear as equals.

The athletes are expected to include in the routine, only elements that they can perform with complete safety and with a high degree of aesthetic and technical skill and with perfect execution.

Each athlete has the possibility to get 75 points from execution. Each error is deducted from the starting amount. At the end, whatever is left of the 75 points is the athletes total execution score.

Maximum number of deductions is 75 points. If athlete receives more deductions the total amount of execution score is still 0. The total execution score cannot be a negative value.

10.1 TECHNICAL MISTAKES

Any deviation from perfect execution is deducted by the Difficulty Judges. The number of points deducted is dependent on the level of infringement.

	Small	Medium	Large	Very Large
	0.5	1.0	2.0	5.0
<p>10.1.1 Poor execution</p> <p>Any inability to perform movements with perfect technique in maximum precision, correct posture, body alignment or inadequate physical capacities (such as active and passive flexibility, strength, amplitude, power, or endurance).</p> <p><u>Examples of poor execution:</u></p> <ul style="list-style-type: none"> – Knee and toe alignment: The knee and toe should be aligned. There should be straight line from the kneecap to the big toe. The foot and toe should be pointed. The toes should not be clenched or showing tension. No unnecessary grabbing or gripping the pole. – Clean lines: The legs and arms should be correctly positioned and at full extension, feet and toes should be pointed. Fingers and toes should not show tension and feet should not be flexed unless performing an aerial walk or if it is a choreography choice. – Extension: Legs, arms, back, neck wrist and torso line should be fully lengthened. The shoulders and/or back should not be rounded and the head should be high showing no strain. – Posture: Correct body alignment should be used on and off the pole. No uncontrolled movements. 	0.5			
<p>10.1.2 Poor transitions between elements</p> <p>The transitions from element to another must be executed with ease and grace without hesitation, re-grips or rebalancing. Transitions should appear effortless.</p>		1.0		
<p>10.1.3 Lack of uniformity or synchronicity (Doubles Only)</p>		1.0		

Inability to execute all movements as a unit, with identical range of motion, start and finish at the same time and be of the same quality. This also includes choreographic movements; each movement should be precise and identical.				
10.1.4 Bad angle of the move Performing any element in the routine at an unfavourable angle. When using dynamic pole, the athlete must demonstrate absolute control to avoid the stop of pole in the element with unfavourable angle.		1.0		
10.1.5 A slip or loss of balance A <u>temporary loss of control</u> on the pole or a clear loss of balance during a choreographic element. <i>A minor slip or loss of balance is considered as poor execution. In minor case the slip is not affecting the flow of the performance and athletes is able to continue as planned.</i>		1.0		
10.1.6 Drying hands on costume, body, pole, or floor and/or fidgeting with hair or costume			2.0	
10.1.7 A Fall Sudden rapid uncontrolled and catastrophic drop onto the floor. This can be from any position on or off the pole. <i>If athlete can regain her/his control before landing, the error is considered as a slip.</i>				5.0

10.2 GENERAL MISTAKES

General mistakes are deducted at the end of the performance. These deductions are made only once. Depending on the level of error a deduction of 3.0 or 5.0 is given.

	Large	Very Large
	3.0	5.0
10.2.1 Not using both poles equally Single and double athletes should be equally skilled on both static and spinning and this should be reflected in an equal use of both poles, not favouring one or the other. Doubles must use both poles separately (one athlete on pole), and together (both athletes on the same pole).	3.0	
10.2.2 Using less than 70% of the pole The athlete will incur deduction points if they fail to use 70% of the height of both poles during their performance. For doubles, at least one of the athletes must use the full height of the pole. Full height is used when athlete's hands or feet's reach above the 70% parts of the pole.	3.0	
10.2.3 Lack of uniformity or synchronicity (Doubles only) If majority of the performance is not in synchronicity, doubles will incur an additional deduction. This deduction is given, when three single deductions have been given for synchronicity in technical errors.		5.0

11 ARTISTIC JUDGING

This section is to judge the athlete's artistic presentation, interpretation, and stage routine.

Artistic presentation is the way in which the athlete expresses and presents him or herself to the judges. The judges will assess the athlete's ability to convey emotion and expression through movement. They should be confident, engaging, entertaining and show a high level of stage presence in each element of their routine on and off the pole. The athlete should create an original routine and display a unique style. The overall routine should flow seamlessly and effortlessly ensuring that highs and lows (shades) are demonstrated.

Choreography presentation is defined by all moves undertaken around the pole, stage area, or stage surface, but not in contact with the pole. The judges will assess the athlete's ability to undertake dance and acrobatic choreography that is executed with imagination, flow, and flair.

11.1 SCALE OF ARTISTIC SCORING

Athletes will be awarded points based on **overall level** of each section in the routine.

0-0.5 = Unacceptable

1-1.5 = Poor

2-2.5 = Satisfactory

3-3.5 = Good

4-4.5 = Very good

5 = Excellent

Bonus points: 0.5= satisfactory, 1=good, 1.5= very good, 2= excellent

General Content scale: 1.0-1.1 = unacceptable, 1.2-1.3= poor, 1.4-1.5= satisfactory, 1.6-1.7= good, 1.8-1.9= very good, 2.0= excellent

Maximum total score in artistic is 70 points.

11.2 SCORING SECTIONS IN ARTISTIC EVALUATION

A maximum of **70** points can be given in the artistic and choreographic presentation. This section is to judge the artistic presentation, the interpretation, and the routine of the athlete. The artistic presentation is the way in which the athlete expresses himself and presents himself to the judges. The judges will evaluate the athlete's ability to convey emotions and expressions through movement. Athletes should be engaging, entertaining, expressive and show a high level of stage presence in every element of their pole and ground routine. The athlete should create an original routine and show a unique style. The general routine should flow seamlessly and effortlessly ensuring that highs and lows (nuances) are demonstrated. The presentation of the choreography is defined by all the moves taken around the pole, on the surface of the stage, but not in contact with the stake. The judges will evaluate the athlete's ability to undertake dance choreography performed with imagination, fluency, and talent.

11.2.1 Creativity and complexity of the choreography

This refers to the originality of the overall presentation including the theme, music choice, costume, and the originality of choreography throughout the entire routine.

Athlete should create surprising and emotional choreography, that is original and memorable. Routine should create a character or persona and a story.

Examples of poor creativity and complexity in overall presentation

- There is no artistry, routine is purely an athletic sequence of elements.
- Choreography does not tell a clear story.
- Athletes' movements do not reflect the story or the music.
- Selected music is worn out or unimaginative.
- Choreography is repetitive, flat and does not develop during the performance.
- There are no especially impressive moments or surprising twists to the performance, routine is predictable.
- Choreography requires truly little technical skill or is executed in very poor manner.
- Different sections of the choreography appear unconnected.

Originality of the overall presentation

This refers to the originality of the overall presentation of moves and combinations, original movement on and off the pole and the originality of choreography throughout the entire routine. The athlete should create original combinations of moves and create new themes in choreography. Judges are not just looking for just one or two unique moves but for overall originality in all components of the routine. **Max 5**

Originality of transitions in and out of moves & confidence

This refers to the originality of all transitions, entrances, and exits of moves and combinations in the entire routine. The athlete should create new and original movements for their transitions in and out of moves and on and off the pole. Confidence refers to the athlete's level of confidence in his or her routine. The athlete should not show nerves, but rather carry him or herself with confidence and be engaging, command the stage and the audience's attention, making their routine look believable throughout. **Max 5**

11.2.2 Creativity and complexity of transitions and elements

Level of creativity, originality and complexity in all elements, transitions, and combinations in the entire routine. The athlete should create new and original movements for their transitions in and out of elements and on and off the pole.

Examples of poor creativity and complexity in transitions and elements

- Athlete shows no creativity or originality, variations are simple and well-known.
- The routine repeats itself, elements, climbs, inverts and/or lifts are or look similar.
- Athlete shows no technical skill. Chosen elements do not require coordination or physical capabilities.
- Athlete clearly does not have enough technical skill or physical capabilities for the chosen elements. Execution is messy and insecure.
- Athlete only performs difficulty elements on the pole (lack of transitions).

11.2.3 Interpretation of the music, body and facial expressions

Interpretation refers to the athlete's ability to interpret the music, their facial expressions, their emotions, choreography and the creation of a character or persona and story. The athlete should create choreography that shows the light, shade, feeling and emotion of the music and their movements. They should connect with the music and show expression through their costume, body, and facial movements. They need to show they can work their choreography to the beat and phrase of the music and melody. **Max 5**

Examples of poor creativity interpretation

- Athlete does not perform to the right rhythm or misses the beats when they were clearly trying to perform to them.
- Music acts only as a background and is not part of the routine.
- Athlete forgets to perform, when executing parts of the choreography (usually on pole).
- Stress and the challenges of the choreography are shown in their facial expressions.
- Emotions do not match the theme or the story, or there is none.
- Athlete only uses her face or part of their body to express and not their entire body.

Music & Musicality (Usage, selection & composition)

The routine must be performed, in its entirety, with music. Any style of music adapted for Pole Sports can be used.

Selection: a good musical selection will help establish the structure and pace, as well as the theme of the exercise. It will support and highlight the performance. It must also be used to inspire the overall choreography and contribute to the style and quality of the choreography, as well as to the expression of athletes.

Since a Pole Sport routine is an artistic routine, the 'structures' which are built before the start of a routine, may be accompanied by a tone (It is could be an athlete's choice), sound environment or distinctive music in order to set the stage for the performance.

Every routine should have a story and the selected music must represent the story the athlete and the choreographer want to transmit.

The chosen music must give an advantage to the individual competitor's characteristics and style. The music must be suitable for the category and enhance the routine.

Some music themes can be used by man, woman, doubles. The way they use and interpret the music will determine and show if the selection was appropriate and helped to highlight the performance.

Composition & structure: The music used by the performers, should not be foregone, but original and not too heard during poles competitions. Music may be dynamic, varied (not monotonous), rhythmical, original (creative), etc.

Technically the music must be perfect, without any abrupt cuts, giving a sense of one music piece. It should flow, with a clear start and clear ending, with well-integrated sound effects (if they are included), respecting the musical phrases.

The recording and mixing of music must be of professional quality and well-integrated

It is expected that the performers select music with a correct structure and with different parts (varied music), to avoid monotony of the music used.

The music used can be original or can be a version arranged with a base.

Usage: Musicality is the ability of the performer(s) to interpret music and to demonstrate not only its difficulty elements or technique, but its flow, shape, intensity, and passion within the physical performance. There must be strong cohesion between the overall performance (movements) and the choice of music.

Routine must be performed entirely to music. Choreography utilizes the idea given by the music.

All movements must fit perfectly with the chosen music.

In the creative process, the choreographer creates the movements to that specific music and for specific competitor(s).

Routine style must harmonize with the idea of the music. Music style should fit with the characteristics and style of the movements presented by the performers. The competitor should be able to express with his/her movements and his/her body language the music. **Max.5**

11.2.4 Stage Presence and Charisma

The athlete should command the stage. He or she should be in total control of their performance and carry him or herself with an impressive style or manner, which is both engaging and charismatic. **Max.5**

Correspondence of leotard to the theme

The costume or leotard should correspond to the theme of the routine, although the theme could be abstract. The costume should be in line with what the athlete is representing. **Max 2**

11.2.5 Declared Lifts (Doubles Only)

Doubles, in addition to the five difficulty elements to declare, must also perform the level of their lifts. Lifts are interconnected partner moves executed on the pole or floor where both partners are in substantial role. Usually, one of the partners acts as flyer and other as base. Partners can lift, hang, or balance on each other.

Lifts are not predetermined, instead the doubles will have to use their creativity to invent their own lifts.

Max. 5

Doubles must perform four (4) pole lifts and one floor (1) lift.

11.2.5.1 LIFT TYPES

Strength/Strength: When both athletes perform a strength move together, both are in a position that requires force, strength of the arms, core, or legs, holding and controlling their position.

Flex/Flex: When both athletes perform a flexibility move together, both are performing a move that requires flexibility of the legs, back, or shoulders, performing it with full motion and extension.

Strength/Flex: When one athlete is in a position of flexibility and the other is in a position of strength, holding and controlling both positions together, in contact with each other

Interlocking: When both athletes perform a move that requires them to be interlocked by hooking or joining arms, elbows, legs, knees, backs, etc. Both athletes are executing the same position in either the same direction, in mirror horizontally (left and right) or in mirror vertically (upside-down, upside-down).

Balance: When both athletes are in a position together that requires them to combine balance, strength, and flexibility to maintain the position. This position is impossible to do without one of the athletes, it is only possible when both are in the right position because they require the weight, counterbalance, and the help of the other partner to stay in position. It is a balance, counterpoise and combined forces move that involves both athletes as one.

Base supported: When one athlete is totally supporting the other by holding on the pole. Both can have contact with the pole, but only one is supporting the other, and the other is suspended, hanging. It is not mandatory that the supported athlete is in a lower position.

Floor: Concerns all the lifts performed on the floor, without touching the pole.

11.2.5.2 VALUE AND ASSESSMENT:

Lifts are valued on three levels: 0.5, 0.8 and 1.0. The individual elements at the code of points serves as a guide to assess this level.

Lower level (0.5): athletes can follow the examples given (see below) or can perform movements that have maximum value of 0.6 in the code of points (at least one partner must be in a position that has those points);

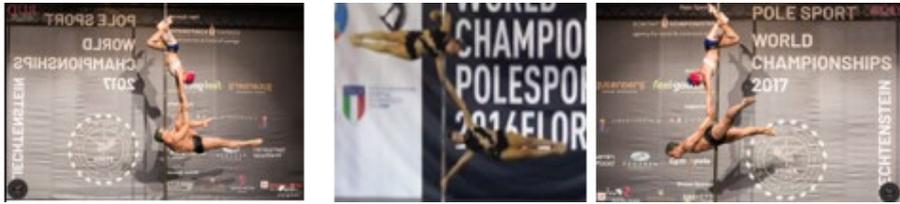
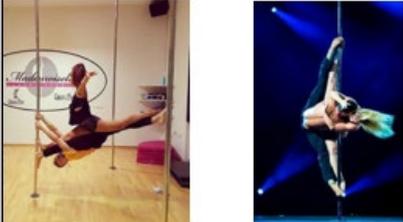
Medium level (0.8): athletes can perform movements that have value between 0.7 and 0.8 points in the code of points (at least one partner must be in a position that has those points).

Higher level (1.0): athletes can perform movements that have value between 0.9 and 1.0 points in the code of points (at least one partner must be in a position that has those points).

11.2.5.3 LIFTS

The Doubles will have just to execute the lifts in their routines. **Artistic Judge** will evaluate during the performance (in order of appearance) if the lift fulfils level.

11.2.5.4 EXAMPLES OF LIFTS

<p>Strength/ Strength</p>	<p>0.5</p>	
	<p>0.8</p>	<p>Any figure that combines strength movements from the code starting at 0.7 to 0.8</p> 
	<p>1.0</p>	
<p>Flex/Flex</p>	<p>0.5</p>	<p>Any figure that combines flexibility movements from the code starting at 0.5 to 0.6. Example: one jade and one chopstick in contact</p> 
	<p>0.8</p>	
	<p>1.0</p>	<p>Any figure that combines flexibility movements from the code starting at 0.9 to 1.0.</p> 

Strength/Flex	0.5	
	0.8	
	1.0	
Interlocking	0.5	
	0.8	<p>Two A57 cocoon interlocking, Two A59 Superman V interlocking</p> 
	1.0	 <p>-Two A61 Eagle together interlocking -Two A62 Marion half back split interlocking -Two A68 Superman crescent interlocking</p>

Base supported	0.5	
	0.8	
	1.0	
Balance	0.5	
	0.8	
	1.0	
Floor	0.5	

	0.8	
	1.0	

11.2.6 Balance choreography

The athlete should create a balanced routine of different types of moves e.g., floor-work, transitions, in and out of pole integrating these into a choreography with stage presence and artistic content whilst using both spinning and static poles equally. Elements and choreography should be performed at all levels: floor level, medium level, and aerial (higher than 70% of the pole). **Max. 5**

Examples of poor balance of choreography

- Athlete does not use both poles and mainly uses them at single level.
- There is visibly difference between skill level in different sections of the choreography. For example, floor work is much more advanced than pole work.
- Athlete does not control the spinning pole, or the spinning motion is powerless.
- Not performing any physical interactions (Doubles).

11.2.7 Balance elements (Singles Only)

Balance refers to the athlete's ability to create a well-balanced routine that has an equal number of various elements. The athlete should create a balanced routine of different types of elements as flexibility, strength, spins, and dynamic movements. Athlete should appear evenly skilled in these capabilities. **Max.5**

Examples of poor balance of elements

- Athlete does not perform movements from a single element group or is clearly less capable in one.

11.2.8 Dynamic and Flow

11.2.9 Flow refers to the athlete's ability to create a seamless and effortless routine. The athlete should show a flow off the pole, between poles, from floor to pole, and from floor to standing or from standing to floor. The sequences, moves, transitions, choreography and/or acrobatic movements should flow in a seamless, smooth, natural, flawless, and graceful way. Movement in and out of moves should continue to the next move faultlessly. The routine should not look disjointed in anyway. An athlete should be marked down if they perform moves and wait for applause. **Max 5**

11.2.10 Intensity

Intensity refers to the level of coronary intensity of the routine, the level of body use (body segments), the intensity level of transitions, and the choreographic dynamism of the athlete. **Max 5**

11.2.11 Use of the space

For poles routine: Use of stage refers to the athlete's use of all the stage. The athlete should use the whole stage, back, front, and centre and the whole poles (as minimum of 70%). There should be a balanced use of the 3 level of use of the space: floor level, medium level, and aerial (Floor, Upright and Aerial higher than 70% of the pole). **Max 5**

11.2.12 Difficulty of Floor Work- Choreography Content

The difficulty of the floor work refers to a choreographic combination of dance steps and movements performed on the floor without any contact with the pole. The difficulty of the floor work is judged in its entirety, in a continuous sequence without interruptions. The athlete should create dance movements appropriate to the rhythm of the music and that they reflect the character of the routine.

Choreography Content: In the Choreographic Content, we evaluate the level of Choreographic Movement throughout the routine. The quality (perfect technique) of the Choreographic Movement is especially important to be recognizable as a complex dance sequence or simply a good choreography. Choreography, must include variations of steps with arm movements, utilizing movements to produce complex combinations with a high level of body coordination and must be recognizable as “big” continuous movement. **Max 5**

Use of body segments bonus:

Choreography is the base of Pole Sport and main (principal) characteristic. Therefore, the complexity and variety of the choreography, are the most important criteria under the Choreographic Content. The athlete should show good use of the body segments during the choreography, using both the upper part (torso and arms) and the lower part (pelvis and legs). Every use of body segment sequence will be written with symbol A. **Max 2**

SHORTHAND FOR CHOREOGRAPHY CONTENT (Body Segments)

A+	If the body segments sequence meets the criteria mentioned above
A	If the body segments are not + or –
A-	If the body segments sequence does NOT meet the criteria mentioned above

Every use of body segment sequence will be written with symbol **A**

SCALE FOR USE OF BODY SEGMENTS

Excellent 2.0 pt	+ + + + A A A A (4 A+)
Very Good 1.5 pt	+ + + A A A A (3 A+)
Good 1.0 pt	+ + A A A A (2 A+)
Satisfactory 0.5 pt	+ A A AA (1 A+)
Poor 0.0 pt	A A A A (0 A+)

Style of dance movements bonus:

If the athlete clearly shows a good dance style, the athlete can be rewarded with this additional bonus. Every 8-count of music sequence will be written with symbol D. **Max 2**

Shorthand for STYLE OF DANCE MOVEMENTS

Every 8-count of music sequence will be written with symbol **D**

D+	If the movement sequence is performed in a CORRECT DANCE STYLE and meets the criteria mentioned
D	If the movement sequence is performed without DANCE STYLE and/or does NOT meet the criteria mentioned
Till 2.0	Mixing Style of dance sequence

SCALE FOR DANCE STYLE

Excellent 2.0 pt	D+ D+ D+ D+ (4 D+)
Very Good 1.5 pt	D+ D+ D+D (3 D+)
Good 1.0 pt	D+ D+D D (2 D+)
Satisfactory 0.5 pt	D+ D D D (1 D+)
Poor 0.0 pt	D D D D (0 D+)

Mixing different Style of dance bonus:

If the athlete clearly shows a mix of dance styles (clearly distinguishable), maybe even using two (or more) different types of music, the athlete can be rewarded with this additional bonus. **Max 2**

General content:

General content of the routines is: Transitions/linking, Balanced Elements (Singles), Lifts (Doubles), Physical Interactions (Doubles). Will take in consideration the movements, as a unit (performed in the same period), G per movement or a block a minimum of 4 movements (or set of movements) from the General Content. **Max 2**

SHORTHAND FOR GENERAL CONTENT

Will take in consideration the movements, as a unit (performed in the same period of time), **G** per movement or a block.

G+	Complex movements for General Content
G	No complex (but regular) movements for General Content

SCALE FOR GENERAL CONTENT

Excellent 2.0 pt	⁺ ⁺ ⁺ ⁺ G G G G (4 G+)
Very Good 1.8 -1.9 pt	⁺ ⁺ ⁺ G G G G (3 G+)
Good 1.6 – 1.7 pt	⁺ ⁺ G G G G (2 G+)
Satisfactory 1.4 - 1.5 pt	⁺ G G G G (1 G+)
Poor 1.2 - 1.3 pt	⁺ G G G G (1 G+) showing repetitions
Unacceptable 1.0 – 1.1 pt	G G G G (0 G+)

11.2.13 Difficulty of the acrobatic element

The difficulty of the acrobatic movement refers to a single acrobatic movement performed on the floor without any contact with the pole. The acrobatic elements on the floor are listed in the COP. **Acrobatic movement is not mandatory.** It is not considered acrobatic elements to the floor, all those acrobatic elements that end up or start on the pole or that are executed with a support to the pole. **Max 5**

Note: **Only one acrobatic element is allowed during the routine! Additional acrobatic elements will receive 3.0 points deduction (each time) from the Head Judge.**

Definition of Acrobatic Move on the floor:

It defines "Acrobatic Moves", all those elements on the floor (without touching the Pole), with:

1 - An aerial phase in which the whole body is completely detached from the floor with a complete rotation (360 °), of the body forward, backward or to the side.

2- A floor-based phase, in which the whole body makes a complete rotation (360°) with a passage of the pelvis above the head, forward, backward or to the side (are included all those elements typical of rhythmic gymnastics that include a complete rotation also on the elbows or chest, as for example, the "fish"). Simple rolls forward / backward on the back of the neck, with or without the aid of the hands are not considered an acrobatic element.

3 - All those static movements on the floor without an aerial phase (for example, a handstand, a cartwheel, etc.)

Note: In static elements on the floor, such as handstand and forearm stand, additional 0.5 points can be given for variations requiring exceptional flexibility and balance (for example Mexican handstand).

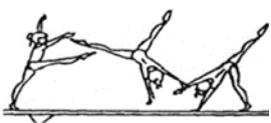
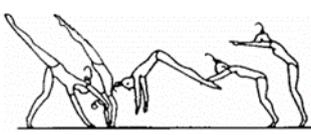
Note: All the elements, if performed incorrectly from the point of view of execution (legs bent, incorrect lines, unbalanced hold.) should be downgraded by 0.5 points. Example: if an athlete performs a backward walkover with bent legs 3.0 must be downgraded to 2.5.

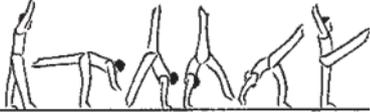
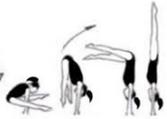
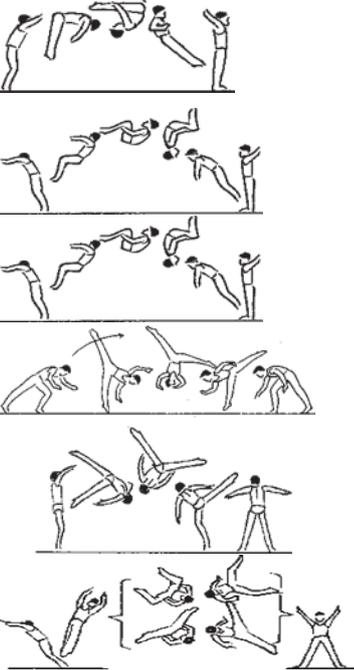
Note: If an athlete falls during the aerial phase or otherwise fails the landing, the acrobatic element will receive maximum 2.5 points.

11.2.13.1 SCORING FOR ACROBATIC MOVES

All images and descriptions of the elements are based on the definitions from Fédération Internationale de Gymnastique and are used here with permission from FIG. Pictures, videos and descriptions of the elements and variations can be found on www.fig-aerobic.com.

All acrobatic elements that are not in this list, will be considered as choreograph.

<u>Dynamic acrobatic elements</u>		
	Handstand	1.0 (if it is passing). 1.5 (if exit to forward roll). 2.0 (if minimum 2s hold);
	Forearm stand The body is supported by both arms with only the hands in contact with the floor.	0.5 (if it is passing); 1.0 (if minimum 2s hold); 2.0 (if press up)
	Cartwheel	1.0 0.5 (elbow); 1.5 (on one arm);
	Round off	2.0 2.5 (if it is split landing);

	Walkover (forward)	2.5;
	Walkover (backward)	3.0 3.5 (if it is split landing or Wenson landing);
	Headspring	4.0 4.5 (if it is split landing)
	Handspring (forward)	4.0 4.5 (if it is split landing)
	Press up handstand	5.0 (with the handstand hold for 2 seconds)
	Flic Flac	4.5 5.0 (if it is split landing)
	Salto 360° (forward, backward, or sideways) Saltos with more than 360° or with twists are not allowed.	5.0
	Flair From a straddle support on both hands, legs circle straddle around the body. Legs must not touch the floor during the circle.	3.5 4.0 (if performed sequentially)

<u>Static acrobatic elements</u>		
	<p>L-support</p> <p>Both hands are placed at the side of the body close to the hips. Legs closed. The body is supported by both arms with only the hands in contact with the floor.</p>	2.0
	<p>Straddle Support</p> <p>The body is supported by both arms with only the hands in contact with the floor. Both hands are placed in front of the body.</p>	3.0
	<p>Straddle V-Support</p> <p>The body is supported by both arms with only the hands in contact with the floor. Both hands are placed behind the body.</p>	3.0
	<p>Full Support Lever</p> <p>A support where the body is supported over the elbows and Triceps with only the hands in contact with the floor. Legs may be closed, straddle or any other position.</p>	3.0 3.5 (on one hand)
	<p>Planche</p> <p>A support in which the body is supported on both hands with straight arms. Legs may be closed, straddle or in other position.</p>	4.5
	<p>Wenson</p> <p>One leg is supported on the upper part of the Triceps of the same side. The rear leg is lifted off the floor.</p>	2.5

11.2.13.2 PROHIBITED ACROBATIC ELEMENTS

Following acrobatic elements and combinations are not allowed in POSA competitions:

- Salto more than 360° with or without twist
- Salto 360° with twist
- **Combination of two or more dynamic acrobatic elements** (for example flick flack to back walkover), a single static acrobatic element may be combined to a dynamic acrobatic element (such as handstand) as start or end position

All prohibited moves and combinations will receive 5.0 points deduction from the Head Judge.

12 HEAD JUDGE PENALTIES

When Superior Jury is not present, Head Judge is also responsible for the following acts:

- Extraordinary circumstances

12.1 SUMMARY OF DEDUCTIONS, WARNINGS AND DISQUALIFICATIONS MADE BY HEAD JUDGE:

- a) Presentation fault: -1 one time
- b) Incorrect attire (jewellery, ornaments, body glitter/painting, national identity, etc.): -3 one time
- c) Improper behaviour on stage: -3 each time
- d) Failure to appear on the competition area within 20 seconds: -1 one time
- e) Prohibited moves: -5 each time
- f) 2nd or more of acrobatic elements: -3 each time
- g) Interruption of performance for 2-10 seconds: -2 each time
- h) Stop of performance more than 10 seconds: -3 one time
- i) Wrong length of music:
 - music is more/less than 3 seconds: -1 one time
 - music is more/less than 5 seconds: -3 one time
 - music is more/less than 10 seconds: -5 one time
- j) Incorrectly filled difficulty sheets: -3 one time
- k) No logical beginning or end of the performance: -1 one time
- l) Causing distraction by uttering vocals: -1 one time
- m) Verbal queues from the coach: -5 each time
- n) Contact or verbal instructions between spotter and athlete: -5 each time
- o) Themes in contravention of the Olympic Charter and the Code of Ethics: -10 one time
- p) Presence in prohibited area: warning
- q) Improper behaviour / manners: warning / disqualification
- r) National tracksuit or emblem not being worn warning
- s) Competition attire not being worn at medal award ceremony: warning
- t) Missing all difficulty elements: disqualification
- u) Drop out: disqualification
- v) Walk-over: disqualification
- w) Serious breach of the POSA Statutes, Rules & Regulations or Code of Points: disqualification
- x) Unsportsmanlike conduct against athletes: disqualification
- y) Disrespectful behaviour towards the Head Judge and Jury: disqualification

13 DEFINITIONS

Correct angle in splits

The angle/degree of a split is measured by the lines formed by the inner thighs in alignment with the hips to the knees.

20° (degree) tolerance

The compulsory move will still be valid if the executed angle/degree of the body varies

no more than maximum 20° to the required angle/degree. If allowed, this will be indicated in the minimum requirements. E.g., a strength moves with a requirement of a 90° body angle to the pole and parallel to the floor is executed at a 70° angle, body not fully parallel to the

floor will still be valid and awarded points. However, points will be deducted by the deduction for poor execution.

*Please note: Masters 50+ are allowed a 20° tolerance on all angles and splits for Group A and B (flexibility and strength move).

Holding a position for two seconds

A compulsory move will be counted from the time the athlete is in the required position. The position must be fixed for two seconds (for balance elements – 3 seconds). The transition in and out of the compulsory move will not be counted towards the holding of a position. Please note this is intended for fair judging, enabling athletes to show correct form, body execution and strength on compulsory moves but not to deter from flow of movement.

Spin

The position of the spin on the static pole must be held for a full 360° rotation. Spins on the dynamic pole must be 720°. The transition in and out of the difficulty spin will not count towards the required minimum rotation.

Correct angle of an element

Moves not performed at angles clearly visible for the judges to see full execution, will be deducted points.

Transitions

A transition is a linking move between spins, floor work, inverts and lifts.

Floor work

Floor work is defined as a part of a performance where the athlete has no contact to the pole. Floor work is every movement performed on the floor in a lying, crawling, kneeling or acrobatic manner.

Use of Space

Stage work is every movement performed around the stage in an upright position without touching the pole.

Synchronization (Doubles)

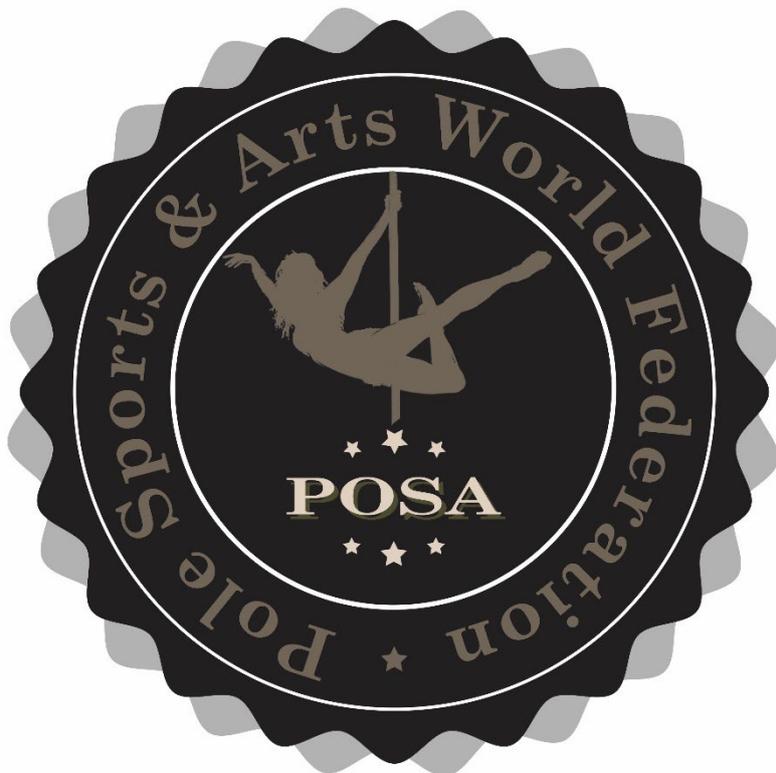
Synchronization refers to the synchronization of the overall performance. This includes on and off the pole\silks\hoop, around the pole and the stage area as well as how well the partners work together throughout the whole performance. Synchronization also refers to the execution level of the partner tricks or combinations.

This can either be both athletes on one pole or on two separate poles undertaking a mirror image of the trick or combination

Lifts (Doubles)

Lifts are interconnected partner moves executed on the pole or floor where both partners are in substantial role.

POLE SPORT & ARTS WORLD FEDERATION



CODE OF POINTS Elements Table Pole Sport

14. Elements table

Note: Pictures at the elements table are only instructional and should not be interpret as the only correct execution. The drawings are only indicative, they are examples, the important thing is to read the minimum requirements carefully.

If you have any questions, please contact the international federation at contact@posaworld.org

13.1 ABBREVIATIONS AND DEFINITIONS

Lift types

DL / Deadlift *Invert without momentum*

HS / Handspring *Invert with momentum*

Leg and body positions

Ext. / Extended *Legs extended straight in knees*

Pike *Legs together, body bend in half from hips*

Straddle *Legs spread wide to each side in V-shape*

Tuck *Legs bend to the chest*

Pencil *Legs together, no bend on the hips*

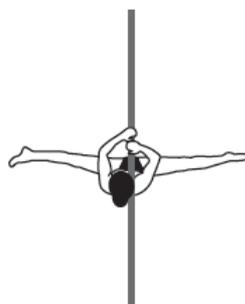
Flag *Also called side plank. Body in horizontal level, side towards floor.*

Plank *Also called lever. Body on horizontal level, back towards floor or ceiling.*

Grips and hand positions

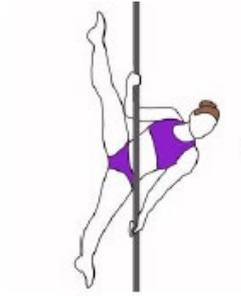
SM / Shoulder Mount

One shoulder on contact with the pole, back against the pole. Hands in cup, basic or elbow grip.



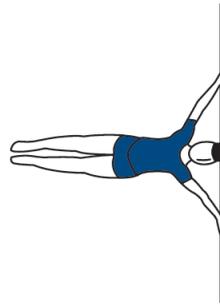
SG / Split Grip

*Lower hand on pole fingers pointing down.
Upper hand in position of Choice, for
example basic grip or twisted grip*



BG / Basic Grip

Also called true grip or split grip. Upper or lower hand thumb up pole inside fist.



TG / Twisted Grip

Upper hand twisted, thumb up, pole inside twist.



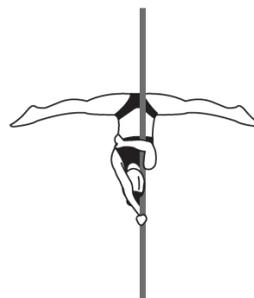
CG / Cup Grip

*Upper hand thumb down, all fingers at the
same side of the pole.*



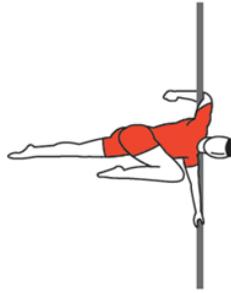
EG / Elbow Grip

Upper arm elbow on pole.



REG / Reverse Elbow Grip

Upper arm elbow on pole behind back. Lower hand usually in split grip.



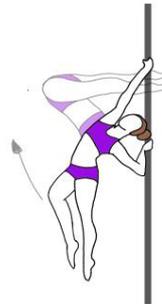
FLG / Flag Grip

Pole in inside arms armpit. Outside hand usually in split grip.



FG / Forearm Grip

Lower hand forearm's inside against pole.



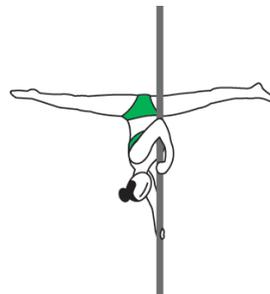
RFG / Reverse Forearm Grip

Lower hand forearm's outside against pole twisted.



IFG / Inverted Forearm Grip

Upper hand elbow and forearm against the pole.

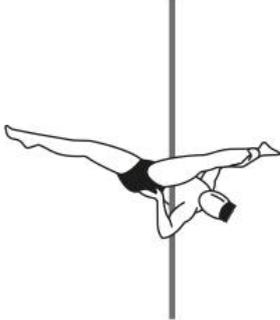


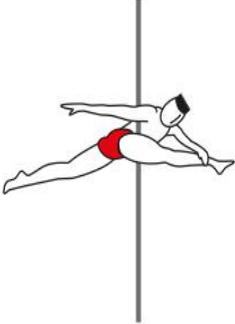
14.1 GROUP A - FLEXIBILITY ELEMENTS

Note: All flexibility elements must be held in fixed position for 2 seconds.

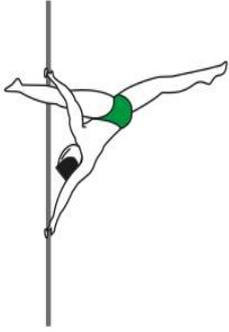
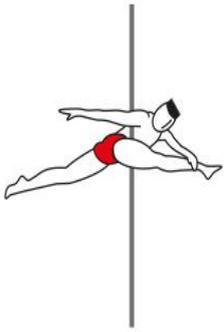
Note: In masters +50 category a tolerance of 20° is given for the requirement to open the legs to 180° if there is no 160° variation for the move. Moves, that do have different levels of execution are without tolerance.

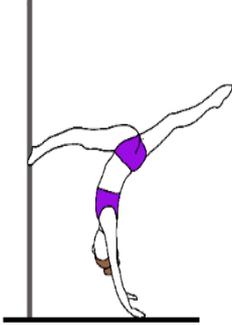
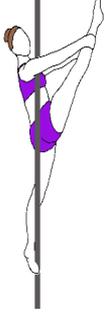
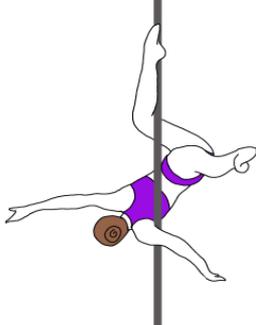
Value	Element	Code	Requirements
0.1		A001	<p>Inside Leg Hang 160</p> <ul style="list-style-type: none"> - Opening of the legs 160° <p><i>Levels of execution:</i> A013 Inside Leg Hang 160 A003 Inside Leg Hang 180</p>
0.1		A112	<p>Ballerina (Floor Based)</p> <ul style="list-style-type: none"> - Opening of the legs 160° - Lower foot in contact with the floor <p><i>Levels of execution:</i> A002 Ballerina 160 A002 Ballerina 180</p>
0.1		A046	<p>Pole Straddle 160 (Floor Based)</p> <ul style="list-style-type: none"> - Opening of the legs 160° - Upper body parallel to the floor <p><i>Levels of execution:</i> A046 Pole Straddle 160 (Floor Based) A047 Pole Straddle 180 (Floor Based)</p>
0.2		A002	<p>Ballerina 160</p> <ul style="list-style-type: none"> - Opening of the legs 160° - No contact to the floor <p><i>Levels of execution:</i> A002 Ballerina 160 A002 Ballerina 180</p>

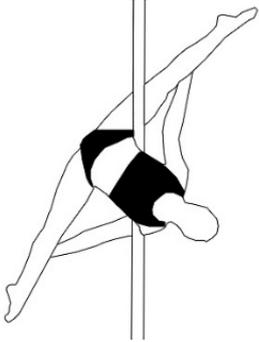
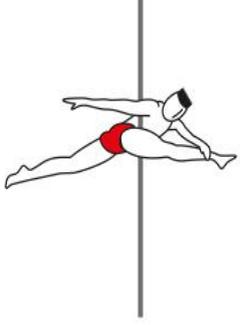
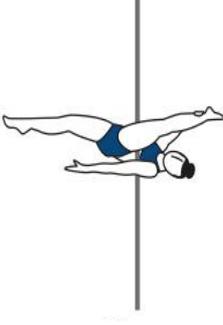
0.2		A048	Pole Straddle 160 <ul style="list-style-type: none"> - Opening of the legs 160° - Upper body parallel to the floor - No contact to the floor <p><i>Levels of execution:</i> A048 Pole Straddle 160 A049 Pole Straddle 180</p>
0.2		A113	Split on Pole (Floor Based) <ul style="list-style-type: none"> - Opening of the legs 180° - Lower leg on contact with the floor
0.3		A003	Inside Leg Hang 180 <ul style="list-style-type: none"> - Opening of the legs 180° <p><i>Levels of execution:</i> A003 Inside Leg Hang 160 A013 Inside Leg Hang 180</p>
0.3		A132	Ballerina 180 <ul style="list-style-type: none"> - Opening of the legs 180° - No contact to the floor <p><i>Levels of execution:</i> A002 Ballerina 160 A002 Ballerina 180</p>
0.3		A004	Jade 160 <ul style="list-style-type: none"> - Opening of the legs 160° <p><i>Levels of execution:</i> A004 Jade 160 A014 Jade 180</p>

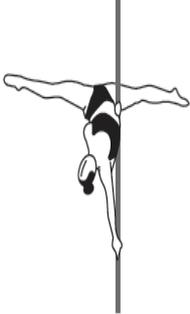
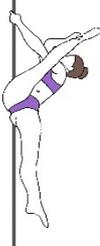
0.3		A047	Pole Straddle 180 (Floor Based) <ul style="list-style-type: none"> - Upper body parallel to the floor <i>Levels of execution:</i> A046 Pole Straddle 160 (Floor Based) A047 Pole Straddle 180 (Floor Based)
0.3		A114	Chopstick 160 (Supported) <ul style="list-style-type: none"> - Opening of the legs 160° - Upper hand on pole <i>Levels of execution:</i> A114 Chopstick 160 (Supported) A117 Chopstick 180 (Supported)
0.3		A115	Crossbow on Knees <ul style="list-style-type: none"> - Opening of the legs 160° - Upper body parallel to the floor - Knees on pole - Legs fully extended
0.3		A124	Broken Doll 160 <ul style="list-style-type: none"> - Opening of the legs 160° - No hands-on pole - Underarm in contact with the pole <i>Levels of execution:</i> A124 Broken Doll 160 A125 Broken Doll 180
0.3		A116	Bridged Layback <ul style="list-style-type: none"> - Legs parallel or below to the floor - Both hands on the pole in thumbs up position

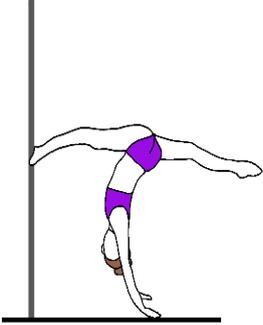
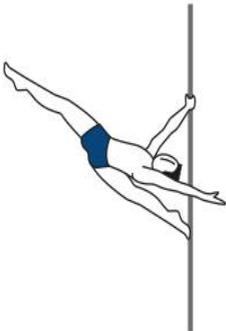
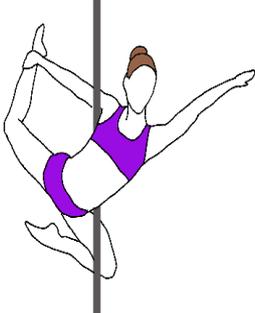
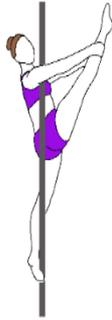
0.4		A101	Syniachenko Straddle <ul style="list-style-type: none"> – Opening of the legs 160° – Legs fully extended – One hand and lower foot in contact with the pole
0.4		A005	Split on Pole <ul style="list-style-type: none"> – Opening of the legs 180° – No contact to the floor
0.4		A006	Allegra Passé 160 <ul style="list-style-type: none"> – Opening of the legs 160° <p><i>Levels of execution:</i> A006 Allegra Passé 160 A011 Allegra Passé 180</p>
0.4		A007	Capezio Passé 160 <ul style="list-style-type: none"> – Opening of the legs 160° – Lower leg fully extended <p><i>Levels of execution:</i> A007 Capezio Passé 160 A017 Capezio Passé 180</p>
0.4		A008	Inverted Split on Pole <ul style="list-style-type: none"> – Opening of the legs 180°

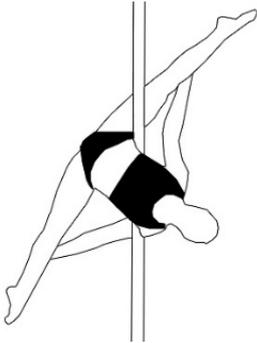
0.4		A009	Marion Amber 160 <ul style="list-style-type: none"> - Opening of the legs 160° - Legs on front split - Hand grip of choice <p><i>Levels of execution:</i> A009 Marion Amber 160 A015 Marion Amber 180</p>
0.4		A117	Chopstick 180 (Supported) <ul style="list-style-type: none"> - Opening of the legs 180° - Upper hand on pole <p><i>Levels of execution:</i> A114 Chopstick 160 (Supported) A117 Chopstick 180 (Supported)</p>
0.4		A010	Underarm Pike <ul style="list-style-type: none"> - Legs parallel to the pole - Hand or underarm on pole
0.4		A050	Crossbow <ul style="list-style-type: none"> - Opening of the legs 160° - Upper body parallel to the floor - Ankles and elbows on pole - No sole of the foot or hands-on pole
0.4		A055	Inside Leg Hang Back Split 160 <ul style="list-style-type: none"> - Opening of the legs 160° - Both hands hold on to the leg - Arms fully extended <p><i>Levels of execution:</i> A055 Inside Leg Hang Back Split 160 A058 Inside Leg Hang Back Split 180</p>

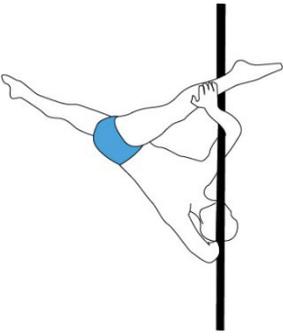
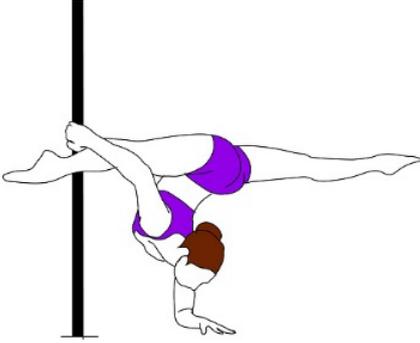
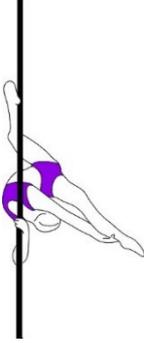
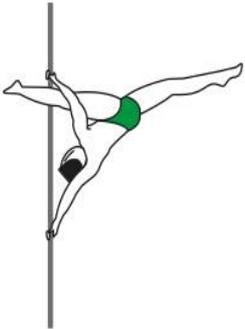
0.4		A126	Outside Knee Hang Backbend <ul style="list-style-type: none"> - Both hands in contact with legs
0.4		A083	Handstand Split 160 <ul style="list-style-type: none"> - Opening of the legs 160° - Arms and legs fully extended <p><i>Levels of execution:</i> A083 Handstand Split 160 A084 Handstand Split 180</p>
0.4		A131	Back Support Split <ul style="list-style-type: none"> - Opening of the legs 180° - Only one hand in contact with the pole
0.4		A088	Standing Split 160 <ul style="list-style-type: none"> - Opening of the legs 160° - No hands-on pole <p><i>Levels of execution:</i> A088 Standing Split 160 A089 Standing Split 180</p>
0.4		A125	Broken Doll 180 <ul style="list-style-type: none"> - Opening of the legs 180° - No hands-on pole - Underarm in contact with the pole <p><i>Levels of execution:</i> A124 Broken Doll 160 A125 Broken Doll 180</p>

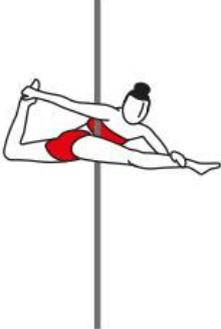
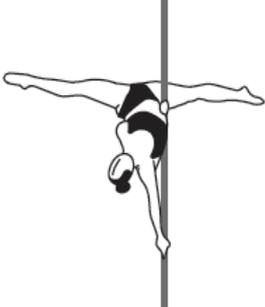
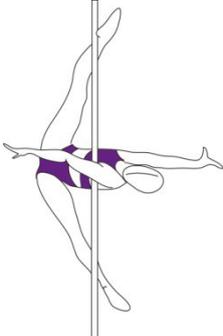
0.4		A122	Kite Straddle 160 <ul style="list-style-type: none"> - 160 ° opening of the legs - No hands on the pole, lower armpit in contact with the pole - Legs fully extended <p><i>Levels of execution:</i> A122 Kite Straddle 160 A123 Kite Straddle 180</p>
0.5		A011	Allegra Passé 180 <ul style="list-style-type: none"> - Opening of the legs 180° <p><i>Levels of execution:</i> A006 Allegra Passé 160 A011 Allegra Passé 180</p>
0.5		A012	Chopstick 160 <ul style="list-style-type: none"> - Opening of the legs 160° - No hands-on pole <p><i>Levels of execution:</i> A012 Chopstick 160 A022 Chopstick 180</p>
0.5		A013	Front Split Layback <ul style="list-style-type: none"> - Opening of the legs 180° - Upper body parallel to the floor
0.5		A014	Jade 180 <ul style="list-style-type: none"> - Opening of the legs 180° - No hands-on pole - Lower arm fully extended <p><i>Levels of execution:</i> A004 Jade 160 A014 Jade 180</p>

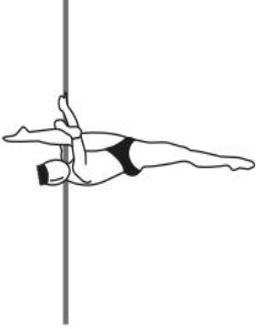
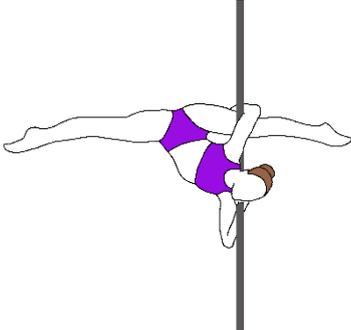
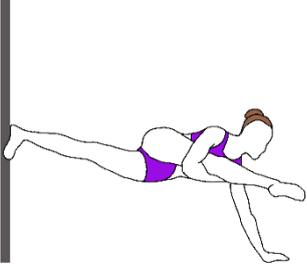
0.5		<p>A032 Russian Split 45</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Body maximum 45° angle to the floor - Legs fully extended <p>*This element can also be executed floor based</p> <p><i>Levels of execution:</i> A032 Half Russian Split 45 A034 Russian Split A035 Russian Split (Horizontal)</p>
0.5		<p>A049 Pole Straddle 180</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Upper body parallel to the floor <p><i>Levels of execution:</i> A048 Pole Straddle 160 A049 Pole Straddle 180</p>
0.5		<p>A054 Cocoon 160</p> <ul style="list-style-type: none"> - Opening of the legs 160° - No shoulder or underarm on pole - Inside or outside leg on the pole <p><i>Levels of execution:</i> A054 Cocoon 160 A057 Cocoon 180</p>
0.5		<p>A118 Dragon Tail Straddle 160</p> <ul style="list-style-type: none"> - Legs parallel to the floor - Opening of the legs 160° <p><i>Levels of execution:</i> A118 Dragon Tail Straddle 160 A120 Dragon Tail Straddle 180</p>
0.5		<p>A148 Side Split Valsecchi</p> <ul style="list-style-type: none"> -Upper leg in contact with the opposite arm -Outside hand only in contact to the pole -Legs fully extended

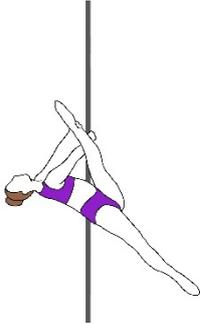
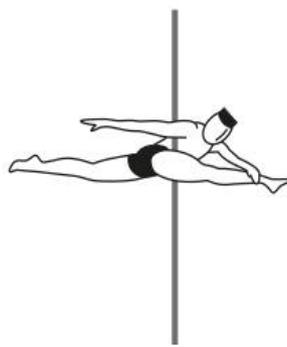
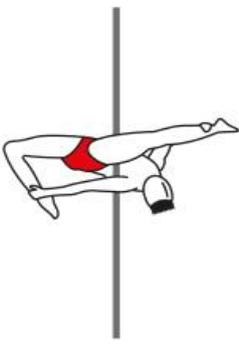
0.5		<p>A056 Superman Crescent</p> <ul style="list-style-type: none"> – Legs parallel or above to the floor
0.5		<p>A084 Handstand Split 180</p> <ul style="list-style-type: none"> – Opening of the legs 180° – Arms and legs fully extended <p><i>Levels of execution:</i> A083 Handstand Split 160 A084 Handstand Split 180</p>
0.5		<p>A119 Floor K one-foot floor based</p> <ul style="list-style-type: none"> – Opening of the legs 180° – Only one hand in contact with the pole – One foot on the floor
0.5		<p>A087 Floating Ballerina</p> <ul style="list-style-type: none"> – Opening of the legs 180° – Arm fully extended – No hands-on pole
0.5		<p>A089 Standing Split 180</p> <ul style="list-style-type: none"> – Opening of the legs 180° – No hands-on pole <p><i>Levels of execution:</i> A088 Standing Split 160 A089 Standing Split 180</p>

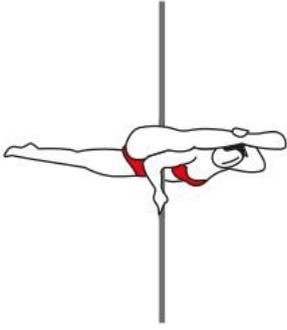
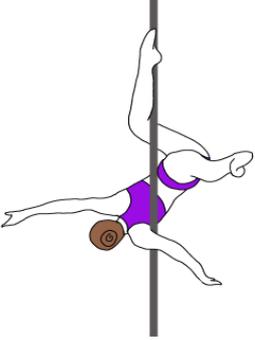
0.5		A127	Iguana Backbend <ul style="list-style-type: none"> - Feet are in contact with the head with 20° tolerance <p><i>Levels of execution:</i> A127 Iguana Backbend A130 Iguana Backbend (Closed)</p>
0.5		A123	Kite Straddle 180 <ul style="list-style-type: none"> - 180 ° opening of the legs - No hands on the pole - Lower armpit in contact with the pole - Legs fully extended <p><i>Levels of execution:</i> A122 Kite Straddle 160 A123 Kite Straddle 180</p>
0.5		A168	Elbow Split 2 (Di Trani Elbow split 2) https://youtu.be/0y4ZbllroG8 <ul style="list-style-type: none"> - Opening of the legs 160° - Legs fully extended - No hands in contact with the pole - Hold the position 2 seconds
0.5		A173	Handstand backbend (Mira handstand) <ul style="list-style-type: none"> - Arms fully extended - No hands in contact with the pole - Lower foot in contact with head - Hold the position 2 seconds

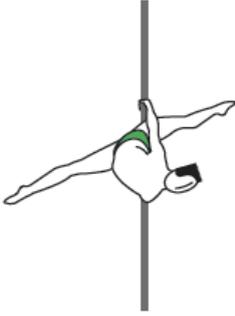
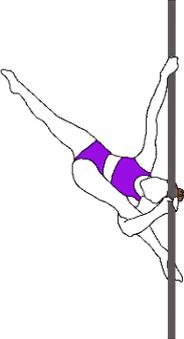
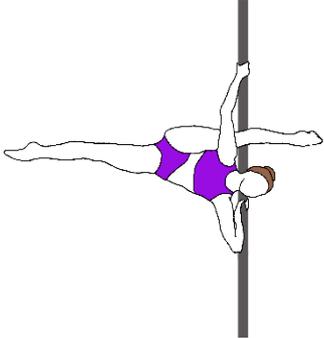
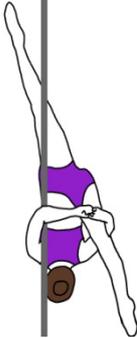
0.6		A146	Forearm Split 160 (Fratini) -160° opening of the legs -Legs fully extended -No hands in contact to the pole
0.6		A103	One Elbow Handstand Split (Floor Based) (Gordiyenko) <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended - Only one hand in contact with the pole
0.6		A104	Forearm Cocoon <ul style="list-style-type: none"> - Opening of the legs 180° - Lower leg fully extended - Only one hand and forearm in contact with the pole - Outside leg in contact with the pole
0.6		A015	Marion Amber 180 <ul style="list-style-type: none"> - Opening of the legs 180° - Legs on front split - Grip of choice <i>Levels of execution:</i> A009 Marion Amber 160 A015 Marion Amber 180
0.6		A133	Outside Knee Hang Backbend Extended <ul style="list-style-type: none"> - Both hands in contact with legs - Lower leg fully extended

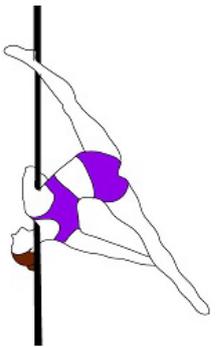
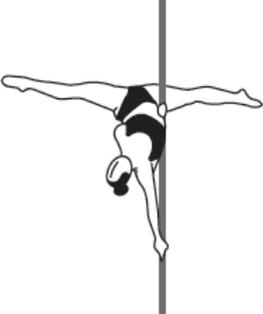
0.6		A017	Capezio Passé 180 <ul style="list-style-type: none"> - Opening of the legs 180° - Lower leg fully extended <p><i>Levels of execution:</i> A007 Capezio Passé 160 A017 Capezio Passé 180</p>
0.6		A018	Chopstick Passé <ul style="list-style-type: none"> - Opening of the legs 180° - No hands-on pole - Back leg passé, opposite hand holding the leg
0.6		A120	Dragon Tail Straddle 180 <ul style="list-style-type: none"> - Opening of the legs 180° - Legs parallel to the floor <p><i>Levels of execution:</i> A118 Dragon Tail Straddle 160 A120 Dragon Tail Straddle 180</p>
0.6		A023	Handstand Vertical Split (Floor Based) <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended
0.6		A051	Keem Underarm Split <ul style="list-style-type: none"> - Opening of the legs 160° - Underarm on pole, no hands-on pole - Upper body parallel to the floor - No sole of the foot on pole

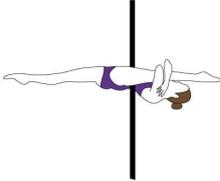
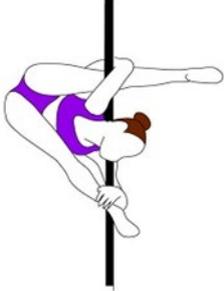
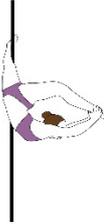
0.6		A058	Inside Leg Hang Back Split 180 <ul style="list-style-type: none"> - Opening of the legs 180° - Both hands hold on to the leg <p><i>Levels of execution:</i> A055 Inside Leg Hang Back Split 160 A058 Inside Leg Hang Back Split 180</p>
0.6		A072	Shoulder Dismount Split <ul style="list-style-type: none"> - Opening of the legs 180° - Legs on front split
0.6		A081	Reverse Elbow Split <ul style="list-style-type: none"> - Opening of the legs 180° - Legs parallel to the floor
0.6		A082	Balance Horizontal Split (Floor Based) <ul style="list-style-type: none"> - Opening of the legs 160° - One hand on floor
0.6		A128	Dragon Tail Backbend <ul style="list-style-type: none"> - Feet are in contact with the head tolerance 20 cm. <p><i>Levels of execution:</i> A128 Dragon Tail Backbend A060 Dragon Tail Backbend (Closed)</p>

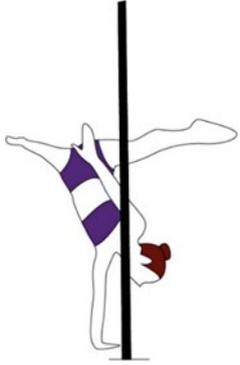
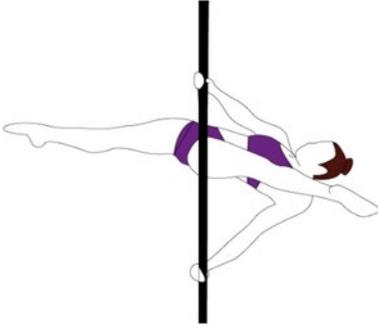
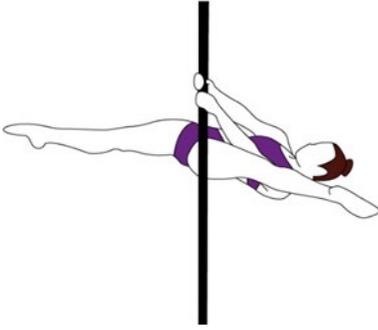
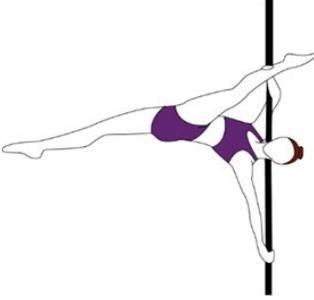
0.6		A149	Songini Split 160 -Opening of the legs 160° -Outside hand only in contact to the pole -Both legs fully extended
0.7		A022	Chopstick 180 – Opening of the legs 180° – No hands-on pole <i>Levels of execution:</i> A012 Chopstick 160 A022 Chopstick 180
0.7		A024	Jade Passé – Opening of the legs 180° – No hands-on pole
0.7		A025	Alesia Split <i>Inverted Split</i> – Opening of the legs 180° – No hands-on pole – Inside armpit only in contact to the pole
0.7		A027	Pegasus (Upward) – Opening of the legs 180° – Body facing upwards

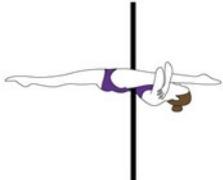
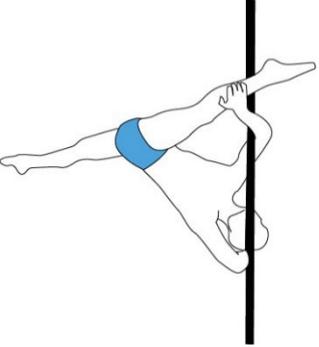
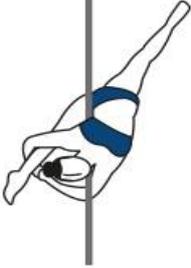
0.7		A030	Machine Gun <ul style="list-style-type: none"> - Opening of the legs 180° - Body and legs parallel to the floor
0.7		A129	Broken Doll Extended <ul style="list-style-type: none"> - Opening of the legs 180° - Underarm in contact with the pole - Lower hand in contact with the lower leg - Lower leg fully extended
0.7		A057	Cocoon 180 <ul style="list-style-type: none"> - Opening of the legs 180° - Lower Leg fully extended <p><i>Levels of execution:</i> A054 Cocoon 160 A057 Cocoon 180</p>
0.7		A059	Superman V <ul style="list-style-type: none"> - Upper leg fully extended and higher than the parallel line - External (upper) knee at shoulder height (same line) - No hands-on pole
0.7		A070	Elbow Hold Frontal Split <ul style="list-style-type: none"> - Opening of the legs 180° - Upper elbow in contact to the pole - Legs fully extended

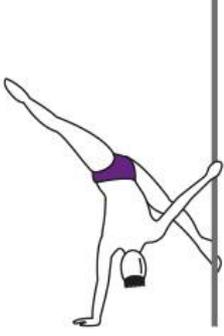
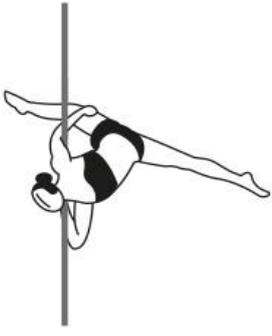
0.7		A074	Eclipse Split <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended
0.7		A076	Inverted Leg Trough Split <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended
0.7		A079	Flying K Elbow Lock <ul style="list-style-type: none"> - Opening of the legs 180° - Both hands on pole - Chest facing on the side
0.7		A080	Horizontal Split Leg Trough <ul style="list-style-type: none"> - Opening of the legs 180°
0.7		A091	Inverted Back Ayesha Split <ul style="list-style-type: none"> - Opening of the legs 180° - No hands-on pole

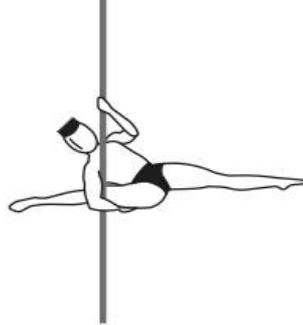
0.7		<p>A130 Iguana Backbend (Closed)</p> <ul style="list-style-type: none"> – Feet are in contact with the head, no tolerance. <p><i>Levels of execution:</i> A127 Iguana Backbend A130 Iguana Backbend (Closed)</p>
0.7		<p>A097 Elbow Chest Split</p> <ul style="list-style-type: none"> – Opening of the legs 180° – No hands-on pole – Chest in contact with the pole
0.7		<p>A102 Elbow Chest Butterfly</p> <ul style="list-style-type: none"> – Opening of the legs 180° – No hands-on pole – Chest in contact with the pole
0.7		<p>A107 Shevtsova split.</p> <p><i>Inverted Underarm Split</i></p> <ul style="list-style-type: none"> – Opening of the legs 180° – Only one hand in contact with the pole – Upper foot behind the pole
0.7		<p>A092 Dragon Tail Front Split 160</p> <ul style="list-style-type: none"> – Opening of the legs 160° – Legs parallel to the floor – Back leg extended or passé <p><i>Levels of execution:</i> A092 Dragon Tail Front Split 160 A069 Dragon Tail Front Split 180</p>

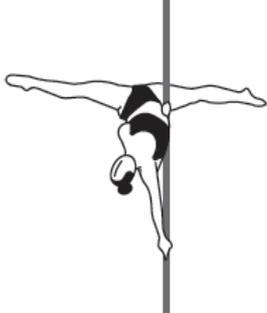
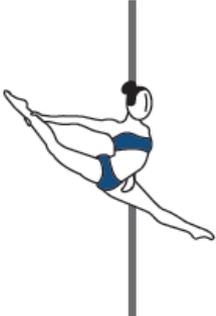
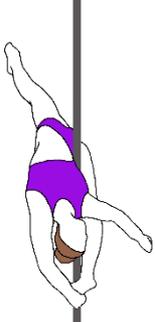
0.7		A134	Hug Jade 1 (Aita Split) -Opening of the legs 180° -No hands-on pole
0.7		A099	Reverse Elbow Straddle (Syniachenko) -Opening of the legs 180° -Both legs fully extended
0.7		A144	Coralie Cocoon 1 -Upper leg on pole fully extended -No hands in contact with the pole -Lower foot above the head
0.7		A167	Elbow Split 1 (Di Trani Elbow split 1) https://youtu.be/0y4ZbllroG8 - Opening of the legs 180° - Legs fully extended - No hands in contact with the pole - Hold the position 2 seconds
0.7		A161	Brass monkey/ elbow hold split 180 behind the back (The Kivela Elbow/Monkey split) - Opening of the legs 180° - Brass monkey grip or elbow grip - Legs fully extended - Hold the position 2 seconds

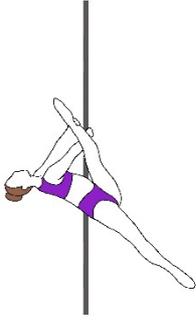
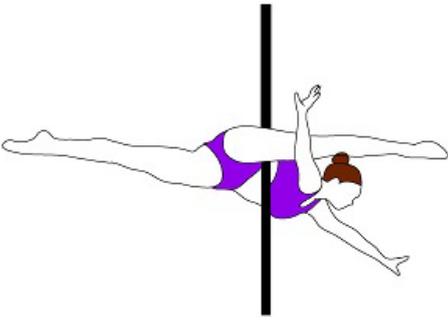
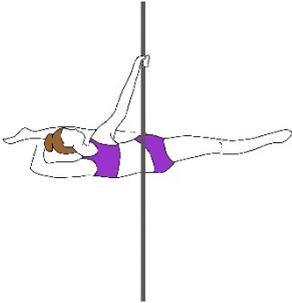
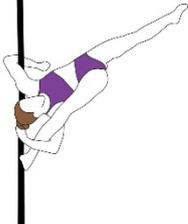
0.7		<p>A160 Floor Based Balance Split (Jupiter Balance split) https://youtube.com/shorts/3prxTd3wZGE</p> <ul style="list-style-type: none"> -Opening of the legs 180° -Legs parallel to the floor -One hand only in contact with the floor -Upper hands not in contact with the pole -Hold the position 2 seconds
0.7		<p>A187 Sit split leg through (Novelli)</p> <ul style="list-style-type: none"> -Arms & legs fully extended -Opening of the legs 180° -Legs (line) parallel to the floor
0.7		<p>A188 Forearm elbow handstand split floor based https://youtube.com/shorts/K0EYgW0hS9A</p> <ul style="list-style-type: none"> -Opening of the legs 180° -Upper arm in forearm grip -One elbow only in contact with the floor
0.7		<p>A189 Sit split leg through variation (Novelli) https://youtube.com/shorts/Db8rRrtrKr4</p> <ul style="list-style-type: none"> -Arms & legs fully extended -Both hands above pelvis -Opening of the legs 180° -Legs (line) parallel to the floor
0.7		<p>A190 Elbow hold split variation (Colantuoni)</p> <ul style="list-style-type: none"> -Opening of the legs 180° -Neck & upper elbow in contact with the pole

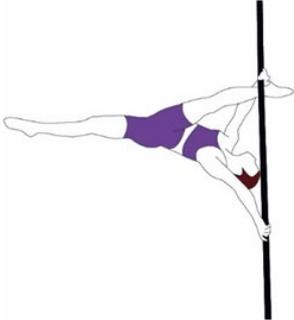
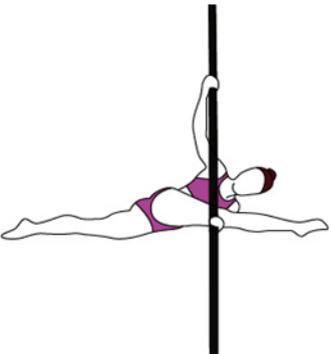
0.8		A016	Allegra <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended
0.8		A019	Inverted Front Split <ul style="list-style-type: none"> - Opening of the legs 180° - Upper body parallel to the floor
0.8		A135	Hug Jade 2 (Aita Split) <ul style="list-style-type: none"> -Opening of the legs 180° -Legs parallel to the floor -No hands-on pole
0.8		A147	Forearm Split 180 (Fratini) <ul style="list-style-type: none"> -180° opening of the legs -Legs fully extended -No hands in contact to the pole
0.8		A020	Inverted Bird of Paradise <ul style="list-style-type: none"> - Opening of the legs 180° - No hands-on pole

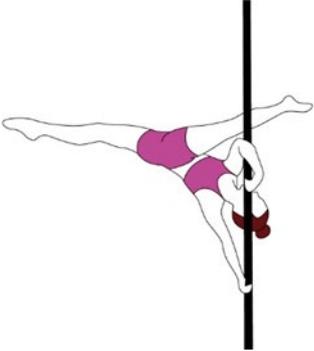
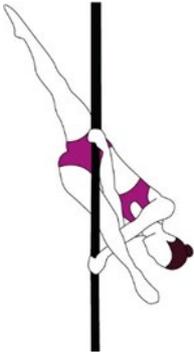
0.8		A021	Capezio Split <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended
0.8		A026	Over Split on pole <ul style="list-style-type: none"> - Opening of the legs more than 180° - Lower leg fully extended - Upper body arch position under the parallel line
0.8		A028	Bird of paradise <ul style="list-style-type: none"> - Opening of the legs 180° - No hands-on pole
0.8		A029	Floor K (Floor Based) <ul style="list-style-type: none"> - Opening of the legs 180° - One hand on floor - Legs on front split
0.8		A031	Pegasus (Downward) <ul style="list-style-type: none"> - Opening of the legs 180° - Body facing downward

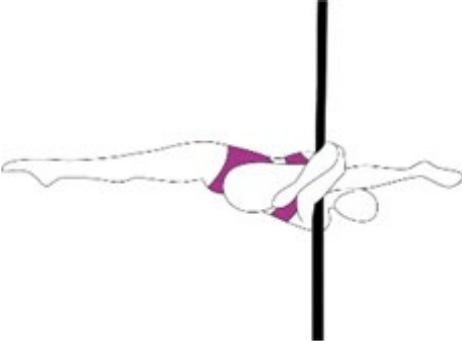
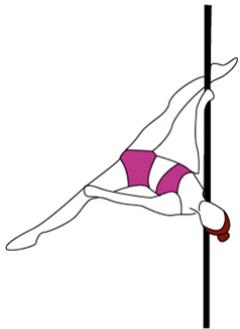
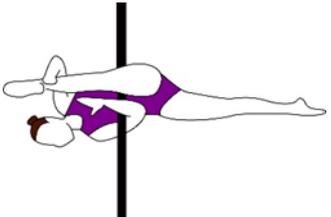
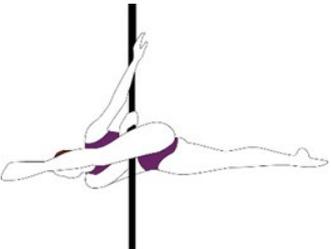
0.8		A033	Russian Split Elbow Lock <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended - One elbow and foot on the pole - Body maximum 45° to the floor <p>* This element can also be executed floor based</p>
0.8		A036	Sneaky Split <ul style="list-style-type: none"> - Opening of the legs 180° - Upper body parallel to the floor
0.8		A037	Marchetti Underarm Split <ul style="list-style-type: none"> - Opening of the legs 180° - Legs parallel to the floor - Chest facing the pole
0.8		A038	Vertical Jade <ul style="list-style-type: none"> - Opening of the legs 180° - Upper leg grabbed by the opposite elbow - Lower foot behind the pole
0.8		A040	Back Split <ul style="list-style-type: none"> - Opening of the legs 180° - Upper body parallel to the floor

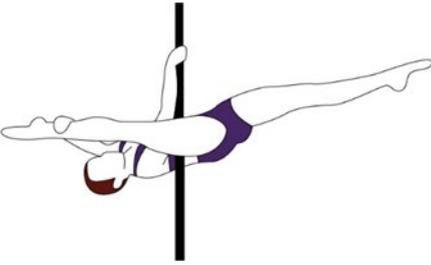
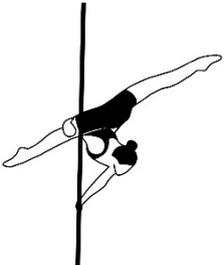
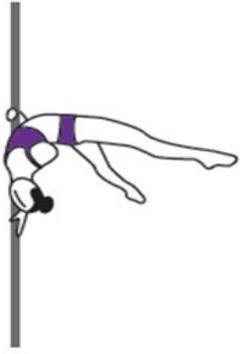
0.8		A061	Eagle <ul style="list-style-type: none"> - Opening of the legs 180° - Leg and arms fully extended, above the head
0.8		A069	Dragon Tail Front Split 180 <ul style="list-style-type: none"> - Opening of the legs 180° - Legs parallel to the floor and fully extended. <p><i>Levels of execution:</i> A092 Dragon Tail Front Split 160 A069 Dragon Tail Front Split 180</p>
0.8		A060	Dragon Tail Backbend (Closed) <ul style="list-style-type: none"> - Feet are in contact with the head, no tolerance. <p><i>Levels of execution:</i> A128 Dragon Tail Backbend A060 Dragon Tail Backbend (Closed)</p>
0.8		A073	Dragonfly <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended. - No hands-on pole
0.8		A086	Inverted One Hand Split <ul style="list-style-type: none"> - Opening of the legs 180° - Only one hand in contact with the pole - Legs fully extended

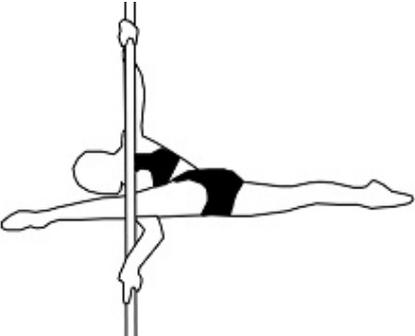
0.8		A150	Songini Split 180 -Opening of the legs 180° -Outside hand only in contact to the pole -Legs fully extended
0.8		A096	Inverted No Hands Split -Opening of the legs 180° -Legs fully extended -Upper foot, back and underarm in contact with pole -No hands in contact with the pole
0.8		A100	Machine Gun No Hands - Opening of the legs 180° - No hands-on contact with the pole - Both legs fully extended
0.8		A151	Side Split Ciccone -Opening of the legs 180° -Body & lower leg parallel to the floor -One hand only in contact to the pole -Inside hand holding the outside leg -Inside waist on the pole
0.8		A136	Elbow side split Syniachenko -Opening of the legs 180° -One elbow, lower foot & one hand only in contact to the pole

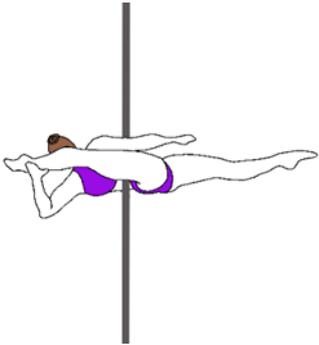
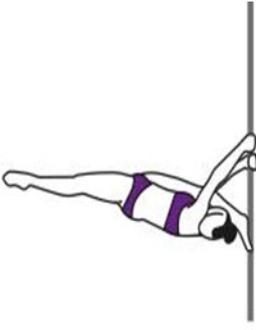
0.8		<p>A152 Marion/Amber Cup Split (Minina Twisted)</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Cup grip - Legs and lower arm fully extended
0.8		<p>A153 Forearm over split (Minina Oversplit)</p> <ul style="list-style-type: none"> - Opening of the legs minimum 180° - Legs fully extended
0.8		<p>A154 Armpit Split Grip Di Trani split (Elena Split)</p> <ul style="list-style-type: none"> - Opening of the legs minimum 180° - Legs fully extended and parallel to the pole - Lower arm fully extended
0.8		<p>A155 Active split (Serpe Split)</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended and parallel to the floor - Lower arm under the leg

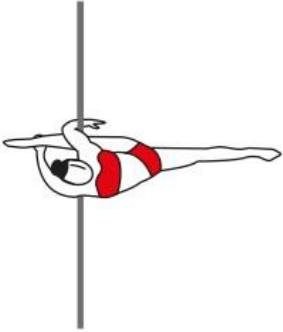
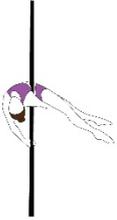
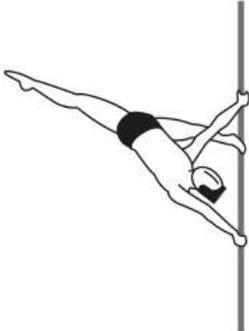
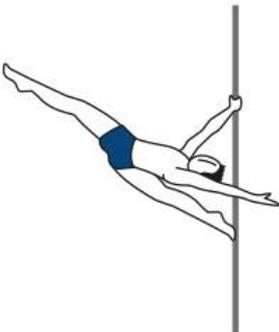
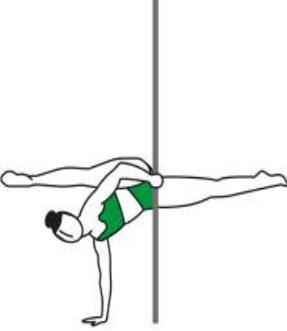
0.8		<p>A156 Forearm Twisty Split (Mosca Split)</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended and parallel to the floor - Upper arm: forearm grip - Lower arm fully extended
0.8		<p>A157 Crossbow Split</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended and parallel to the floor - Upper arm: forearm grip - Lower arm fully extended
0.8		<p>A158 Outside Knee Hang Back Bend (The Mira Back Bend)</p> <p>https://youtu.be/ZBXCryWId7Y</p> <ul style="list-style-type: none"> - Both hands in contact with legs - Lower foot in contact with the head
0.8		<p>A163 Thread through front split (Kivela)</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Upper leg behind pole

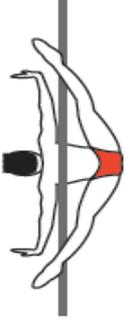
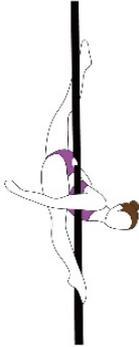
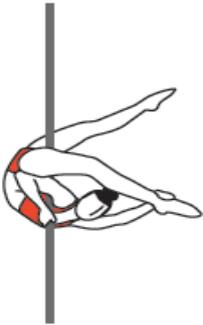
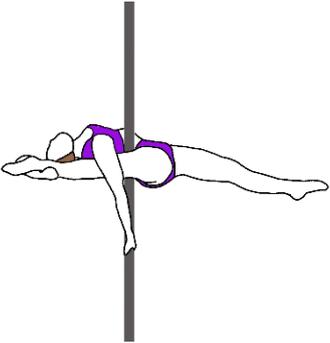
0.8		<p>A164 Forearm/armpit horizontal split (Sally split, Cogo/Kreuger)</p> <p>https://youtu.be/U6nEHHUgH-o</p> <ul style="list-style-type: none"> - Opening of the legs minimum 180° - Legs fully extended - No hands in contact with the pole - Body and legs (line) parallel to the floor
0.8		<p>A170 Shoulder Split (Snake Shoulder)</p> <p>https://youtu.be/gDviPdBTus</p> <ul style="list-style-type: none"> -Opening of the legs 180° -Hold the position 2 seconds -One hand & shoulder only on the pole
0.8		<p>A174 Elbow grip split (Lipcsei split)</p> <p>https://youtu.be/kSsUTGjK8z0</p> <ul style="list-style-type: none"> – Opening of the legs 180° – Legs parallel to the floor – Lower elbow only in contact with the pole – Only upper arm in contact with upper leg
0.8		<p>A176 Cradle pike to active split (Lombardo)</p> <p>https://youtube.com/shorts/imKECo5fakM</p> <ul style="list-style-type: none"> - Opening of the legs minimum 180° - Legs fully extended - Lower hand only in contact with the pole - Legs (line) parallel to the floor
0.8		<p>A177 Outside upper Wenson split (Lombardo Split) Split with outside legs (Wenson)</p> <p>https://youtube.com/shorts/pEYNvpYLTvW</p> <ul style="list-style-type: none"> - Opening of the legs minimum 180° - Legs fully extended in Wenson position - Lower arm fully extended, hand holding the pole - Legs (line) parallel to the floor

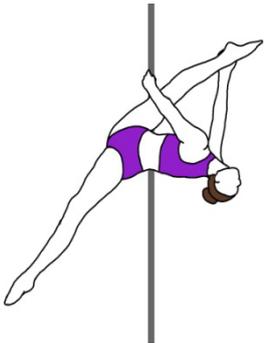
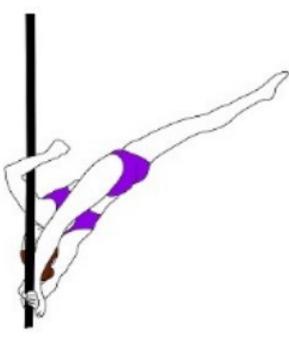
0.8		A184	Pole Split upright (Novelli Split) https://youtube.com/shorts/eJ6jerl-q94 -Opening of the legs 180° -Upper body parallel to the floor -One hand only in contact with the pole
0.8		A185	Meethook Split (Filippini) https://youtube.com/shorts/R-ecfYSQb9U -Opening of the legs 180° -Legs fully extended -Body and legs parallel to the floor -Holding arm fully extended
0.8		A192	Palmerini Split -Upper leg: outside -Upper hand: twisted grip -Opening of the leg 180° -Both legs fully extended
0.8		A193	Easter split (Edda Split) -Opening of the legs 180° -Both legs & lower arm fully extended -Inside elbow grip
0.8		A063	Extended Dragon Tail legs open <ul style="list-style-type: none"> - Legs open, fully extended, and parallel to the floor - Pelvis (hips) parallel to the floor Variation: with the same minimum requirements, legs closed together value: 0.9

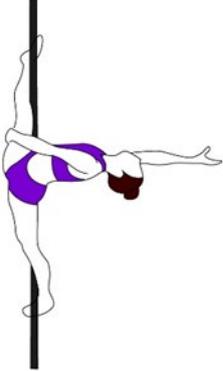
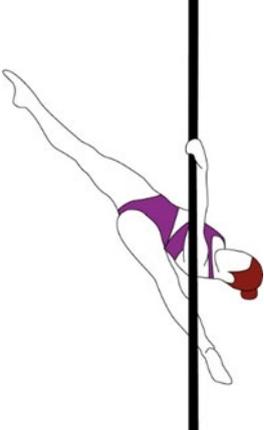
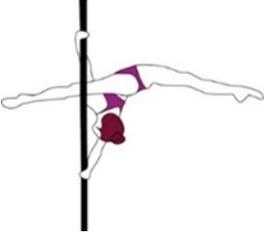
0.9		A186	Cavalieri Fang -Upper leg and arm fully extended -Lower foot in contact with the head
0.9		A178	Upright active split (Lombardo) https://youtube.com/shorts/LS4k3kH4OIM - Opening of the legs 180° - Legs fully extended - Lower foot behind the pole - Only hands and lower leg in contact with the pole
0.9		A175	Földesi split https://youtube.com/shorts/r0xqlISKLNc - Opening of the legs 180° - Body (torso) parallel to the floor - Both hands in contact with the pole
0.9		A110	Neck Hold Leg Through Split - Opening of the legs 180° - Chest facing the floor - Legs fully extended

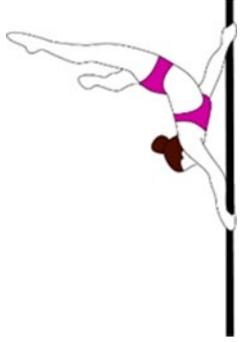
0.9		A078	Extreme Jade Underarm (Gordiyenko) <ul style="list-style-type: none"> - Opening of the legs 180° - Body parallel to the floor - No hands in contact with the pole - Upper arm fully extended
0.9 CBRF		A034	Russian Split <ul style="list-style-type: none"> - Opening of the legs 180° - Body parallel to the floor 20° of tolerance <p><i>Levels of execution:</i> A032 Half Russian Split 45 A034 Russian Split A035 Russian Split (Horizontal)</p>
0.9		A039	Back Elbow Vertical Split <ul style="list-style-type: none"> - Opening of the legs 180° - Legs parallel to the pole - No hands-on pole
0.9		A138	Upright Syniachenko Split <ul style="list-style-type: none"> -Opening of the legs 180° -Both hands, lower foot, and buttocks only in contact with the pole -Lower foot not in contact with the pole

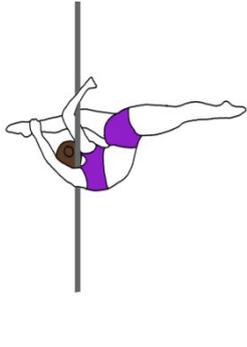
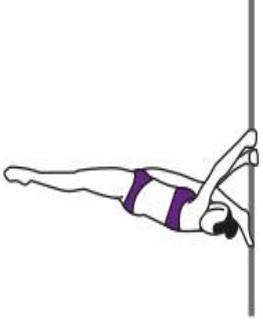
0.9		A042	Elbow Hold Split <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended and parallel to the floor
0.9		A140	Bui-Bui Bend legs open <ul style="list-style-type: none"> -Legs open and fully extended -One hand only in contact to the pole -Lower arm fully extended -The position of the hips and pelvis must be positioned facing up, no side pike position.
0.9		A043	Handspring Split on Pole <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended, entire sole of the foot on pole
0.9		A044	Flying K <ul style="list-style-type: none"> - Opening of the legs 180° - Only one hand and one foot in contact with the pole
0.9		A045	Marchetti Wenson Split <ul style="list-style-type: none"> - Opening of the legs 180° - One hand on floor - Legs and body parallel to the floor

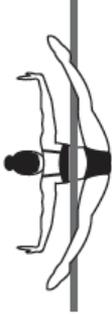
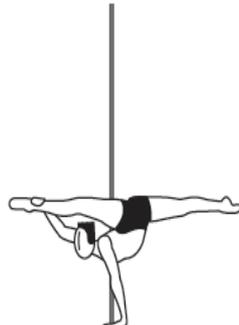
0.9		<p>A052 Felix Spatchcock</p> <ul style="list-style-type: none"> - No hands or elbows on the pole - Ankles on the pole
0.9		<p>A062 Marion Half Back Split</p> <p><i>Underarm Half Back Split</i></p> <ul style="list-style-type: none"> - Opening of the legs 180° - Upper leg fully extended over the head
0.9		<p>A139 Marchetti oversplit inverted</p> <ul style="list-style-type: none"> -Legs fully extended -One hand only in contact to the pole -Opening of the legs 180°
0.9		<p>A064 Rainbow Marchenko Scissor Legs Position</p> <ul style="list-style-type: none"> - Lower leg parallel to the floor - Both legs fully extended
0.9		<p>A077 Extreme Jade Straight Arm</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Only one hand on the pole - Chest facing ceiling

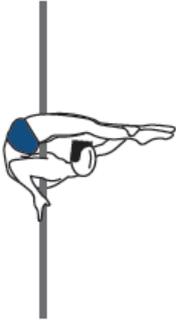
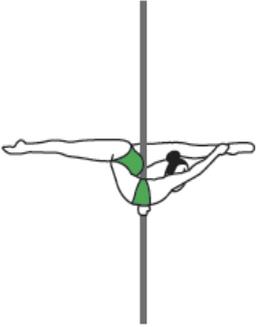
0.9		A090	Reverse Back Split <ul style="list-style-type: none"> - Opening of the legs 180° - Upper body parallel to the floor
0.9		A093	Bozina Split <i>One Arm Sneaky Split</i> <ul style="list-style-type: none"> - Opening of the legs 180° - Body parallel to the floor - Only one hand on pole
0.9		A105	Back Elbow Wrist Split <ul style="list-style-type: none"> - Opening of the legs 180° - One hand only in contact to the pole - Legs fully extended
0.9		A106	Rinaldi Split <i>Inverted Vertical Oversplit</i> <ul style="list-style-type: none"> - Opening of the legs 180° - One hand only in contact to the pole - Legs fully extended - Lower sole in contact to the pole

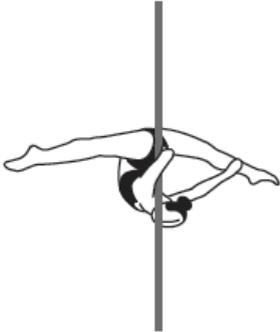
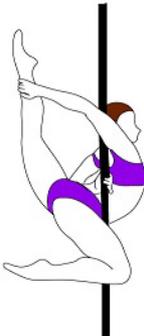
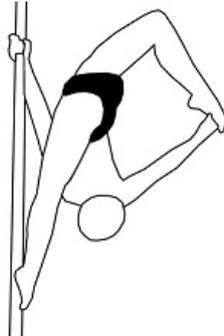
0.9		<p>A191 The Tatarintseva Split (Magdalena Karasinska variation) https://youtu.be/2g69EOCY2Rc</p> <ul style="list-style-type: none"> - Opening of the legs minimum 180° - No hands in contact with the pole - One hand in contact with the opposite leg - Upper body parallel to the floor
0.9		<p>A182 One hand Eagle (Veronese) Backbend elbow</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Both legs fully extended - Arm holding the leg fully extended and above the head - No hands in contact with the pole
0.9		<p>A183 Flying K Variation (Novelli Flying K) https://youtube.com/shorts/7Vpe1pr3lvo</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Only one hand the lower ankle in contact with the pole - No sole of the foot in contact with the pole
0.9		<p>A166 Handspring split leg through (Wyatt Split) https://youtu.be/Mn1cBK4YuEM</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended and parallel to the floor - Only hands and upper leg in contact with the pole

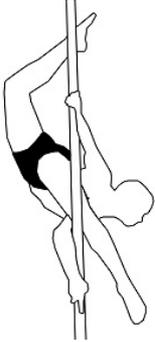
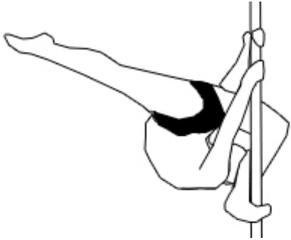
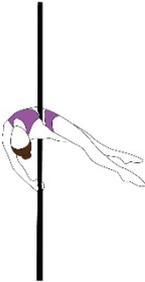
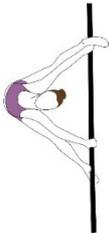
0.9		<p>A162 Twisted grip Ayesha extended legs (Kivela)</p> <ul style="list-style-type: none"> - Legs fully extended, open and parallel to the floor - Both hands only in contact with the pole <p>Variation: Cup Grip value: 1.0</p>
0.9		<p>A171 The Fairy Split Père (Split inside leg on the pole)</p> <p>https://youtube.com/shorts/0upoWGVaWKU</p> <ul style="list-style-type: none"> - Opening of the legs minimum 180° - No hands in contact with the pole, inside elbow only - Lower leg fully extended
1.0		<p>A172 Extreme Fairy Split (Père 2)</p> <p>https://youtube.com/shorts/tb5UL9gFnwo</p> <ul style="list-style-type: none"> - Opening of the legs minimum 180° - Upper hands and lower inside elbow in contact with the pole - Both legs fully extended - Hold the position 2 seconds
1.0		<p>A179 Mikhailova aim</p> <p>https://youtube.com/shorts/QmbF4ADe5GQ</p> <ul style="list-style-type: none"> - Both legs fully extended - The opposite hand in contact with the lower leg

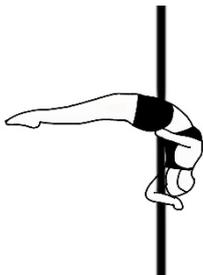
1.0		A180	Syurdonkina split (Capezio variation) https://youtube.com/shorts/EiMufP7BC_Y <ul style="list-style-type: none"> - Legs fully extended - Both legs behind of the pole - The upper foot must be above the head
1.0		A094	Rinaldi Super Pain <ul style="list-style-type: none"> - Opening of the legs 180° - Only one hand on the pole, elbow grip - Lower leg straight or passé, without contact to the pole
1.0		A095	Reverse Elbow Marchenko <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended - No hands in contact with the pole - Elbow and neck grip
1.0		A121	Frota Spatchcock <ul style="list-style-type: none"> - Lower sole of the foot in contact with the pole - Lower leg fully extended - Only upper hand in contact with the pole
1.0 CBRF		A035	Russian Split (Horizontal) <ul style="list-style-type: none"> - Opening of the legs 180° - Body parallel to the floor, no tolerance <p><i>Levels of execution:</i> A032 Half Russian Split 45 A034 Russian Split A035 Russian Split (Horizontal)</p>

1.0		A137	<p>Back Alesia Overplit Leg Through (Syniachenko Alesia)</p> <ul style="list-style-type: none"> -Opening of the legs 190° -Both feet behind the pole -Legs fully extended
1.0		A041	<p>Back Split Over Head</p> <ul style="list-style-type: none"> - Head in contact with the leg - Lower foot behind the pole - Legs fully extended
1.0		A053	<p>Koroteeva Spatchcock</p> <p><i>Low Back Spatchcock</i></p> <ul style="list-style-type: none"> - No hands, elbows, or underarms on pole - Pole in contact with lower back and feet soles
1.0		A065	<p>Rainbow Marchenko (Floor Based)</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Legs parallel to the floor, fully extended - One hand on the floor

1.0		A066	Rainbow Marchenko Pike <ul style="list-style-type: none"> - Legs parallel to the floor, fully extended - Only one hand on the pole
1.0		A067	Rainbow Marchenko Split <ul style="list-style-type: none"> - Opening of the legs 180° - Legs parallel to the floor, fully extended - Only one hand on the pole
1.0		A159	The Tatarintseva Split https://youtube.com/shorts/NNIt2-OZgHU <ul style="list-style-type: none"> - Opening of the legs minimum 180° - No hands in contact with the pole or legs - Upper body parallel to the floor
1.0		A068	Super Pain <ul style="list-style-type: none"> - Upper foot and hands above head - Upper body is above horizontal level

1.0		A085	Back Bend Broken Split <ul style="list-style-type: none"> - Opening of the legs 180°
1.0		A071	Bozina Back Split <ul style="list-style-type: none"> - No hands in contact with the pole - Opening of the legs 180°
1.0		A075	Satellite Split <i>Back Elbow Grip Ayesha Split (Longhi/Meneses Split)</i> <ul style="list-style-type: none"> - Opening of the legs 180° - Legs fully extended and parallel to the floor - Only one elbow and back in contact with the pole
1.0		A098	Gordiyenko Ballerina <i>Back Support Grip Ballerina</i> <ul style="list-style-type: none"> - Opening of the legs 180° - Upper leg fully extended - One hand only in contact with the pole
1.0		A108	Flying K Passé <ul style="list-style-type: none"> - Opening of the legs 180° - Only one hand and one foot in contact with the pole

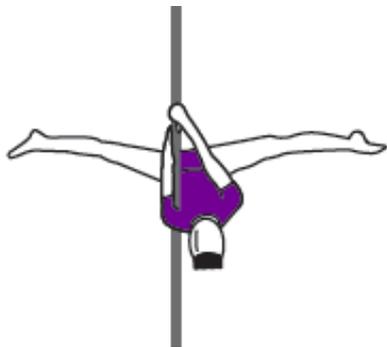
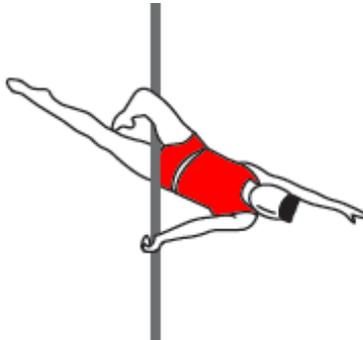
1.0		A109	Pavo Real Split (Mendoza) <ul style="list-style-type: none"> - Opening of the legs 180° - Chest facing the floor
1.0		A111	Diana Split (Snail split) <ul style="list-style-type: none"> - Opening of the legs 180° - Legs parallel to the floor
1.0		A141	Bui-Bui Bend legs closed <ul style="list-style-type: none"> -Legs close and fully extended -One hand only in contact to the pole -Lower arm fully extended -The position of the hips and pelvis must be positioned facing up, no side pike position.
1.0		A142	Flamingo bridge <ul style="list-style-type: none"> -Legs and arms fully extended
CBRF			

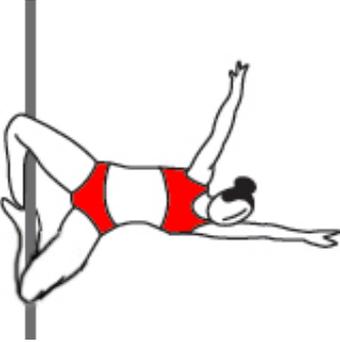
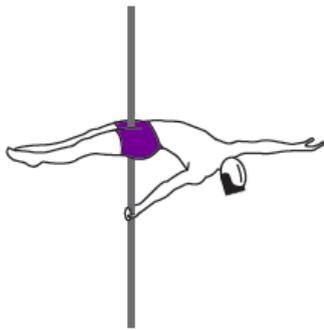
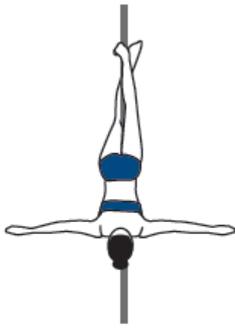
1.0		<p>A143 Pandora split</p> <ul style="list-style-type: none"> -Legs fully extended -No hands in contact to the pole -Opening of the legs 180°
1.0		<p>A145 Coralie Cocoon 2</p> <ul style="list-style-type: none"> -Both legs fully extended -No hands in contact with the pole
1.0		<p>A165 Inside leg back bend broken split (Agnese Split)</p> <ul style="list-style-type: none"> - Opening of the legs minimum 180° - Legs fully extended - Lower arm fully extended, hand holding the pole - Lower foot behind the pole
1.0		<p>A169 Extreme backbend elbow (Mcbrain backbend)</p> <p>https://youtu.be/dCJNPt9nNS0</p> <ul style="list-style-type: none"> - Opening of the legs 180° - Both hands holding opposite feet - Upper arm: elbow grip - Upper foot over the head
1.0		<p>A194 Dragon Tail Elbow grip variation (Kollia Dragon Tail)</p> <p>https://youtube.com/shorts/oiaLbgv_gqY</p> <ul style="list-style-type: none"> - Legs close and fully extended - Outside hand only in contact to the pole - Hips, pelvis, and legs must be positioned facing up and parallel to the floor

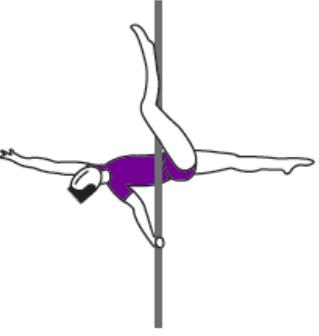
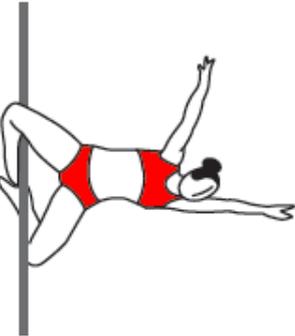
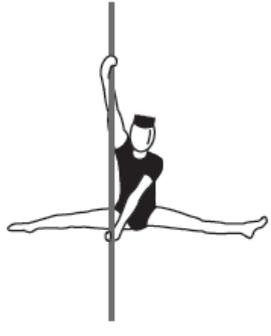
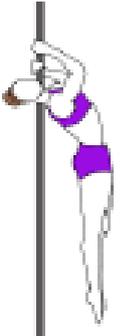
1.0		A195	Extreme Eagle no hands (Bokhan Eagle) https://youtube.com/shorts/IGP9fkW9rW8 -Opening of the legs 180° -No hands & arms in contact with the pole
1.0		A196	Bokhan elbow chest split (Bokhan flex) -Upper elbow and chest only in contact to the pole -Upper foot in contact with the head -Lower leg fully extended and parallel to the floor
1.0		A197	Extreme Libellula inverted (Screve split) https://youtu.be/Oivo3ul2_4Q -Opening of the legs 180° -Lower hands and upper elbow in contact with the pole -Both legs fully extended

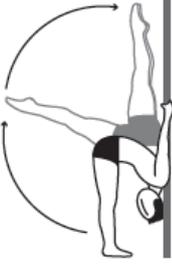
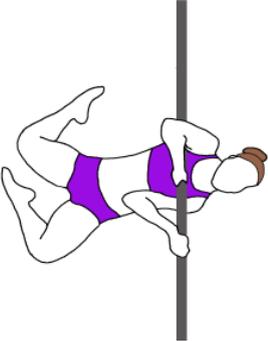
13.3 GROUP B - STRENGTH ELEMENTS

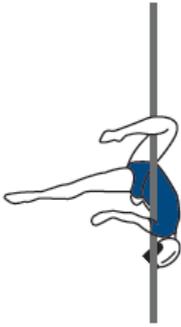
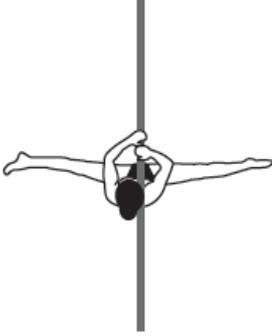
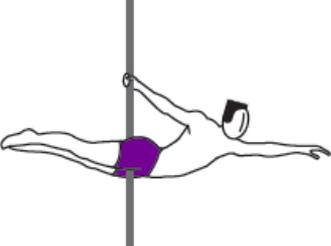
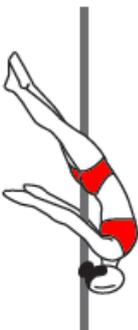
Note: All Strength elements must be held in fixed position for 2 seconds.

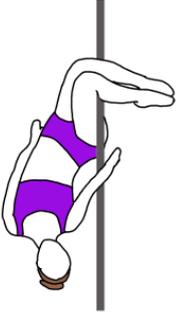
Value	Element	Code	Requirements
0.1		B001	Inverted Straddle <ul style="list-style-type: none"> – Legs parallel to the floor in straddle position
0.1		B002	Outside Knee Hook <ul style="list-style-type: none"> – Only one hand in contact with the pole (upper or lower)
0.1		B003	Split Grip Cradle Tuck <ul style="list-style-type: none"> – Body and legs parallel to the floor
0.1		B019	Cupid (Supported) <ul style="list-style-type: none"> – Lower leg fully extended – One hand may be on contact with the pole or leg

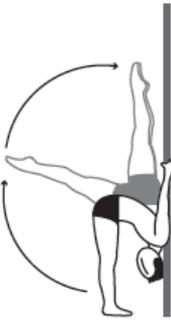
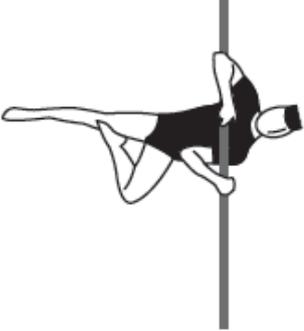
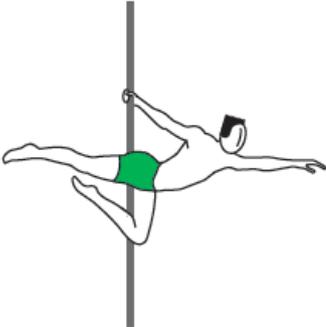
0.1		B021	Genie <ul style="list-style-type: none"> - Both knees in contact with the pole - No hands in contact with the pole - Body parallel with the floor
0.2		B115	Pole Plank <ul style="list-style-type: none"> - Body and legs parallel to the floor - Only one hand on pole
0.2		B004	Inverted Crucifix <ul style="list-style-type: none"> - No hands-on pole
0.2		B116	Iguana Hold <ul style="list-style-type: none"> - Body and legs parallel to the pole - Legs fully extended in pencil
0.2		B005	Brass Monkey <ul style="list-style-type: none"> - Inside knee in contact with the pole - No outside leg in contact with the pole

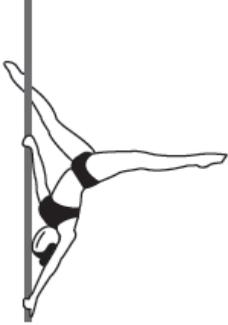
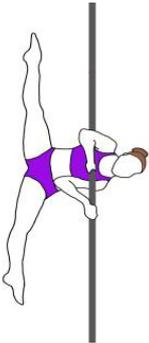
0.2		B006	Cupid <ul style="list-style-type: none"> - Lower leg fully extended - No hands-on pole or in contact with legs
0.2		B007	Inside Leg Hang <ul style="list-style-type: none"> - Body and leg parallel to the floor
0.2		B008	Knee Hold <ul style="list-style-type: none"> - Body parallel to the floor - One knee and shin on the pole - No hands in contact with the pole
0.2		B012	Straddle Hold <ul style="list-style-type: none"> - Legs parallel or above to the floor - Grip of choice
0.2		B117	Shoulder Mount Hangman <ul style="list-style-type: none"> - Shoulder and two hands in contact with the pole - Legs fully extended - Grip of Choice

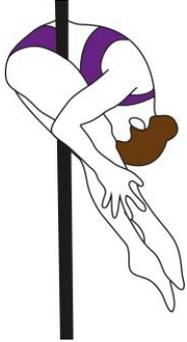
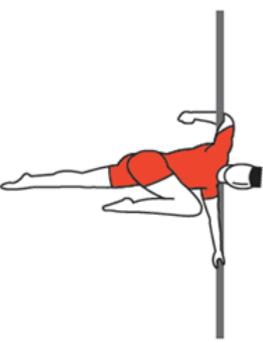
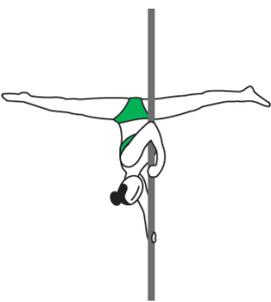
0.3		B118	Iguana Deadlift <ul style="list-style-type: none"> - Leg or legs may be bend during the lift - Hold end position for 2 seconds
0.3		B009	Cross Knee Release <ul style="list-style-type: none"> - No hands-on pole
0.2		B045	Flag Grip Attitude <ul style="list-style-type: none"> - Body parallel to the floor
0.2		B120	Handspring Hang (Floor Based) <ul style="list-style-type: none"> - Grip of Choice - No shoulder or back in contact with the pole - Start from floor
0.2		B121	Split Grip Straddle <ul style="list-style-type: none"> - Upper body parallel to the floor - Outside leg not in contact with the pole

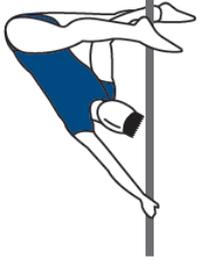
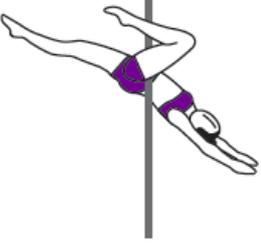
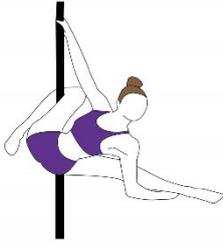
0.3		B010	Outside Knee Hang <ul style="list-style-type: none"> - No hands-on pole - Lower leg parallel to the floor
0.3		B015	Shoulder Mount Straddle -Body parallel to the floor
0.3		B011	Underarm Hold Passé <ul style="list-style-type: none"> - Lower leg parallel to the pole
0.3		B013	Superman Basic <ul style="list-style-type: none"> - Body and legs parallel to the floor
0.3		B014	Cross Ankle Release <ul style="list-style-type: none"> - No hands on pole

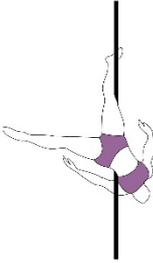
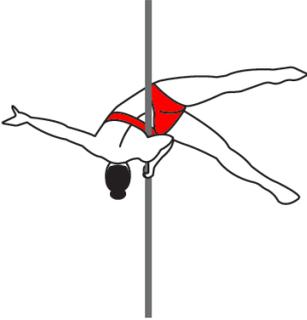
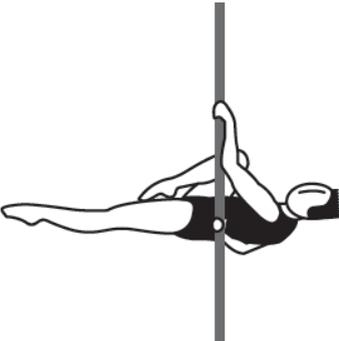
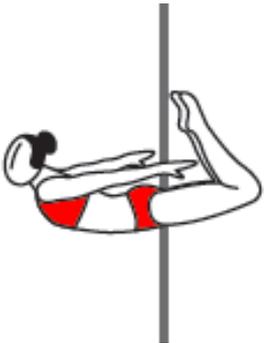
0.3		B033	Inverted Thigh Hold <ul style="list-style-type: none"> - Leg variation of Choice (for example straddle, pike, or tuck) - No hands-on pole
0.3		B122	No Handed Cradle Tuck <ul style="list-style-type: none"> - No hands-on pole - Legs in tuck position - Pole not between the legs
0.3		B110	Double Knee Hook <ul style="list-style-type: none"> - No hands-on pole
0.3		B034	Butterfly <ul style="list-style-type: none"> - Both hands on pole, grip of Choice
0.3		B046	Handspring Hang (Aerial) <ul style="list-style-type: none"> - Grip of Choice - No shoulder or back in contact with the pole - Aerial position, no starting from the floor

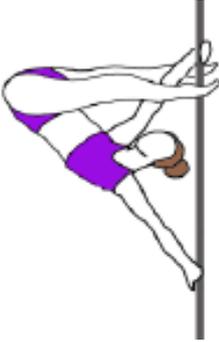
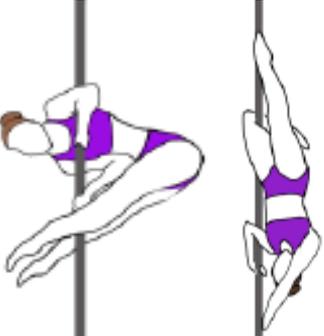
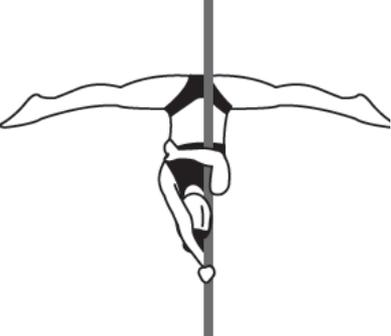
0.4		B016	Shoulder Mount Pencil <ul style="list-style-type: none"> - Legs parallel to the pole
0.4		B017	Back Support Tuck <ul style="list-style-type: none"> - Body parallel to the floor
0.4		B018	Iguana Extended Deadlift <ul style="list-style-type: none"> - Legs fully extended during the lift - Hold the final position 2 seconds
0.4		B053	Flag Grip Side Passé <ul style="list-style-type: none"> - Body & upper leg parallel to the floor
0.4		B023	Side-Superman <ul style="list-style-type: none"> - Body and legs parallel to the floor

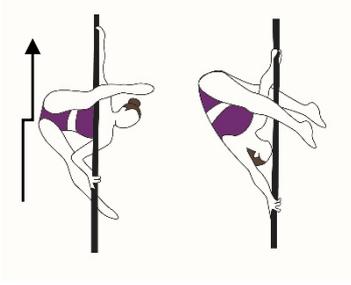
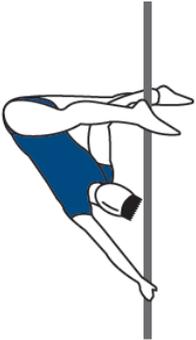
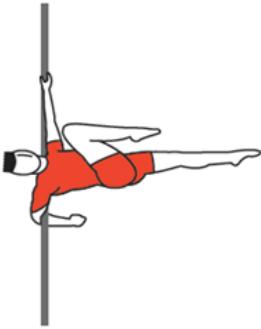
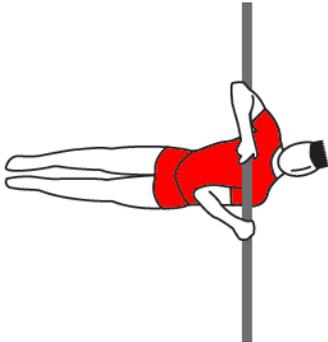
0.4		B035	Butterfly Extended <ul style="list-style-type: none"> - Both hands on pole, grip of Choice - Ankle in contact with the pole - Chest not in contact to the pole
0.4		B036	Butterfly (One Handed) <ul style="list-style-type: none"> - One hand only on pole
0.4		B048	Twisted Grip Ayesha <ul style="list-style-type: none"> - Feet above head, position of choice - Upper hand twisted grip, lower hand grip of Choice
0.4		B047	Flag Grip Side Straddle <ul style="list-style-type: none"> - Body parallel to the floor
0.5		B111	Underarm Grip Chair <ul style="list-style-type: none"> - No hands-on pole

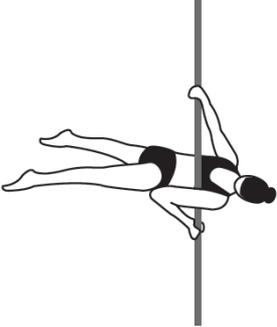
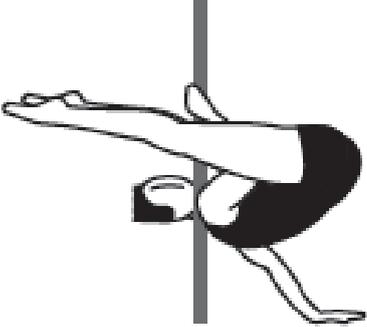
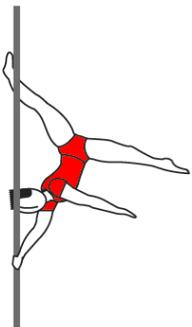
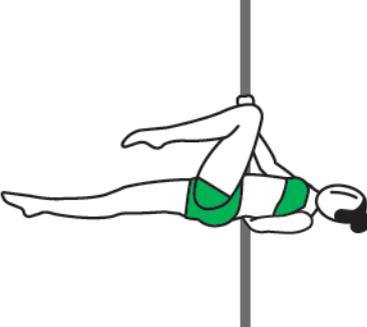
0.5		B020	No Handed Cradle Extended <ul style="list-style-type: none"> - No hands-on pole - Legs fully extended, pike or straddle
0.5		B102	Shoulder Mount Deadlift <ul style="list-style-type: none"> - No momentum, legs bent during the lift - Final position straddle, pencil, or jack knife - Hold the final position 2 seconds
0.5		B040	Reverse Elbow Plank Attitude <ul style="list-style-type: none"> - Upper elbow and neck in contact with the pole - Body parallel to the floor
0.5		B119	Forearm Grip Ayesha <ul style="list-style-type: none"> - Feet above head, position of Choice - Lower hand forearm grip, upper hand grip of Choice
0.5		B055	Inverted Forearm Grip Ayesha <ul style="list-style-type: none"> - Feet above head, position of Choice - Lower hand forearm grip, upper hand grip of Choice

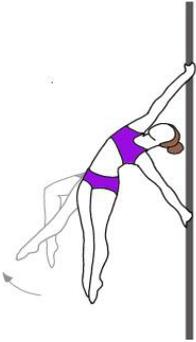
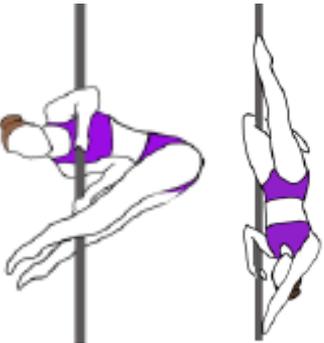
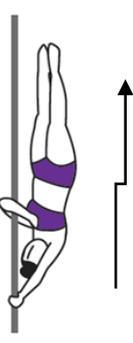
0.5		B056	Twisted Grip Handspring (Floor Based) <ul style="list-style-type: none"> - Start in upright position, feet on floor - End position Ayesha in straddle, pencil, or jack knife - Hold end position for 2 seconds
0.5		B123	Basic Grip Ayesha <ul style="list-style-type: none"> - Legs in straddle, pencil, or jack knife - Upper hand in basic grip, lower hand grip of Choice
0.5		B024	Superman Passé <ul style="list-style-type: none"> - No hands-on pole - Upper body parallel to the floor
0.5		B025	Hip Hold Half Split <ul style="list-style-type: none"> - No hands-on pole - Lower leg parallel with the floor
0.5		B145	Jayden Torsion <ul style="list-style-type: none"> -One hand only on the pole -Lower leg fully extended & parallel to the floor

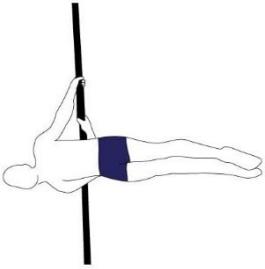
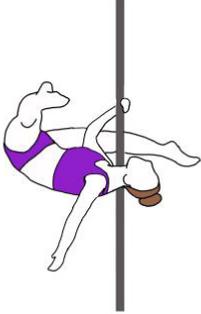
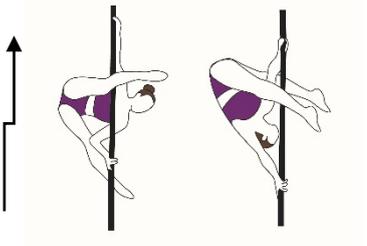
0.5		<p>B144 Sailing Kyra (Inverted one toe hang)</p> <ul style="list-style-type: none"> - Only one foot in contact with the pole. - The foot must hook in front of the pole. - Upper foot and underarm in contact with the pole - No hands in contact with pole for final position
0.6		<p>B061 Janeiro Classic</p> <ul style="list-style-type: none"> -One hand only on pole (lower hand) -Legs open and fully extended
0.6		<p>B068 Tabletop (Inside Leg Passé)</p> <ul style="list-style-type: none"> - Back support grip - Inside leg passé, thigh in contact with the pole - Body and outside leg parallel to the floor
0.6		<p>B026 Superman No Hands</p> <ul style="list-style-type: none"> - No hands-on pole

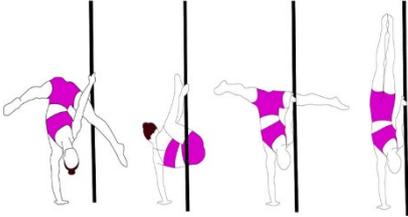
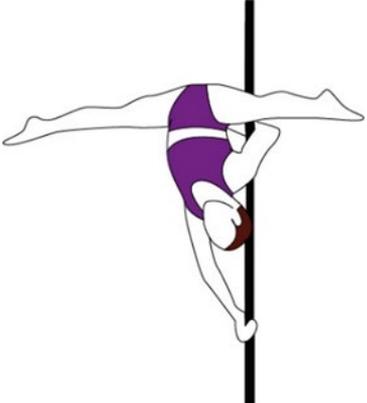
0.6		B124	Cup Grip Hold <ul style="list-style-type: none"> – Feet above head, position of Choice – Upper hand in cup grip, lower hand grip of Choice – Legs fully extended
0.6		B038	Twisted Grip Handspring (Aerial) <ul style="list-style-type: none"> – Start in upright position – End position Ayesha in straddle, pencil, or jack knife – No contact to the floor during movement – Hold end position for 2 seconds
0.6		B128	Outvert <i>Flag Grip Invert</i> <ul style="list-style-type: none"> – Flag grip – Legs extended during the lift – No support from the forearm during the lift
0.6		B050	Elbow Grip Hold <ul style="list-style-type: none"> – Feet above head, position of Choice – Upper hand elbow grip, lower hand grip of Choice
0.6		B101	Shoulder Mount Extended Deadlift <ul style="list-style-type: none"> – No momentum, legs extended during the lift – Final position straddle, pencil, or jack knife – Hold the final position 2 seconds – Legs fully extended during the lift

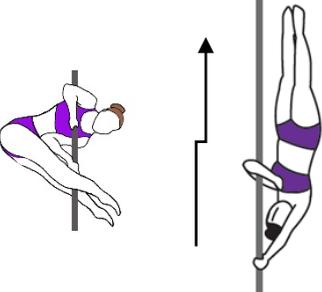
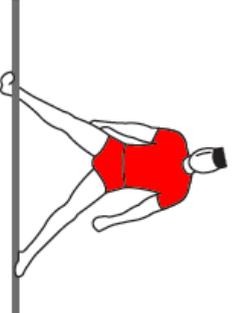
0.6		B136	Deadlift true grip both legs bent (Aerial) -Start in upright position -No momentum during deadlift -True grip position -Both bent legs -Final position: Pencil <u>or</u> Straddle -Hold final position 2 seconds
0.6		B125	Cup Grip Handspring (Floor Based) – Start in upright position on the floor – End position Ayesha in straddle, pencil, or jack knife – Hold end position for 2 seconds
0.6		B051	Reverse Elbow Flag Passé – Upper elbow and neck in contact with the pole – Body and straight leg parallel to the floor – Lower leg passé
0.6		B052	Flag Grip Flag – Body and legs parallel to the floor – Legs closed & fully extended

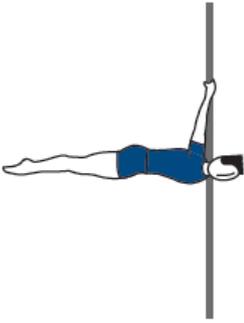
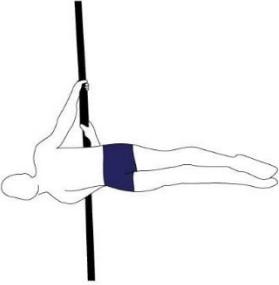
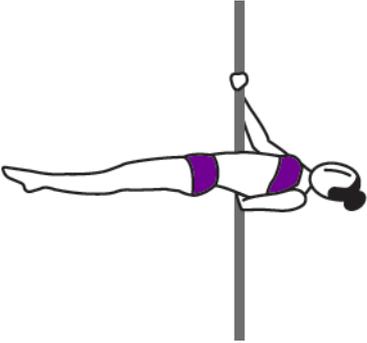
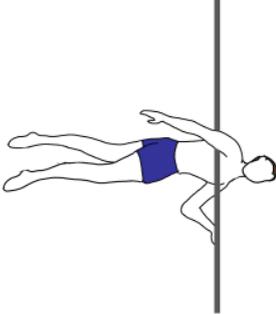
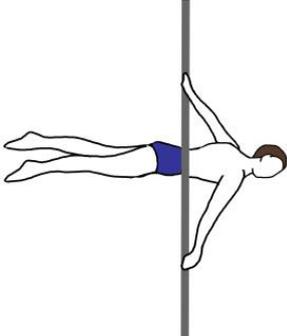
0.7		B062	Janeiro Plank <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs open
0.7		B027	Shoulder Mount Straddle (Floor Based) <ul style="list-style-type: none"> - One hand in contact with the floor and one with pole - Legs parallel to the floor
0.7		B037	Butterfly (One Handed) <ul style="list-style-type: none"> - One hand and feet on pole
0.7		B069	Tabletop (Outside Leg Passé) <ul style="list-style-type: none"> - Back support grip - Outside leg passé, without contact to the pole - Body and inside leg parallel to the floor
0.7		B039	Cup Grip Handspring (Aerial) <ul style="list-style-type: none"> - Start in upright position - End position Ayesha in straddle, pencil, or jack knife - No contact to the floor during movement - Hold final position position for 2 seconds

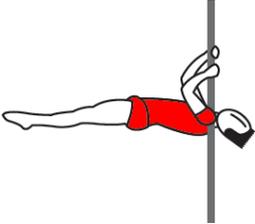
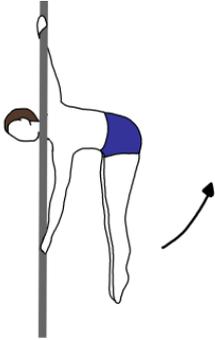
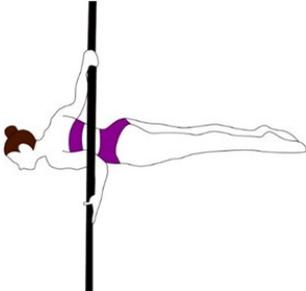
0.7		B092	Twisted Grip Deadlift <ul style="list-style-type: none"> - Start in upright position - One or two legs may bend during the lift - End position Ayesha in straddle, pencil, or jack knife - Hold end position for 2 seconds - No momentum
0.7		B129	Outvert Deadlift <i>Flag Grip Invert</i> <ul style="list-style-type: none"> - Flag grip - Legs extended during the lift - No support from the forearm - No momentum
0.7		B100	Forearm Grip Deadlift <ul style="list-style-type: none"> - Start in upright position - One leg bend during the lift - End position Ayesha in straddle, pencil, or jack knife - Hold end position for 2 seconds - No momentum
0.7		B127	Forearm Grip Pencil Lift (Floor Based) <ul style="list-style-type: none"> - Start in upright position - Final position in pencil - No momentum from the floor during deadlift - Upper hand in forearm grip, lower hand grip of choice - Hold final position for 2 seconds
0.7		B043	Reverse Elbow Plank Straddle <ul style="list-style-type: none"> - Upper elbow and neck in contact with the pole - Body parallel to the floor

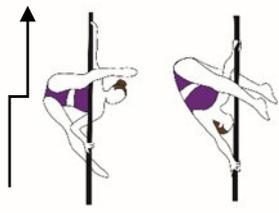
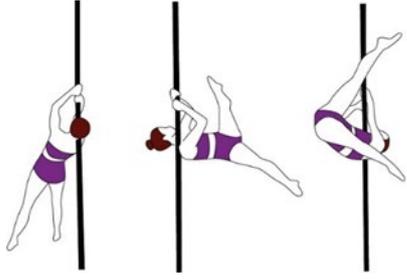
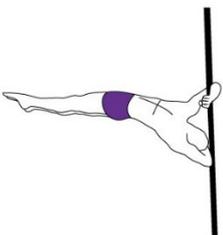
0.7		B044	Iron X <ul style="list-style-type: none"> - Body parallel to the floor - Legs and arms fully extended - Twisted or basic grip
0.7		B130	Side Tabletop Straddle (Meo Tabletop 1) <ul style="list-style-type: none"> -Body parallel to the floor -Legs fully extended in straddle position
0.7		B107	One Arm Shoulder Mount Straddle <ul style="list-style-type: none"> - Only one hand in contact to the pole, grip of Choice - No contact to the floor - Body parallel to the floor
0.7		B137	Deadlift true grip one leg bent (Aerial) <ul style="list-style-type: none"> -Start in upright position -No momentum during deadlift -True grip position -One bent leg only -Final position: Pencil or Straddle -Hold final position 2 seconds

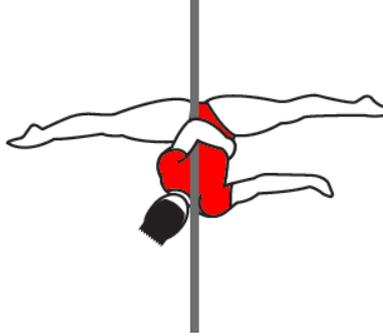
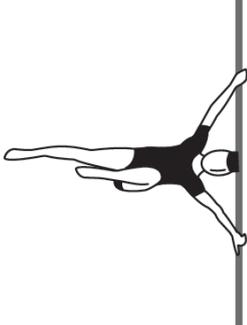
0.7		<p>B150 Split Grip- Floor based handstand clock (Minina floor clock)</p> <p>https://youtu.be/BJ1-nlvnJM</p> <ul style="list-style-type: none"> -One hand on the floor -360° rotation -Starting position in split grip leg through handstand -Final position: handstand with fully extended and closed legs -No momentum <p>* In this element, there is no need to hold the position for 2 seconds.</p>
0.7		<p>B155 Titanic no feet (Valentin/Faulisi)</p> <p>https://youtube.com/shorts/IY-UP55O8KI</p> <ul style="list-style-type: none"> -No hands and feet in contact with pole -Arms fixed above the head during the whole move
0.7		<p>B157 Iguana Elbow Hold Straddle 2 (Venturelli)</p> <ul style="list-style-type: none"> -Lower hand and upper elbow only in contact with the pole -Legs fully extended
0.8		<p>B022 Titanic</p> <ul style="list-style-type: none"> - No hands in contact with the pole - Arms held still for the whole duration of the execution

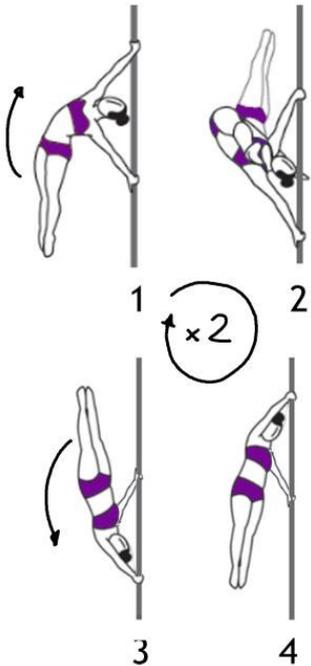
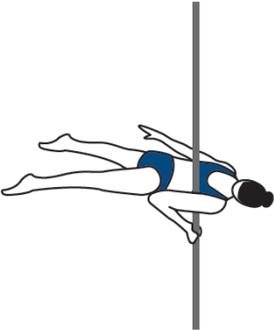
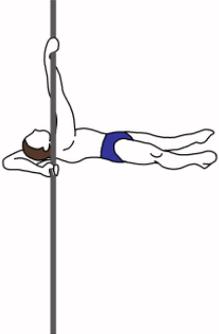
0.8		B049	Cross Grip Tulip <ul style="list-style-type: none"> - Body parallel to the floor - Legs in the same side of the body - Only hands in contact with the pole
0.8		B057	Forearm Grip Pencil Deadlift <ul style="list-style-type: none"> - Start in brass monkey position - Final position in pencil - Upper hand in elbow grip, lower hand grip of Choice - Legs not in contact to the pole during deadlift - Hold final position for 2 seconds
0.8		B030	Marchetti Wenson Straddle <ul style="list-style-type: none"> - One hand on the floor - Upper body parallel to the floor - Legs fully extended
0.8		B031	Handstand Side Plank (Pike) <ul style="list-style-type: none"> - One hand in contact with the floor - Legs parallel to the floor in pike
0.8 CBRF		B032	Starfish <ul style="list-style-type: none"> - Body parallel to the floor

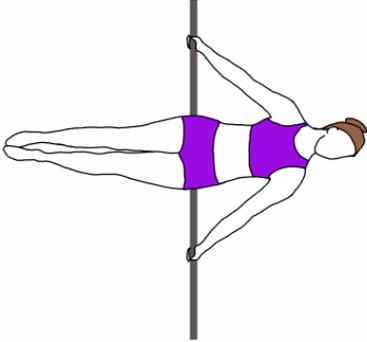
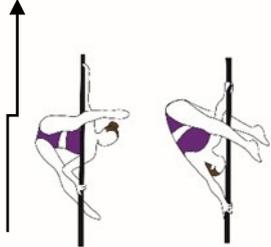
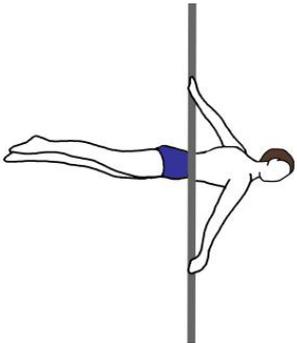
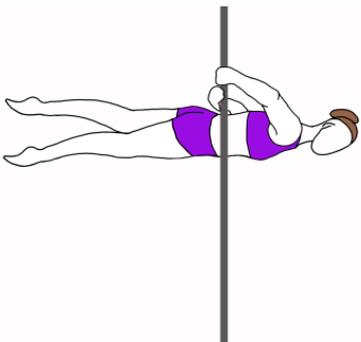
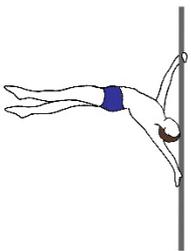
0.8		B105	Iguana Plank Straddle <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs in straddle position
0.8		B131	Side Tabletop Pencil (Meo Tabletop 2) <ul style="list-style-type: none"> -Body & legs parallel to the floor -Legs fully extended and close
0.8		B070	Tabletop <ul style="list-style-type: none"> - Back support grip - Body and legs parallel to the floor
0.8		B084	Underarm Flag 1 (Straddle) <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs extended in straddle position
0.8		B088	Split Grip Reverse Plank 1 (Straddle) <ul style="list-style-type: none"> - Outside arm up and extended - Body and legs parallel to the floor - Legs extended in straddle position

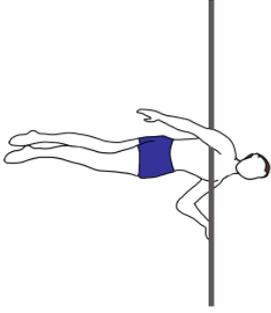
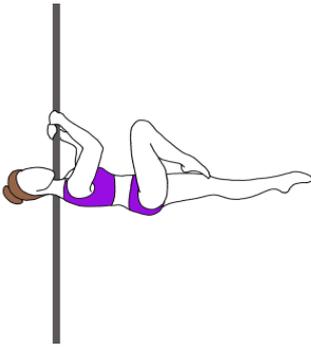
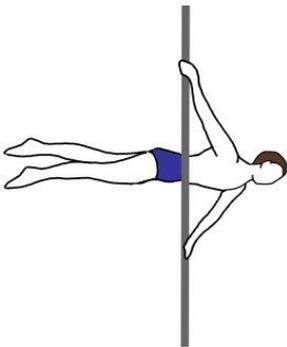
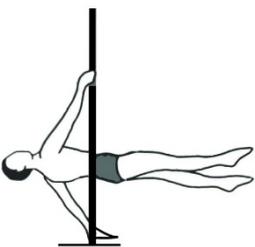
0.8		B091	Twisted Grip Extended Deadlift <ul style="list-style-type: none"> - Start in upright position - End position Ayesha in straddle, pencil, or jack knife - Upper hand twisted grip, lower hand grip of Choice - Legs fully extended - Hold final position for 2 seconds
0.8		B099	Forearm Grip Extended Deadlift <ul style="list-style-type: none"> - Start in upright position - Legs fully extended - End position Ayesha in straddle, pencil, or jack knife - Hold end position for 2 seconds - No momentum
0.8		B106	Shoulder Mount Plank (Legs Open) <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs fully extended and open
0.8		B096	Neck Grip Deadlift <ul style="list-style-type: none"> - Start in upright position - End position Ayesha in straddle, pencil, or jack knife - Upper hand twisted grip, lower hand grip of Choice - Leg or legs may be bend during the lift - Hold end position for 2 seconds
0.8		B151	Elbow-Forearm plank (Greshilov/Cogo Plank) <ul style="list-style-type: none"> -Legs closed and fully extended -Body and legs parallel to the floor -Upper arm fully extended Variation: with open legs value 0.7

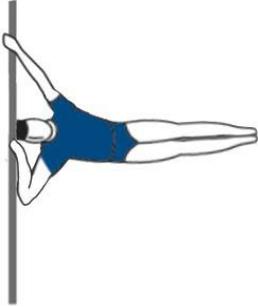
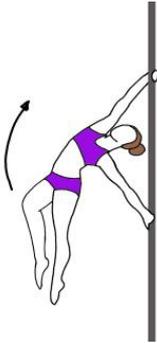
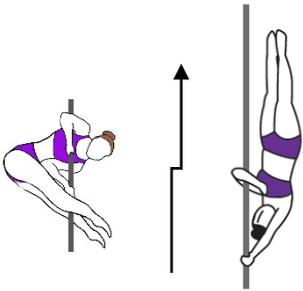
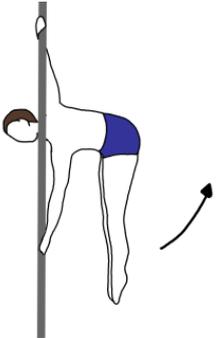
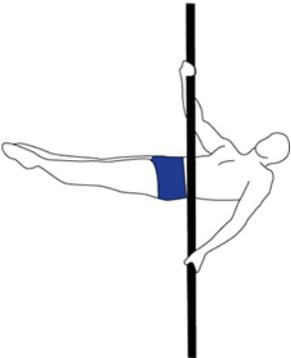
0.8		<p>B138 Deadlift true grip legs open & fully exetended (Aerial)</p> <ul style="list-style-type: none"> -Start in upright position -No momentum during deadlift -True grip position -Legs fully extended & open -Final position: Pencil or Straddle -Holdfinal position 2 seconds
0.8		<p>B154 Shoulder Clock Helicopter (Snake Helicopter)</p> <p>https://youtu.be/hncf77e3d_g</p> <ul style="list-style-type: none"> -Starting position: shoulder upright with no contact to the floor -Legs open and fully extended 2 time in helicopter position above the head -No momentum during dead lifts -Final position of choice <p>* In this element, there is no need to hold the position for 2 seconds.</p>
0.9		<p>B041 Tulip</p> <ul style="list-style-type: none"> - Body parallel to the floor - No legs or feet in contact with the pole - Arms and legs fully extended
0.9		<p>B132 Elbow Forearm Plank 1 Open legs (Fratini 1)</p> <ul style="list-style-type: none"> -Legs open & parallel to the floor -Only elbow & forearm in contact with the pole

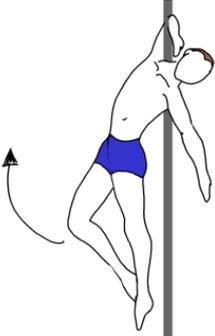
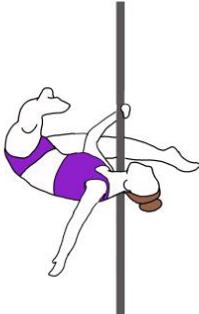
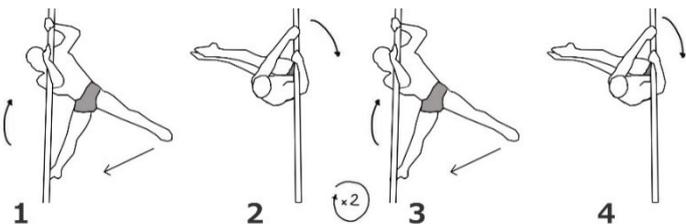
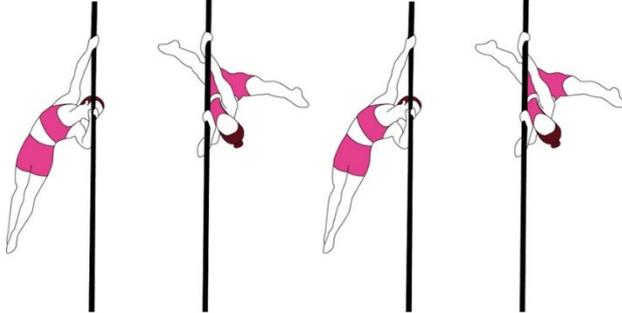
0.9		B042	Supported Sailor <ul style="list-style-type: none"> - Only one hand on pole - Support arm fully extended
0.9		B058	Iguana Elbow Hold Straddle <ul style="list-style-type: none"> - No hands, legs, back or buttocks in contact with the pole
0.9		B059	Iron Flag Passé <ul style="list-style-type: none"> - Body and upper leg parallel to the floor - Lower leg in passé position - Twisted or basic grip
0.9		B067	Cup Grip X <ul style="list-style-type: none"> - Upper body parallel to the floor - Cup grip position

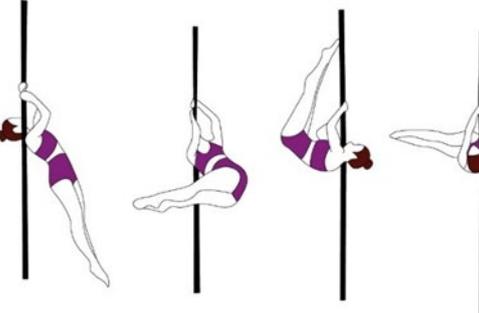
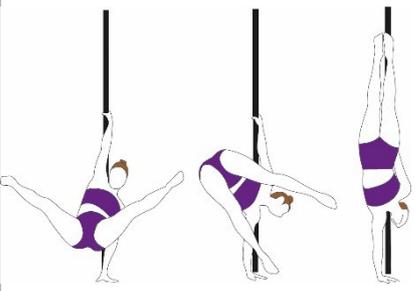
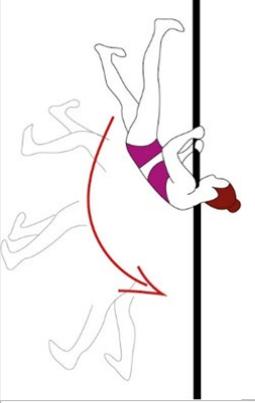
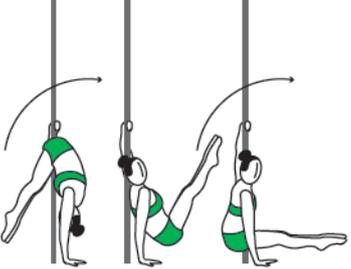
0.9		B090	<p>Pole Clock</p> <ul style="list-style-type: none"> -Starting position: upright aerial position -Legs 2 time in jack-knife position above the head -No contact with the floor during dead lifts (no momentum) -End position of choice <p>* In this element, there is no need to hold the position for 2 seconds.</p>
0.9		B066	<p>Janeiro Plank (One Handed)</p> <ul style="list-style-type: none"> - Body and legs parallel to the floor - Only one hand in contact with the pole
0.9		B072	<p>Saulo Plank (Straddle)</p> <p><i>One Shoulder Side Plank (Straddle)</i></p> <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs fully extended in straddle position
0.9		B074	<p>Handstand Side Plank (Straddle)</p> <ul style="list-style-type: none"> - One hand in contact with the floor - Upper body parallel to the floor - Legs fully extended and open

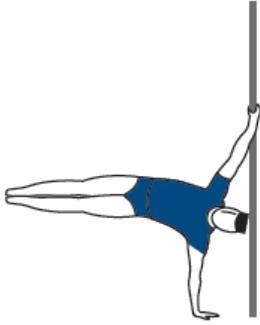
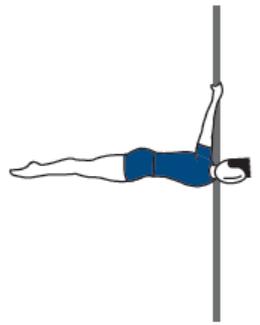
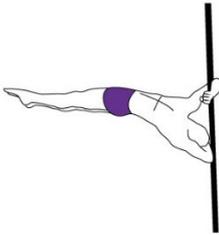
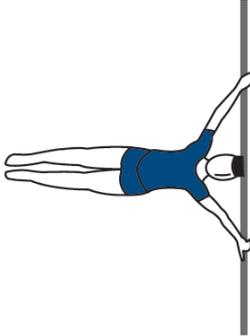
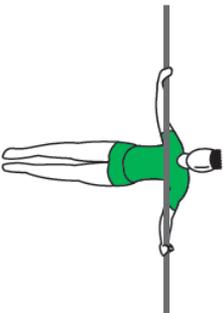
0.9		B076	Toothpick <i>Split Grip Leg Trough Plank</i> <ul style="list-style-type: none"> - Body and legs parallel to the floor - Hands not in contact with body and/or legs
0.9		B139	Deadlift true grip legs closed & fully extended (Aerial) <ul style="list-style-type: none"> -Start in upright position -No momentum during deadlift -True grip position -Legs fully extended & closed -Final position: Pencil or Jackknife -Hold final position 2 seconds
0.9		B077	Split Grip Reverse Plank (Pencil) <ul style="list-style-type: none"> - <u>Outside</u> arm up and extended - Body and legs parallel to the floor - Legs fully extended in pencil
0.9		B080	Back Grip Plank (Straddle) <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs extended in straddle position
0.9		B141	Back flag cup straddle (legs open) <ul style="list-style-type: none"> -Legs fully extended -Body & legs parallel to the floor -Chest facing ceiling

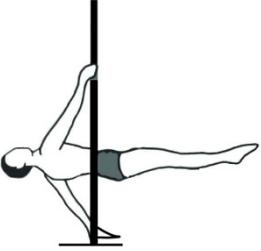
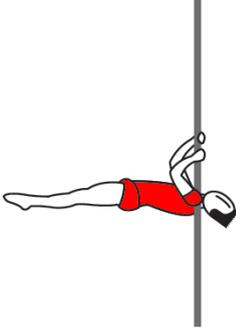
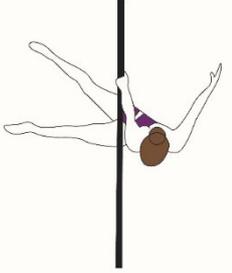
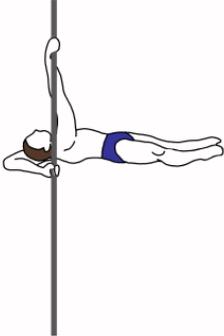
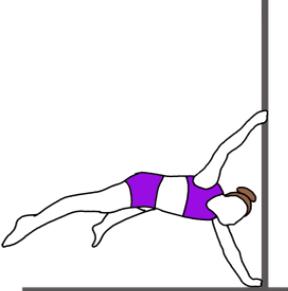
0.9		B085	Underarm Flag (Pencil) <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs extended in pencil
0.9		B086	Shoulder Mount Plank (Passé) <ul style="list-style-type: none"> - Body and lower leg parallel to the floor - Bent leg parallel to the pole - Grip of Choice
0.9		B087	Split Grip Side Plank (Straddle) <ul style="list-style-type: none"> - <u>Inside</u> arm up and extended - Body and legs parallel to the floor - Legs extended in straddle
0.9		B134	Floor Based Inverted Plank 1 (Open legs) Siracusa Plank 1 <ul style="list-style-type: none"> -One hand on the floor -Body & legs parallele to the floor -Legs open and fully extended

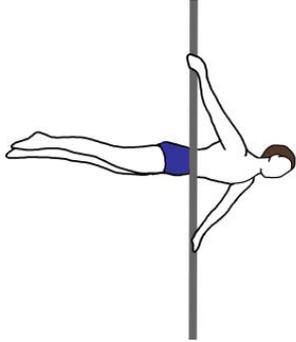
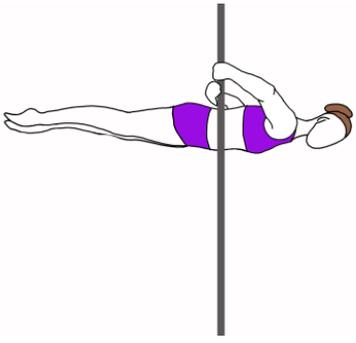
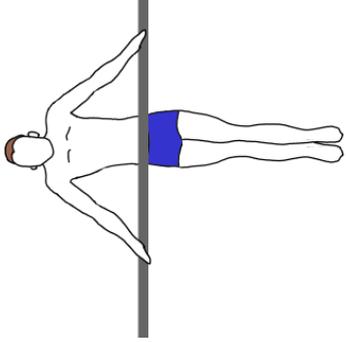
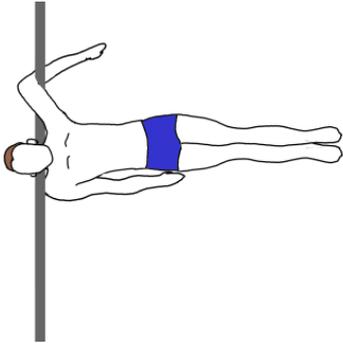
0.9		<p>B089 Forearm Plank</p> <ul style="list-style-type: none"> - Body and legs parallel to the floor - Lower hand in forearm grip
0.9		<p>B094 Cup Grip Deadlift</p> <ul style="list-style-type: none"> - Start in upright position - End position Ayesha in straddle, pencil, or jack knife - Hold end position for 2 seconds - No momentum
0.9		<p>B126 Forearm Pencil Grip Extended Deadlift</p> <ul style="list-style-type: none"> - Start in brass monkey position - Final position in pencil - No momentum during the deadlift - Upper hand in forearm grip, lower hand grip of Choice - Legs fully extended and close during deadlift - Hold end position for 2 seconds
0.9		<p>B095 Neck Grip Extended Deadlift</p> <ul style="list-style-type: none"> - Start in upright position - End position Ayesha in straddle, pencil, or jack knife - Legs fully extended - Hold end position for 2 seconds - No momentum
0.9		<p>B146 Fratini inverted plank 1 (Open legs)</p> <ul style="list-style-type: none"> -Body and legs parallel to the floor -Legs open and fully extended

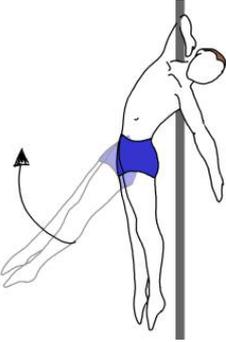
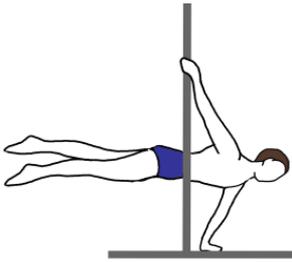
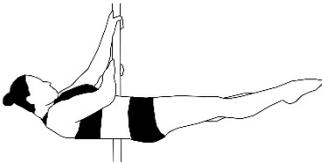
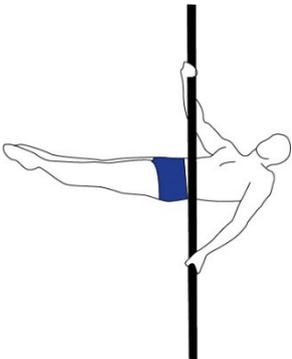
0.9		<p>B098 Elbow Shoulder Mount Deadlift</p> <ul style="list-style-type: none"> – Start in upright position, invert without momentum – End position Ayesha in straddle, pencil, or jack knife – Hold end position for 2 seconds – Only one elbow and shoulder in contact with the pole
0.9		<p>B108 One Hand Shoulder Mount Deadlift</p> <ul style="list-style-type: none"> – Start in upright position, invert without momentum – End position Ayesha in straddle, pencil, or jack knife – Hold end position for 2 seconds – Only one hand and shoulder in contact with the pole
0.9	<p>B112 Paggi Pole Clock</p> <p><i>Chinese Grip Pole Clock</i></p> <ul style="list-style-type: none"> – Legs 2 time in jack knife position above the head – No momentum during dead lifts – Final position of choice – Forearm grip <p>* In this element, there is no need to hold the position for 2 seconds.</p>	
0.9	<p>B148 Forearm Grip Pole Clock (Minina forearm clock)</p> <p>https://youtu.be/WID9bCY9cVk</p> <ul style="list-style-type: none"> -Starting position: upright aerial position in forearm grip -Legs 2 time in jack-knife position above the head -No contact with the floor during dead lifts (no momentum) -End position of choice <p>* In this element, there is no need to hold the position for 2 seconds.</p>	

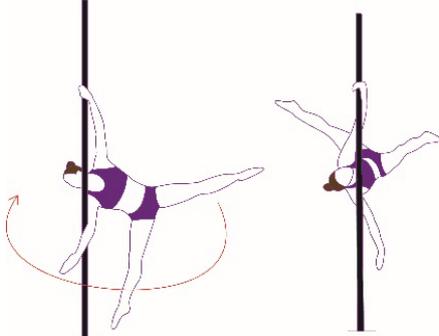
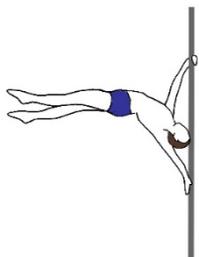
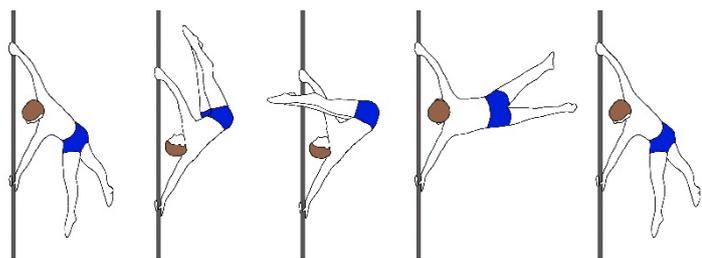
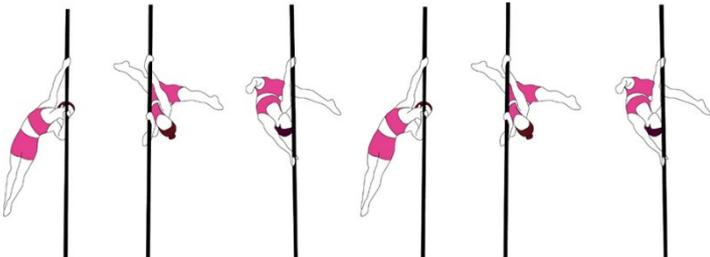
0.9		<p>B153 Shoulder Clock closed (Snake Clock) https://youtube.com/shorts/SFinK8-ON28</p> <ul style="list-style-type: none"> -Starting position: shoulder upright with no contact to the floor -Legs close and fully extended 2 time in jack knife position above the head -No momentum during dead lifts -Final position of choice <p>* In this element, there is no need to hold the position for 2 seconds.</p>
0.9		<p>B159 Floor based deadlift (Fotiadi deadlift) https://youtube.com/shorts/4dmWCm9UUMI</p> <ul style="list-style-type: none"> -One hand only in contact with the floor -Legs open and fully extended in straddle position -Feet & glutes not in contact with the floor -No momentum -Hold the final position (handstand) 2 seconds <p><i>Variation: Same requirements, but performed with the legs closed and extended throughout the deadlift, value: 1.0</i></p>
1.0		<p>B152 Shoulder Stroll (Snake Stroll) https://youtu.be/5YGTy98LHEQ</p> <ul style="list-style-type: none"> -Starting position: vertical shoulder pencil parallel to the pole -Shoulder plank to be hold 2 seconds, with body & legs parallel to the floor -Final position: shoulder upright position, parallel to the pole -No contact to the floor in the final position
1.0		<p>B028 Bozina Clock</p> <p><i>Floor based handstand clock</i></p> <ul style="list-style-type: none"> - One hand on the floor - 360° rotation - Starting position of choice - No momentum <p>* In this element, there is no need to hold the position for 2 seconds.</p>

1.0		B029	Handstand Side Plank floor based (Pencil) <ul style="list-style-type: none"> - One hand only in contact to the pole - Body and legs parallel to the floor - Both legs fully extended in pencil
1.0		B064	Iguana Plank <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs closed and fully extended
1.0		B133	Elbow Forearm Plank 2 Closed legs (Fratini 2) <ul style="list-style-type: none"> -Legs closed & parallel to the floor -Only elbow & forearm in contact with the pole
1.0		B063	Iron Flag (grip of choice) <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs closed and fully extended
1.0		B065	Split Grip Chest Flag <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs closed and fully extended

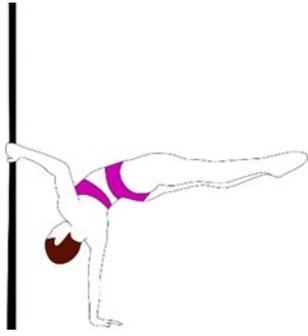
1.0		B135	<p>Floor Based Inverted Plank 2 (Legs closed) Siracusa plank 2</p> <ul style="list-style-type: none"> -One hand on the floor -Body & legs parallel to the floor -Legs fully extended and closed
1.0		B071	<p>Shoulder Mount Plank (Pencil)</p> <ul style="list-style-type: none"> - Body and legs parallel to the floor - Grip of Choice
1.0		B140	<p>Side Janeiro PlankSuspended</p> <ul style="list-style-type: none"> -Lower leg parallel to the floor -Lower shoulder one hand & buttocks only, are in contact to the pole -Grip of choice
1.0		B073	<p>Saulo Plank (Pencil)</p> <p><i>One Shoulder Side Plank (Pencil)</i></p> <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs fully extended in pencil
1.0		B075	<p>Handstand Plank</p> <ul style="list-style-type: none"> - Body and legs parallel to the floor - Body facing the floor - One and only in contact to the pole - Legs extended in pencil or straddle

1.0		B078	Split Grip Side Plank (Pencil) <ul style="list-style-type: none"> - <u>Inside</u> arm up and extended - Body and legs parallel to the floor - Legs fully extended in pencil
1.0		B081	Back Grip Plank (Pencil) <ul style="list-style-type: none"> - Body and legs parallel to the floor - Both legs extended and closed in pencil position
1.0		B082	Cup Grip Side Plank <ul style="list-style-type: none"> - Body and legs parallel to the floor - Legs extended in pencil
1.0		B083	Reverse Elbow Plank (One Handed) <ul style="list-style-type: none"> - Upper elbow and neck in contact with the pole - Lower hand in contact with the body - Body and legs parallel to the floor - Legs fully extended in pencil
1.0		B093	Cup Grip Extended Deadlift <ul style="list-style-type: none"> - Start in upright position - End position Ayesha in straddle, pencil, or jack knife - Hold end position for 2 seconds - Legs fully extended during the lift - No momentum

1.0		B097	<p>Elbow Shoulder Mount Extended Deadlift</p> <ul style="list-style-type: none"> - Start in upright position, invert without momentum - End position Ayesha in straddle, pencil, or jack knife - Hold end position for 2 seconds - Only one elbow and shoulder in contact with the pole - Legs extended during the lift
1.0		B103	<p>Pole Planche (Floor Based)</p> <ul style="list-style-type: none"> - <u>Inside</u> arm up and extended, outside hand in contact with the floor - Body and legs parallel to the floor - Legs extended in pencil or straddle
1.0		B109	<p>One Handed Shoulder Mount Extended Deadlift</p> <ul style="list-style-type: none"> - Start in upright position, invert without momentum - End position Ayesha in straddle, pencil, or jack knife - Hold end position for 2 seconds - Only one hand and shoulder in contact with the pole - Legs fully extended during the lift
1.0		B113	<p>Guseva plank</p> <p><i>Upper grip support plank</i></p> <ul style="list-style-type: none"> - Both hands above the chest - Body & legs parallel to the floor
1.0		B147	<p>Fratini inverted plank 2</p> <ul style="list-style-type: none"> -Body and legs parallel to the floor -Legs fully extended and closed -Chest facing ceiling

<p>1.0</p>	<p>B114 Breschi Pole Clock</p> <p><i>Shoulder Pole Clock</i></p> <ul style="list-style-type: none"> -Legs 2 time in jack knife position above the head -No momentum during dead lifts -Upper arm fully extended -Final position of choice -One hand only in contact to the pole <p>* In this element, there is no need to hold the position for 2 seconds.</p> 
<p>1.0</p>	<p>B142 Back flag cup pencil (legs close)</p> <ul style="list-style-type: none"> -Legs fully extended and parallel to the floor -Chest facing ceiling 
<p>1.0</p>	<p>B143 Cup Grip Pole Clock (Diaz clock)</p> <ul style="list-style-type: none"> -Starting position: upright aerial position in cup grip -Legs 2 time in jack-knife position above the head  <ul style="list-style-type: none"> -No contact with the floor during dead lifts (no momentum) -End position of choice <p>* In this element, there is no need to hold the position for 2 seconds.</p>
<p>1.0</p>	<p>B149 Regrip Pole Clock (Minina regrip clock)</p> <p>https://youtu.be/woR9rrU469E</p> <ul style="list-style-type: none"> -Starting position: upright aerial position -Legs 2 time in Ayesha or jack knife position above the head  <ul style="list-style-type: none"> -Two (2) times regrips -No contact with the floor during dead lifts (no momentum) -End position of choice <p>* In this element, there is no need to hold the position for 2 seconds.</p>

1.0



B156 Floor based handstand inverted plank (Novelli)

- Legs Parallel to the floor
- One hand only in contact with the pole
- Lower arm fully extended

1.0



B158 Elbow forearm clock (Capeletti clock)

<https://youtube.com/shorts/pyAGkDP9Xzw>

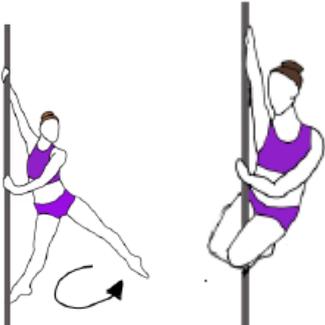
- Starting position: upright aerial position in cup grip
- Legs 2 time in straddle position above the head
- No contact with the floor during dead lifts (no momentum)
- Upper elbow and lower forearm only in contact with pole
- End position of choice

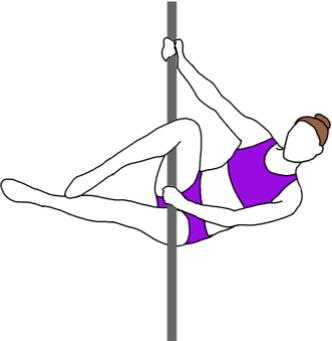
* In this element, there is no need to hold the position for 2 seconds.

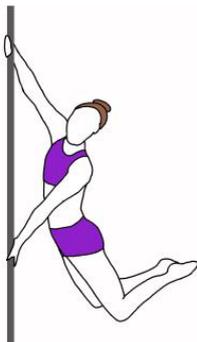
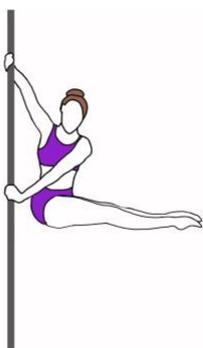
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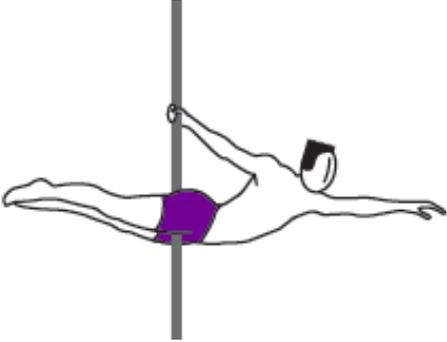
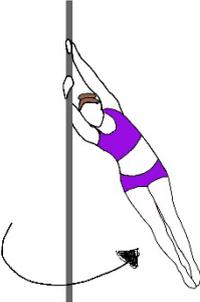
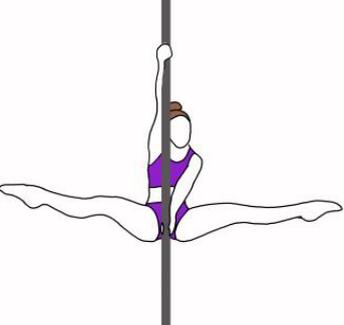
13.4 GROUP C – STATIC SPIN ELEMENTS

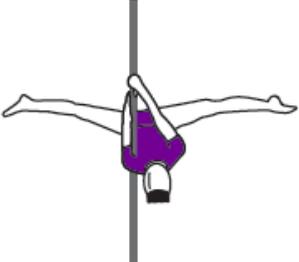
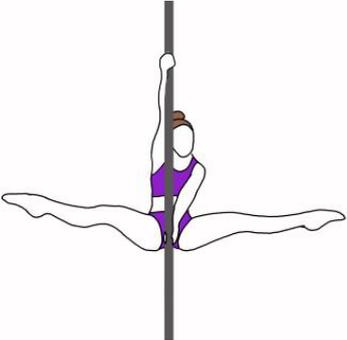
Note: All static spin elements must spin at least 360° around the pole before touching the floor.

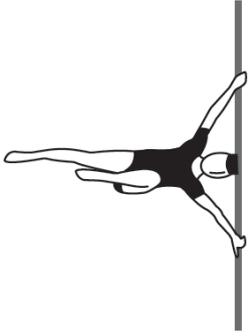
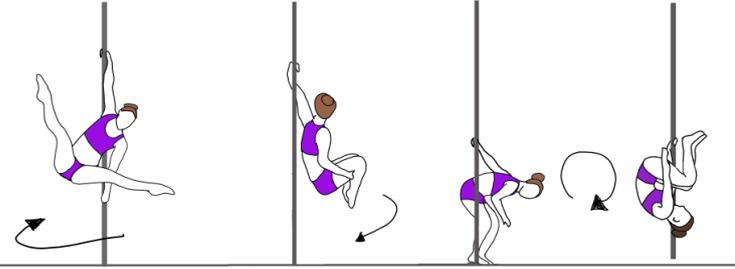
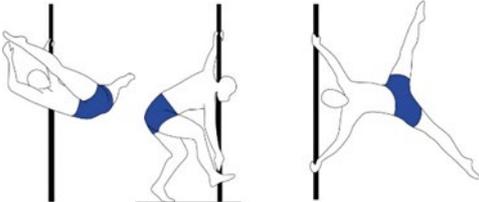
Value	Element	Code	Requirements
0.1		C001	Back Hook Spin <ul style="list-style-type: none"> – Spinning backwards – Inside leg knee in contact with the pole
0.1		C002	Fireman Spin (Crossed Legs) <ul style="list-style-type: none"> – Both legs in contact with the pole (ankle and top of the foot)0.1
0.1		C003	Front Hook Spin <ul style="list-style-type: none"> – Spinning forwards – Inside leg knee in contact with the pole
0.1		C032	Geisha Spin <ul style="list-style-type: none"> – Inside leg knee hooks the pole – Legs together tuck or passé position

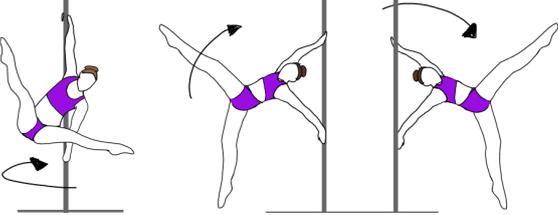
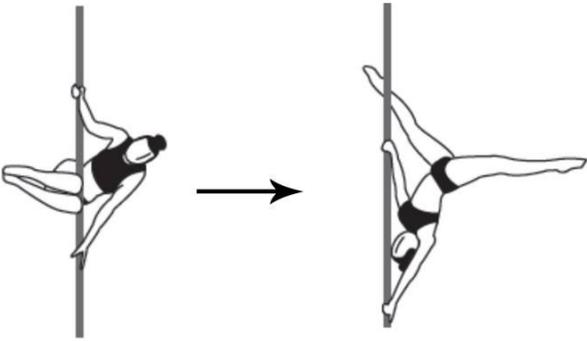
0.2		C005	Chair Spin <ul style="list-style-type: none"> - Side towards pole - Legs bend, knees close to chest - Spinning backwards or forwards
0.2		C006	Forwards Attitude Spin <ul style="list-style-type: none"> - Spinning forward - Body or legs not in contact with the pole
0.2		C012	Side Spin <ul style="list-style-type: none"> - Inside leg knee in contact with the pole
0.2		C033	Corkscrew Spin <ul style="list-style-type: none"> - Underarm and outside hand in contact with pole - Legs in attitude position, hips in front of the pole
0.2		C004	Attitude Spin <ul style="list-style-type: none"> - Outside leg ankle in contact with the pole - No chest or hips in contact with the pole

0.3		C007	Backwards Attitude Spin <ul style="list-style-type: none"> - Spinning backward - Body or legs not in contact with the pole
0.3		C008	Reverse Grab Attitude <ul style="list-style-type: none"> - Legs in attitude during the spin
0.3		C009	Carousel <ul style="list-style-type: none"> - Body facing the pole - Chest not in contact with the pole - Legs in diamond shape or extended
0.3		C010	Chair Spin (Extended) <ul style="list-style-type: none"> - Spinning forwards - Legs extended and in parallel with the floor
0.3		C011	Cradle Tuck Spin <ul style="list-style-type: none"> - Basic or split grip - Legs bend against the chest - Body parallel to the floor

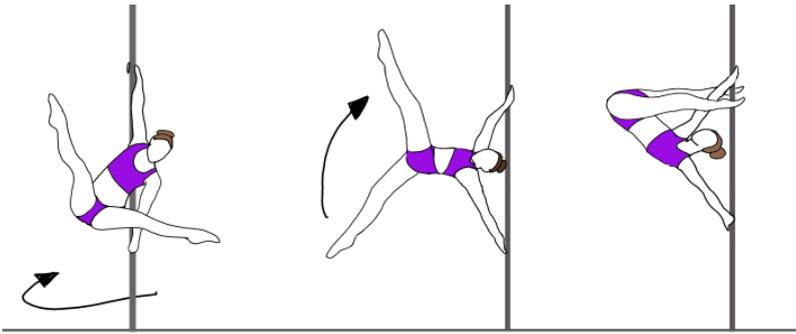
0.4		C041	Spinning Superman -Body and legs parallel to the floor during the rotation
0.4		C040	Backwards Pencil Spin <ul style="list-style-type: none"> - Spinning backward - Legs extended and together in pencil position - Body or legs not in contact with the pole - Grip of choice
0.4		C039	Pencil Spin <ul style="list-style-type: none"> - Body facing the pole - Both hands bend and in basic grip - Body and legs parallel to the pole, not in contact with the pole
0.4		C016	Boomerang Spin <ul style="list-style-type: none"> - Chest facing the pole - Both hands in contact with the pole - Legs extended and parallel or above to the floor
0.4		C013	Corkscrew Spin (One Handed) <ul style="list-style-type: none"> - Underarm in contact with pole - Outside hand not in contact with the pole - Legs in attitude position, hips in front of the pole

0.4		C014	Cradle Straddle Spin <ul style="list-style-type: none"> - Basic or split grip - Legs in straddle during the spin - Body parallel to the floor
0.4		C042	Spinning Inverted Straddle <ul style="list-style-type: none"> -No knee or ankle in contact with the pole during the movement -Legs parallel to the floor -Hold final position for 2 seconds
0.4		C015	Reverse Grab Pencil <ul style="list-style-type: none"> - Legs in extended and together in pencil position during the entire movement
0.5		C034	Boomerang Spin (One handed) <ul style="list-style-type: none"> - Chest facing the pole - Only upper hand in contact with the pole - Legs extended and parallel or above to the floor
0.5		C017	Reverse Grab Straddle <ul style="list-style-type: none"> - Both legs must go above the hips into straddle position and gain momentum at the beginning of the movement - 360° spinning after the straddle

0.5		C043	Split Grip Spin <ul style="list-style-type: none"> – Legs in attitude, passé or pencil
0.5		C035 Reverse Grab to Front Flip <ul style="list-style-type: none"> -360° rotation before touching the floor -Both hands in contact with the pole during the flip -No stop between the movements 	
0.5	C058 Reverse Grab to Iron X (Reverse X Flip) https://youtube.com/shorts/Eur700c8Cxc -360° rotation before jumping into Iron X -Final position: Iron X -No contact with the floor before jumping into the Iron X * In this element, there is no requirement to hold the Iron X		

0.6		<p>C020 Reverse Grab to Walkover</p> <ul style="list-style-type: none"> -360° rotation before touching the floor -Both hands in pole during the walkover, lower hand in split grip -No break between during the movement
0.6		<p>C018 Spinning Shoulder Mount</p> <ul style="list-style-type: none"> - Legs in straddle during the rotation - Body and legs parallel to the floor - Grip of Choice
0.6		<p>C019 Cup Grip Spin</p> <ul style="list-style-type: none"> - Outside hand in cup grip, inside hand grip of Choice - Legs extended and together, body in pencil position
0.6		<p>C025 Cradle to Extended Butterfly</p> <ul style="list-style-type: none"> -360° spinning in cradle position -Lift straight to extended butterfly, no knee in contact the pole during the movement -Hold final position for 2 seconds

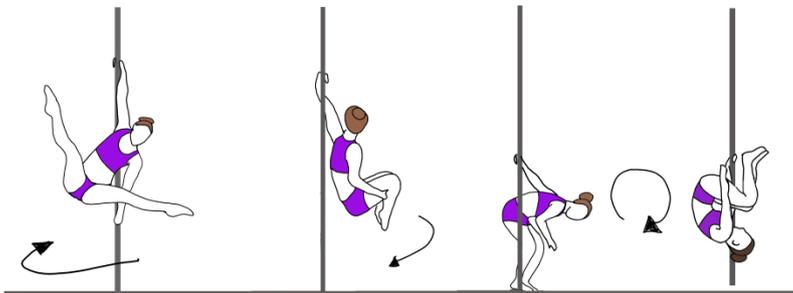
0.6



C024 Phoenix Classic

- 360° rotation during the entire movement
- Final position twisted grip ayesha (straddle, pencil or jack knife), hold the final position for 2 seconds

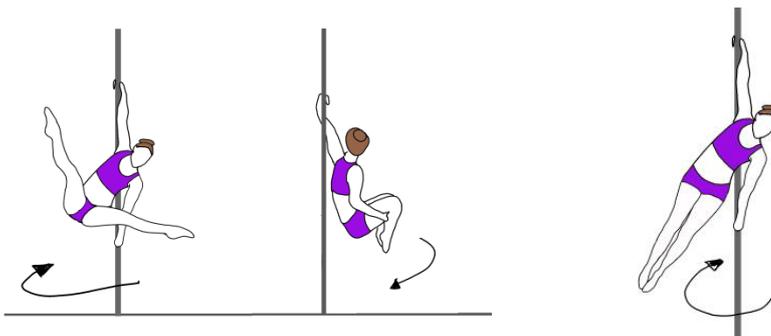
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C022 Reverse Grab to Front Flip (One handed)

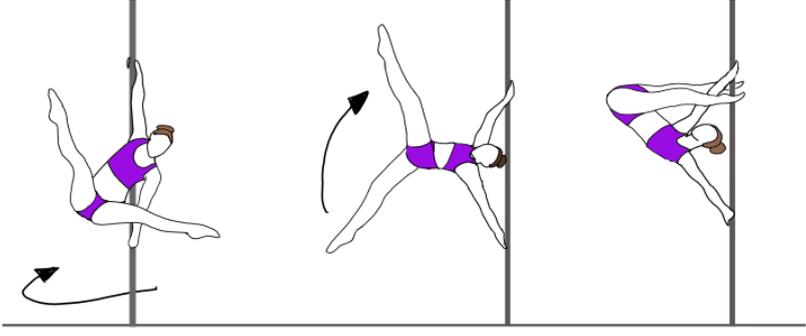
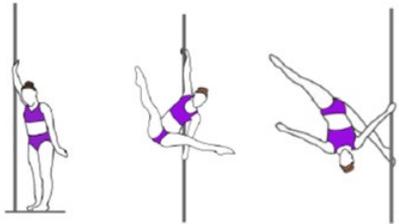
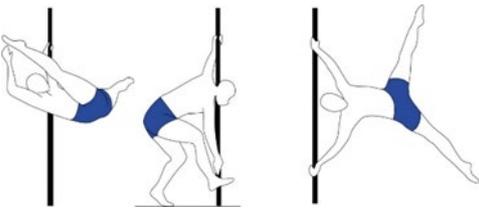
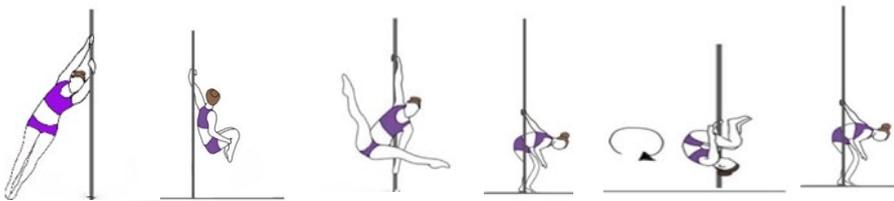
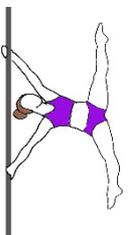
- 360° rotation before touching the ground
- Only one hand in contact with the pole during the flip
- No stop between the movements

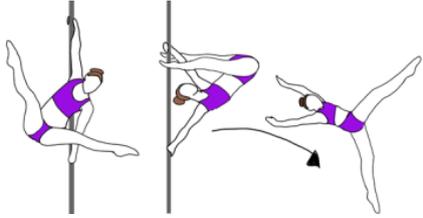
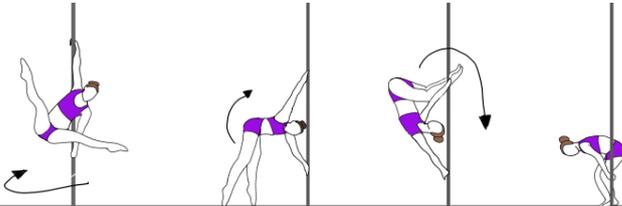
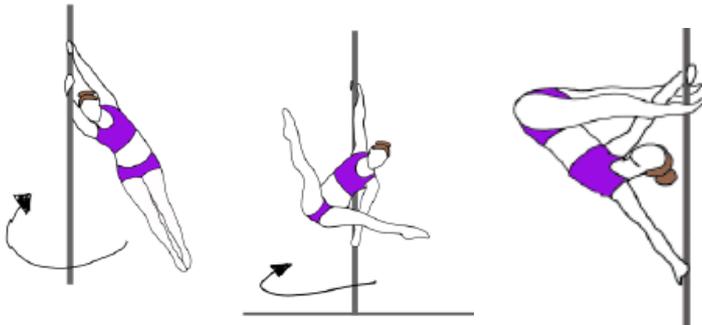
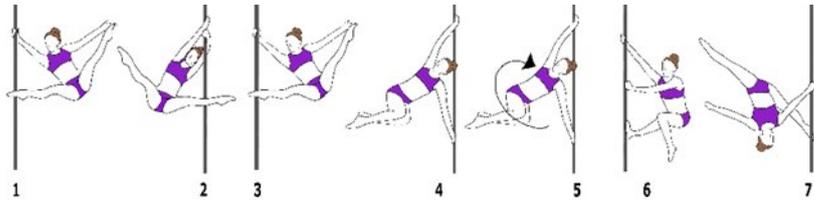
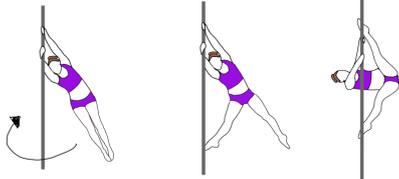
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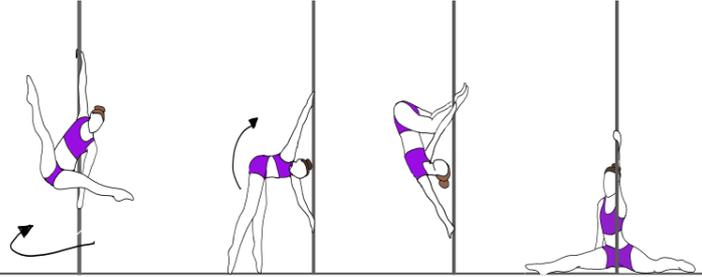
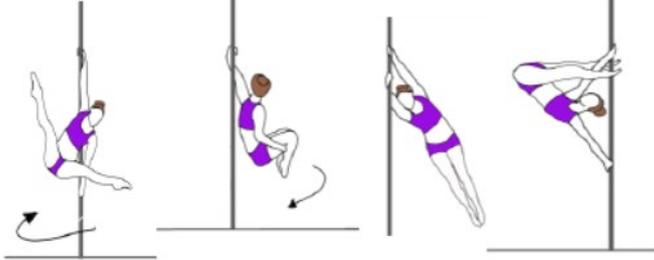
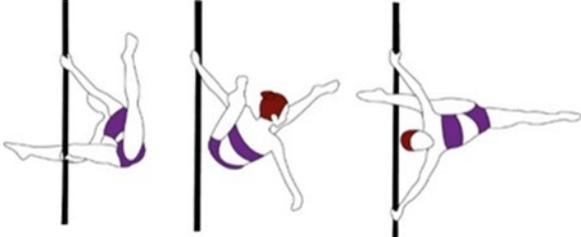
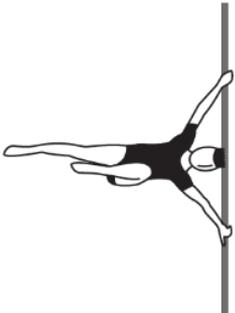
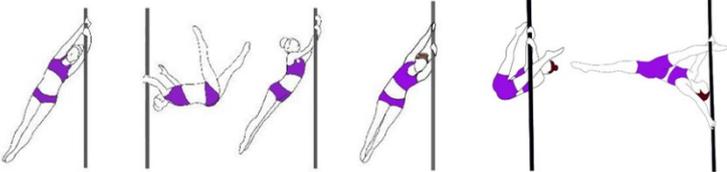


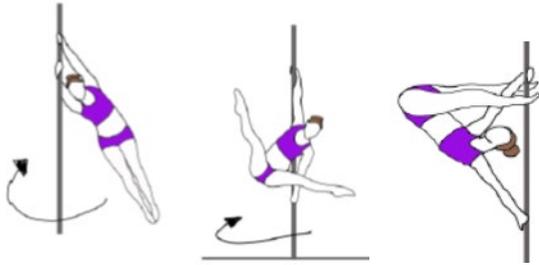
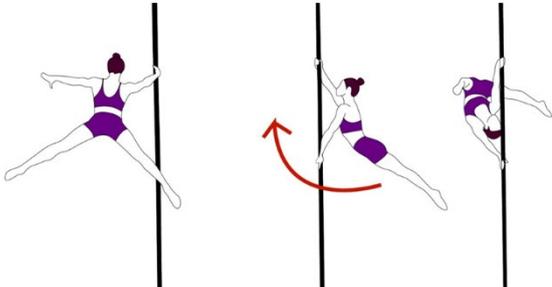
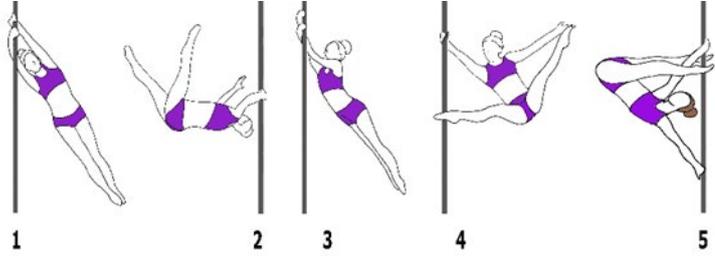
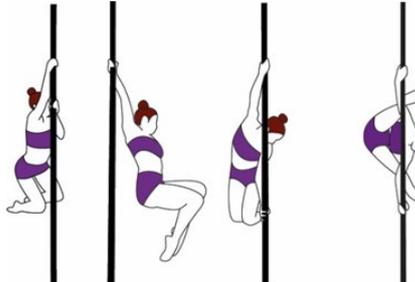
C026 Double Reverse Grab

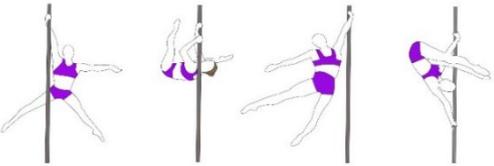
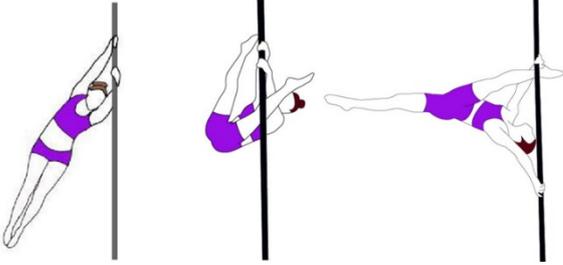
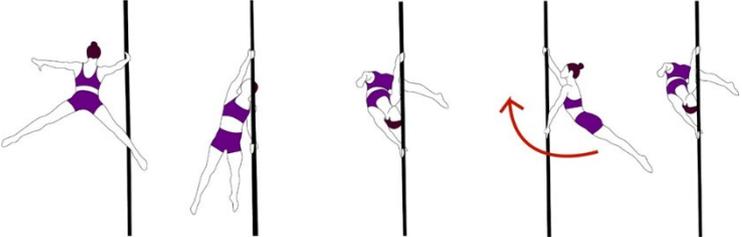
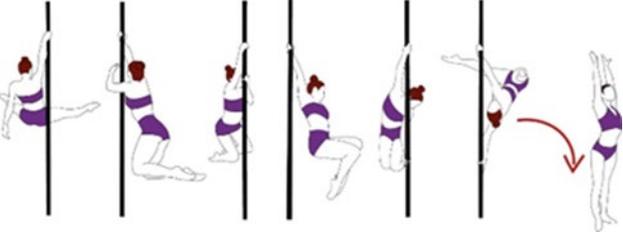
- 720° rotation during the entire movement
- Athlete must go around the pole and regrip upper hand without contact to the floor

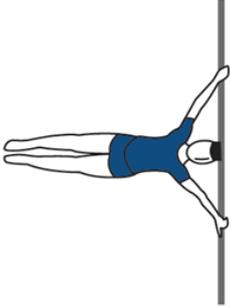
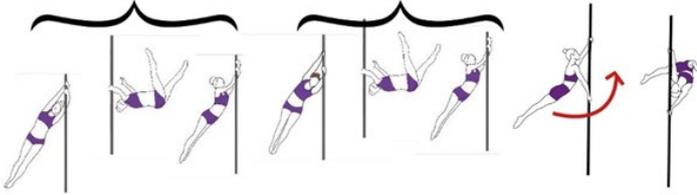
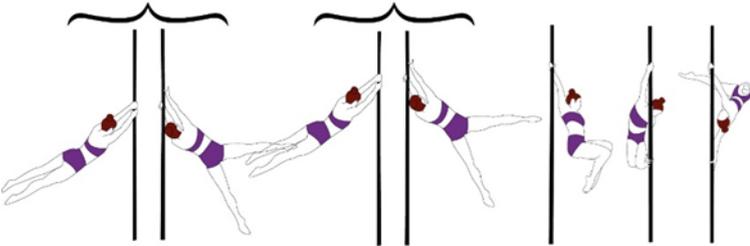
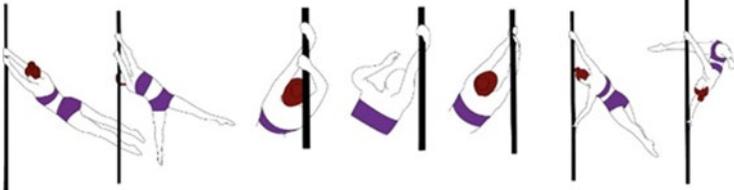
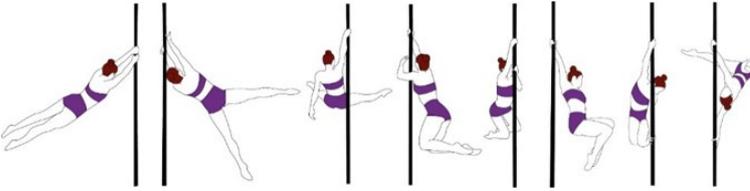
0.7	 <p>C038 Basic Grip Phoenix</p> <ul style="list-style-type: none"> - 360° rotation during the entire movement - Final position basic grip ayesha (straddle, pencil or jack knife)
0.7	 <p>C029 Reverse Grab to Flying K</p> <ul style="list-style-type: none"> -720° rotation during the entire movement -End position flying K
0.7	 <p>C065 Reverse grab into Iron X fixed (Reverse X flip fixed)</p> <ul style="list-style-type: none"> -360° rotation before jumping into Iron X -Final position: Iron X - Hold the final position (Iron X) for 2 seconds <p>-No contact with the floor before jumping into the Iron X</p>
0.7	 <p>C047 Double Reverse Grab into Front Flip (Ciccarello)</p> <ul style="list-style-type: none"> -720° rotation before touching the floor -No hands on the floor in the landing
0.8	 <p>C044 Split Grip Spin Iron X</p> <ul style="list-style-type: none"> - Iron X position - Upper body parallel to the floor - Arms fully extended

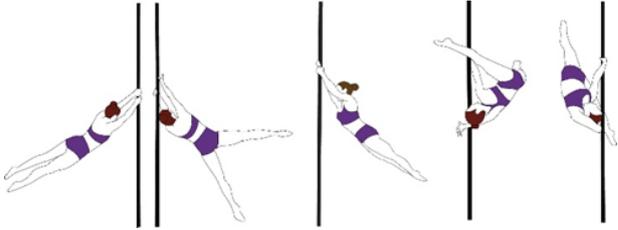
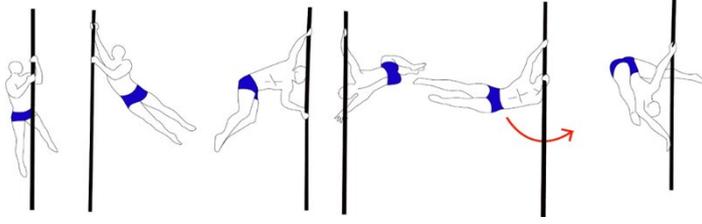
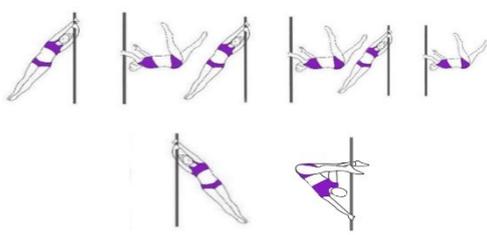
<p>0.8</p>	<p>C021 Phoenix to Jump Out</p> <ul style="list-style-type: none"> - 360° rotation before jumping out - No hands in contact with the floor in the landing 	
<p>0.8</p>		<p>C023 Reverse Grab to Front Flip Half Turn</p> <ul style="list-style-type: none"> -360° rotation before jumping out -Half turn before landing to the pole or to the floor
<p>0.8</p>		<p>C036 Cup Grip to Twisted Grip Phoenix</p> <ul style="list-style-type: none"> - 720° rotation during the entire movement - End position twisted grip ayesha (straddle, pencil or jack knife)
<p>0.8</p>		<p>C050</p> <p>Double reverse grab into Flying K (Marchetti Spin)</p> <ul style="list-style-type: none"> -720° rotation during the entire movement -End position flying K
<p>0.8</p>		<p>C027 Cup Grip Phoenix (Chinese)</p> <ul style="list-style-type: none"> -720° rotation during the entire movement -End position cup grip ayesha (straddle, pencil or jack knife)
<p>0.8</p>	<p>C030 Cup Grip to Straddle (Monatnaro)</p> <ul style="list-style-type: none"> -Straddle position (front split) - Both feet simultaneously have contact with the pole -720° rotation during the whole movement 	

0.8		<p>C031 Reverse Grab to Front Flip Half Twist (Split Landing)</p> <ul style="list-style-type: none"> -360° rotation before jumping out -Half turn before landing on the floor in split position
0.8		<p>C028 Double Reverse Grab into Phoenix</p> <ul style="list-style-type: none"> -720° rotation during the entire movement -Ending position twisted grip ayesha (straddle, pencil or jack knife)
0.8	<p>C064 Leg trough spin into reverse Marion/Amber (Sulonen Spin)</p> <p>https://youtube.com/shorts/VqZ54UUEJo</p> <ul style="list-style-type: none"> -720° rotation (360° x 2) during the entire movement -Final position: Marion amber (split leg through) -No contact with the floor 	
0.9	<p>C045 Split Grip Spin Iron Passè</p> <ul style="list-style-type: none"> -Iron Passè position -Body & legs parallel to the floor -Arms fully extended -Lower leg in passè position 	
0.9	<p>C052 Cup Grip Phoenix into Marion/Amber (Minina Spin 1)</p> <p>https://youtu.be/8QRruMIOQ9U</p> <ul style="list-style-type: none"> - 720° rotation during the entire movement - Cup Grip position - No stop between the movements - End position twisted Marion/Amber 	

0.9		<p>C037 Double Cup Grip Phoenix (Flyby)</p> <ul style="list-style-type: none"> -720° rotation during the entire movement -End position cup grip ayesha (straddle, pencil or jack knife)
0.9	<p>C055 Flic Flac Spin (The Minina Flic Flac)</p> <p>https://youtu.be/OVznDtQAG18</p> <ul style="list-style-type: none"> - 720° rotation during the entire movement - No stop between the movements - End position of Flic Flac 	
0.9	<p>C057 Double reverse grab into Chinese phoenix (Palmerini)</p> <p>https://youtu.be/-eIWRToKUt0</p> <ul style="list-style-type: none"> -720° rotation (360° x 2) during the entire movement -Final position: Handspring Ayesha cup grip (straddle, pencil, or Jackknife) -No contact with the floor 	
0.9	<p>C049 FlyBy into Phoenix (Mosca Phoenix)</p> <ul style="list-style-type: none"> -720° rotation during the entire movement -End position ayesha (straddle, pencil or jack knife) 	
0.9		<p>C067 Phoenix to Tulip (Földesi spin)</p> <p>https://youtube.com/shorts/znbn1Yq9Y34</p> <ul style="list-style-type: none"> -720° rotation (360° x 2) during the entire movement -Final position: Tulip -Hold the final position (Tulip) 2 seconds -No contact with the floor

0.9	<p style="text-align: center;">C048 Nyman spin</p>  <ul style="list-style-type: none"> - One arm spin to shoulder mount into twisted grip handspring - Only hands and one shoulder have contact with the pole - Spin 720° - Final position: twisted grip handspring with a leg position of choice (straddle, jack knife etc.)
1.0	<p>C053 Double Cup Grip Phoenix into Twisted Marion/Amber (The Minina Spin 2)</p> <p>https://youtu.be/hHigEC9Zp5o</p> <ul style="list-style-type: none"> - 1080° (= 360° x 3) rotation during the entire movement - Cup Grip position - Regrip to cup grip rotation - No stop between the movements - End position twisted Marion/ Amber 
1.0	<p>C054 Flag to Flag Spin (The Minina Spin 3)</p> <p>https://youtu.be/Zv5AbHbqqtC</p> <p><i>Phoenix flag to flag</i></p> <ul style="list-style-type: none"> - 1080° (= 360° x 3) rotation during the entire movement - Two times flag to flag - No stop between the movements - End position of choice 
1.0	<p>C068 Double FlyBy into Double Reverse Grab into Phoenix (Filippini spin)</p> <p>https://youtube.com/shorts/QKZcHVwercc</p> <ul style="list-style-type: none"> - 1440° rotation (360° x 4) during the entire movement - Final position: straddle, pencil, or Jackknife - No contact with the floor 
1.0	<p>C059 Double reverse grab into true grip phoenix jump out (Busani DRG)</p> <p>https://youtu.be/5d0-Ct1vd60</p> <ul style="list-style-type: none"> - Ending position before jumping out: true grip phoenix - 720° rotation before jumping out - Only upper hand in contact with the pole during rotation 

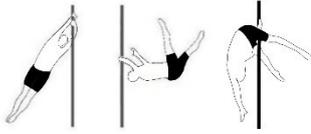
1.0		<p>C046 Split Grip Spin Iron Pencil</p> <ul style="list-style-type: none"> -Iron Pencil position -Grip of choice -Body & Legs Parallel to the floor -Arms fully extended
1.0	<p>C056 Double Flyby (Karasinska Flyby)</p> <p>https://youtu.be/QOeelFzr7Vo</p> 	<ul style="list-style-type: none"> -1080° rotation (360° x 3) during the entire movement -Final position: Ayesha cup grip (straddle, pencil, or Jackknife) -No contact with the floor
1.0	 <p>C060 Double Flyby into Mosca Phoenix (Filippini Flyby)</p> <p>https://youtu.be/ym3FTHmup7c</p>	<ul style="list-style-type: none"> -1080° rotation (360° x 3) during the entire movement -Final position: Ayesha twisted grip (straddle, pencil, or Jackknife) -No contact with the floor
1.0	<p>C061 FlyBy full twist to phoenix (Kollia/Bassi FlyBy)</p> <p>https://youtu.be/iCr-t07Zk</p> 	<ul style="list-style-type: none"> -1080° rotation (360° x 3) during the entire movement -Final position: Ayesha cup grip (straddle, pencil, or Jackknife) -No contact with the floor
1.0	<p>C062 FlyBy into double reverse grab into phoenix (Kollia Spin)</p> <p>https://youtu.be/rjesoKCxkT4</p> 	<ul style="list-style-type: none"> -1080° rotation (360° x 3) during the entire movement -Final position: Ayesha cup grip (straddle, pencil, or Jackknife) -No contact with the floor

<p>1.0</p>	<p>C066 FlyBy to Mosca flic into split</p> <p>https://youtube.com/shorts/x8NsiOXI-eE</p> <p>-720° rotation (360° x 2) during the entire movement</p> <p>- It is necessary to pass and show through Mosca Flic</p> <p>-Final position: forearm hold split</p> <p>-No contact with the floor</p>	
<p>1.0</p>	<p>C063</p> <p>Hand changing full twist into true grip phoenix (Karasinska Spin)</p> <p>https://youtu.be/Wthe CriUiM</p> <p>-720° rotation (360° x 2) during the entire movement</p> <p>-Final position: Ayesha true grip (straddle, pencil, or Jackknife)</p> <p>-No contact with the floor</p>	
<p>1.0</p> <p>CBRF</p>	 <p>C051</p> <p>Double Reverse Grab to Front Flip to Reverse Grab into Phoenix (The Kopyniak Spin)</p> <p>https://youtu.be/DfQtnzz6_Yc</p> <p>- 1080° (= 360° x 3) rotation during the entire movement</p> <p>- One Handed 360° rotation before touching the second hand to perform front flip</p> <p>- Regrip to perform phoenix 360° rotation</p> <p>- No stop between the movements</p> <p>-No contact with the floor during the whole move</p> <p>- End position twisted grip Ayesha (straddle)</p>	
<p>1.0</p>	<p>C069</p> <p>Triple Fly By (Kollia Fly By)</p> <p>https://youtube.com/shorts/K4zNb8RdFOw</p> <p>-1440 (=360° x 4) rotation during the entire movement</p> <p>-No contact with the floor during the whole move</p> <p>-Final position: cup grip Ayesha straddle or pencil</p>	

1.0

C070 One hand twisted grip phoenix (Amores spin)

<https://youtube.com/shorts/8JgXXIkIzN4>



- 1440 (=360° x 4) rotation during the entire movement
- 360° minimum (of the required 1440°) performed with one hand in contact with the pole

-No contact with the floor during the whole move

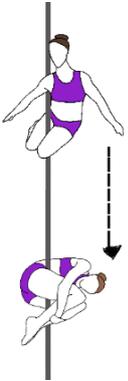
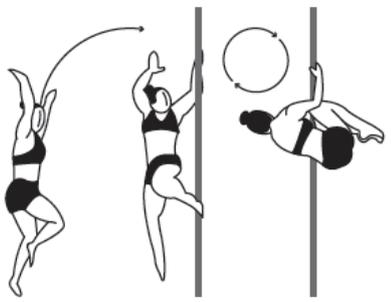
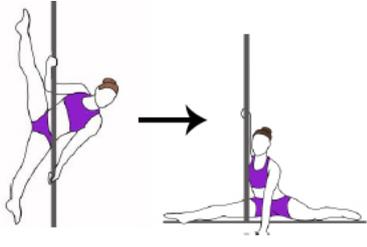
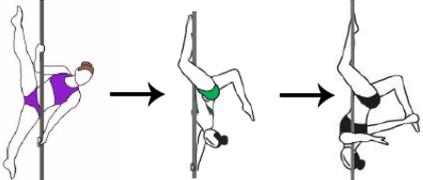
-Final position: twisted grip Ayesha straddle or pencil

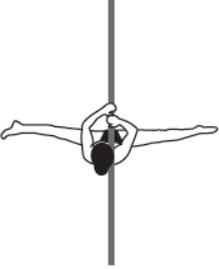
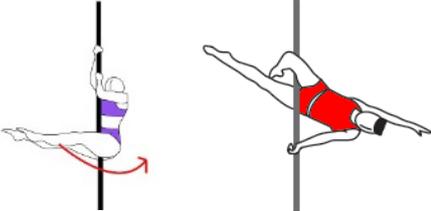
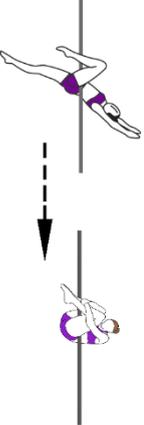
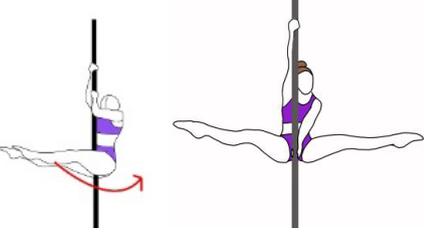
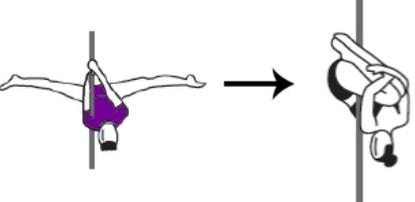
*If executed at 70% of the pole height

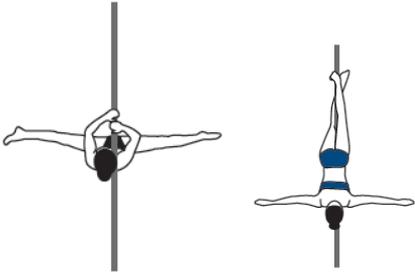
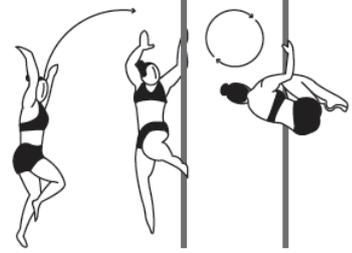
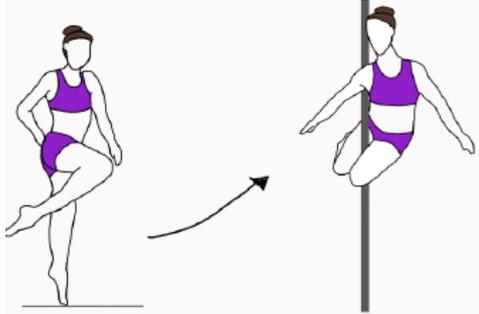
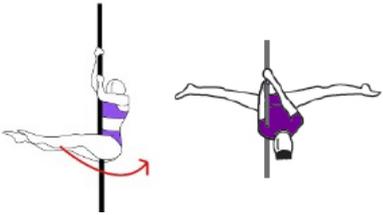
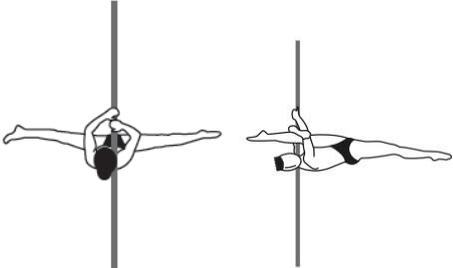
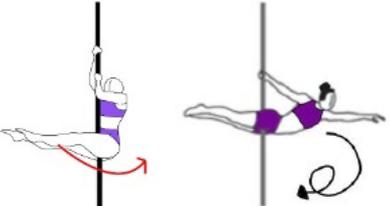
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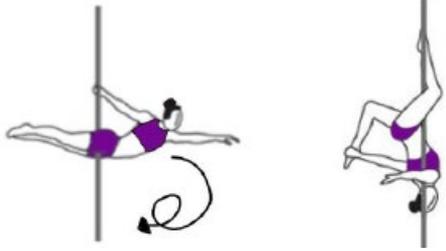
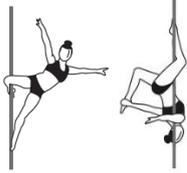
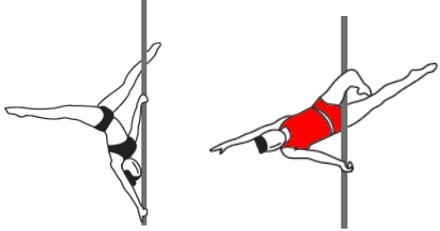
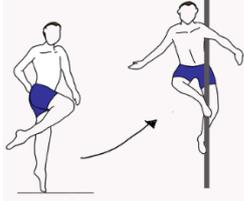
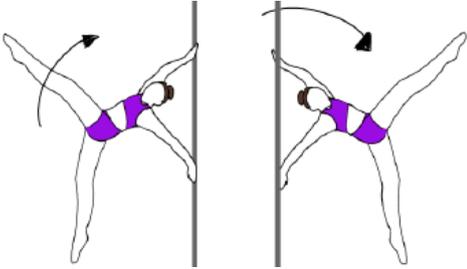
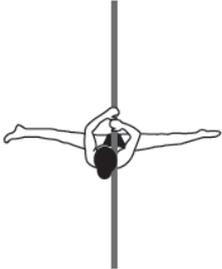
13.5 GROUP D – DYNAMIC ELEMENTS

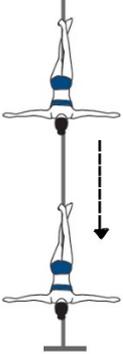
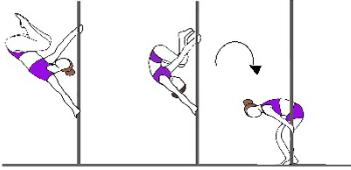
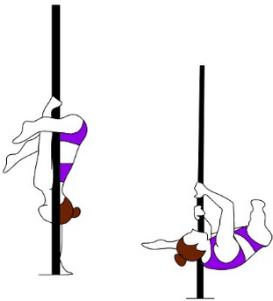
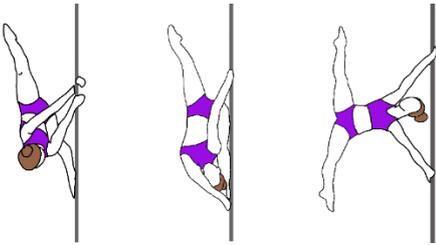
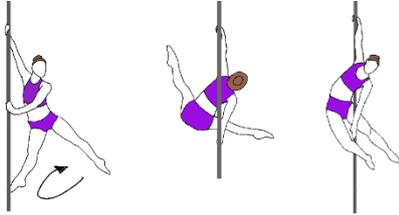
Note: All dynamic elements must show a clear aerial phase and dynamism.

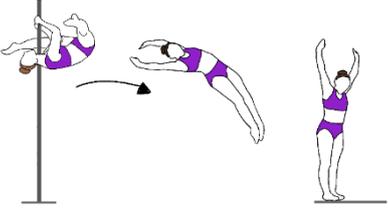
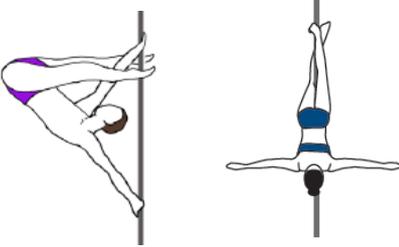
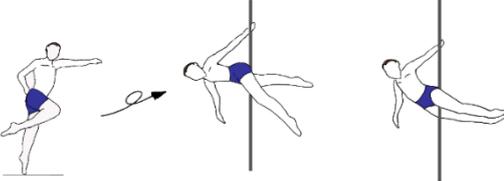
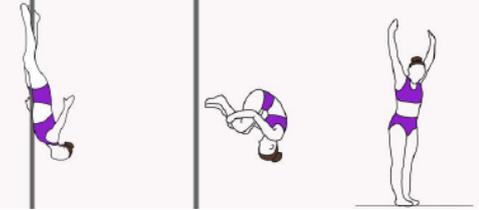
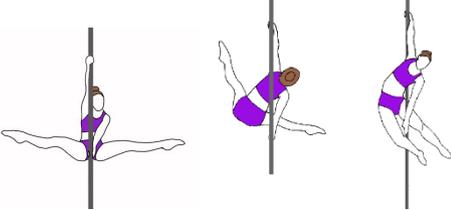
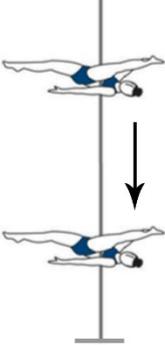
Value	Element	Code / Requirements
0.1		<p>D001 Drop in Sit Position</p> <ul style="list-style-type: none"> – Start position pole between legs – No hands-on pole during the drop – Minimum 1-meter drop
0.1		<p>D006 Half Twist Jump On</p> <ul style="list-style-type: none"> – Minimum 180° turn during aerial phase without hands on the pole – End position of Choice <p><i>Levels of execution:</i> D006 Half Twist Jump On 0.1 D007 Full Twist Jump On 0.2</p>
0.1		<p>D070 Jamilla Split Drop</p> <ul style="list-style-type: none"> – Start position Split Grip Jamilla, end position split on floor – Hip must be released before touching the floor – Minimum 1 meter drop
0.1		<p>D090 Pole Walkover (Floor Based)</p> <ul style="list-style-type: none"> – One hand in contact with the floor and one with the pole – No shoulder in contact with the pole
0.1		<p>D071 Jamilla to Inside Leg Hang Flip</p> <ul style="list-style-type: none"> – Start position Split Grip Jamilla, end position Inside Leg Hang – No stop during movement

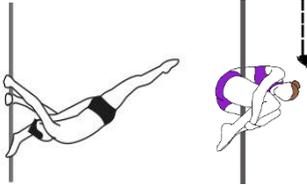
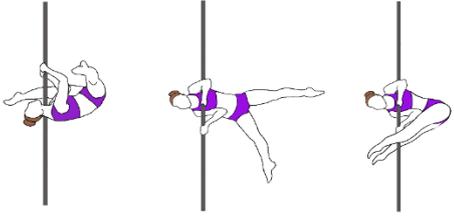
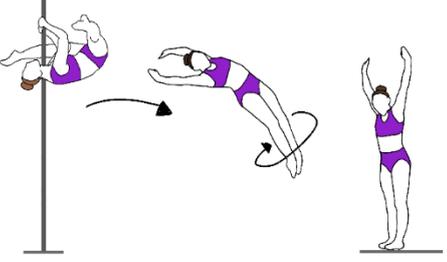
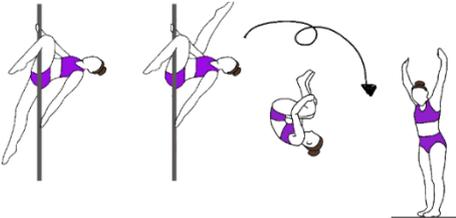
0.1		<p>D074 Shoulder Mount Bounce</p> <ul style="list-style-type: none"> - Both hands must be released during bounce and the body is moving downwards with each bounce - A minimum of three bounces in a row, without stopping or hesitation
0.1		<p>D081 Chest Momentum to Knee Hang</p> <ul style="list-style-type: none"> - Start position in basic grip, chest in contact with the pole - Chest must be fully released from the pole during the swing
0.2		<p>D002 Leg Hang Drop</p> <ul style="list-style-type: none"> - Start position inside or outside leg hang or hip hold, no hands-on pole - No hands on the pole during the drop - Minimum 1-meter drop - Ending position of Choice - No contact to the floor
0.2		<p>D080 Chest Momentum Regrip</p> <ul style="list-style-type: none"> - Start position in basic grip, chest in contact with the pole - End position in split grip, inverted forearm grip or reverse forearm grip - Chest must be fully released from the pole and lower hand regripped during the swing
0.2		<p>D072 Inverted Straddle Drop</p> <ul style="list-style-type: none"> -Start position in Inverted Straddle, end position inside or outside leg hang or hip hold, no hands-on pole -Hands must be released during the drop -Minimum 1-meter drop -End position of Choice -No contact to the floor

0.2		<p>D079 Inverted Shoulder Mount Drop</p> <ul style="list-style-type: none"> – No hands-on pole during drop – Start position in Shoulder Mount straddle – A minimum one-meter drop – End position inverted crucifix or single leg crucifix
0.2		<p>D007 Full Twist Jump On</p> <ul style="list-style-type: none"> – Minimum 360° turn during aerial phase without hands on the pole – End position of Choice <p><i>Levels of execution:</i> D006 Half Twist Jump On 0.1 D007 Full Twist Jump On 0.2</p>
0.2		<p>D008 Saulo Jump On</p> <ul style="list-style-type: none"> – Jump on to sit position (pole between legs) – No hands or arms on pole
0.2		<p>D086 Chest Momentum to Inverted Straddle</p> <ul style="list-style-type: none"> – Start position in basic grip, chest in contact with the pole – Chest must be fully released from the pole during the swing
0.2		<p>D077 Shoulder Mount into Dismount Split</p> <ul style="list-style-type: none"> – A Shoulder Mount bounce from a straddle position to a Shoulder Mount dismount split – Hand most fully released from the pole during the switch
0.3		<p>D085 Chest Momentum to Superman</p> <ul style="list-style-type: none"> – Start position in basic grip, chest in contact with the pole – Chest must be fully released from the pole during the swing

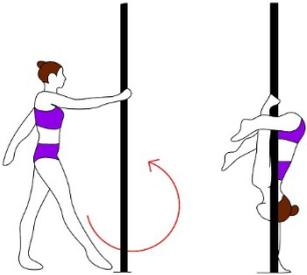
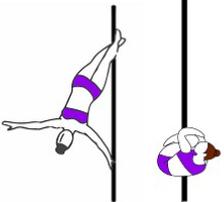
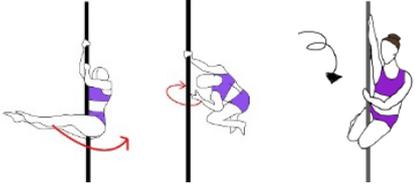
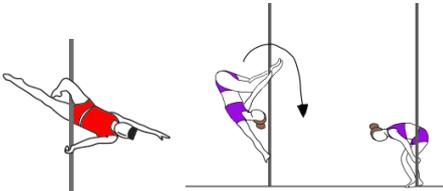
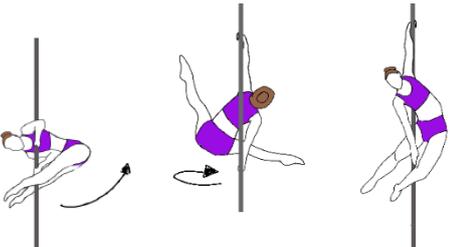
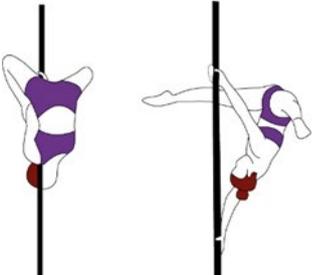
0.3		<p>D029 Superman Drop</p> <ul style="list-style-type: none"> - Start position superman, end position inside leg hang - No hands-on pole during the drop - No contact to the floor
0.3		<p>D087 Holy Drop</p> <ul style="list-style-type: none"> - Start position in cupid - No hands in contact with the pole during the flip
0.3		<p>D073 Butterfly Drop to Knee Hook</p> <ul style="list-style-type: none"> - Lower hand must be released before top hand
0.3		<p>D040 Chinese Jump on</p> <p>-No hands-on pole</p>
0.3		<p>D037 Pole Walkover</p> <ul style="list-style-type: none"> - Both hands on pole
0.3		<p>D075 Shoulder Mount Climb</p> <ul style="list-style-type: none"> - Both hands must be released during bounce and the body is moving upwards with each bounce - A minimum of three bounces in a row, without stopping or hesitation

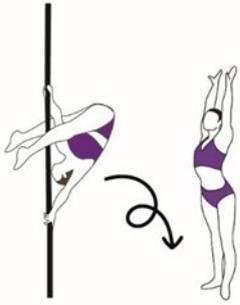
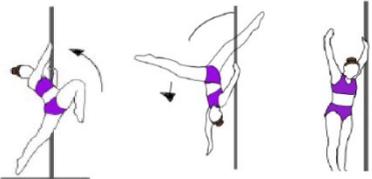
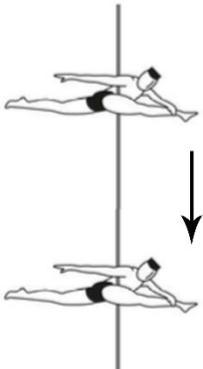
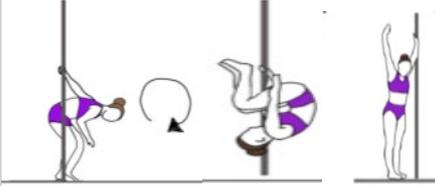
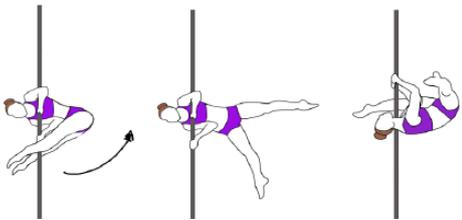
<p>0.4</p> <p>CBRF</p>		<p>D003 Crucifix Drop</p> <ul style="list-style-type: none"> - End and start position crucifix - No hands-on pole during the drop - Minimum 1-meter drop
<p>0.4</p>		<p>D099 Ayesha cup grip flip</p> <ul style="list-style-type: none"> -Start position: Ayesha -No hands in contact to floor during the landing
<p>0.4</p>		<p>D078 Floor Based Ayesha to Shoulder Mount</p> <ul style="list-style-type: none"> - Start position in floor-based Ayesha, shoulder not in contact with the pole - End position shoulder mount
<p>0.4</p>		<p>D009 Basic Chinese Cartwheel</p> <ul style="list-style-type: none"> - No contact to the floor - Start position Flying K, end position of Choice - Upper leg not in contact with the pole
<p>0.4</p>		<p>D010 Flair to Ballerina</p> <ul style="list-style-type: none"> - No contact to the floor - Legs must do full fan motion during the body rotation - Start position in split grip hold, end position ballerina or pole sit

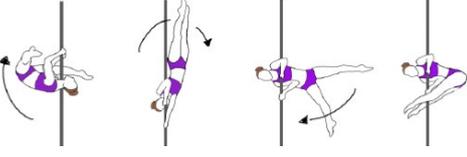
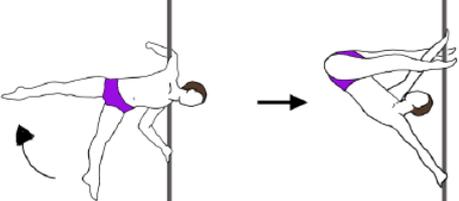
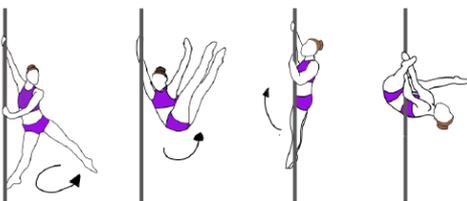
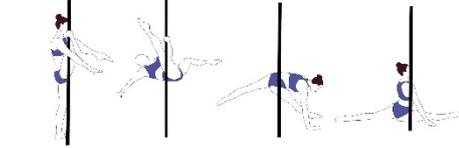
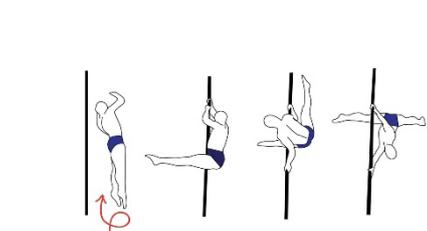
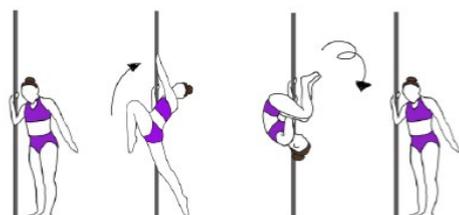
0.4		<p>D032 Shoulder Mount Jump Out</p> <ul style="list-style-type: none"> – Landing floor in upright position – No hands in contact with the floor
0.4		<p>D076 Inverted Ayesha Drop</p> <ul style="list-style-type: none"> – No hands-on pole during drop – A minimum one-meter drop – End position inverted crucifix or single leg crucifix
0.4		<p>D034 Zongoli Jump On</p> <p>-Ending position: superman</p>
0.4		<p>D036 Crucifix Jump Out</p> <ul style="list-style-type: none"> – Start position crusifix – Landing floor in a position of choice, no hands in contact with the floor
0.5		<p>D092 Full Twist to Ballerina</p> <ul style="list-style-type: none"> – No contact to the floor – Only one hand in contact with the pole during the movement – Body must show full twist during the aerial phase – Start position in split grip hold, end position ballerina or pole sit
0.5 CBRF		<p>D004 Jade Drop</p> <ul style="list-style-type: none"> – Start and end position in jade, legs opening 180° – No hands on pole or torso during the drop or in end or start position – Minimum 1 meter drop

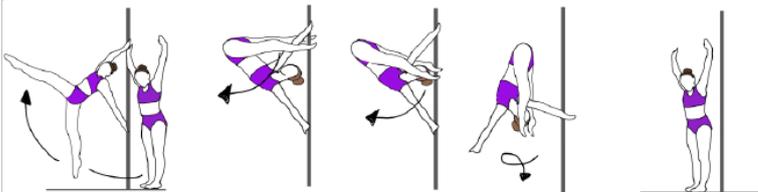
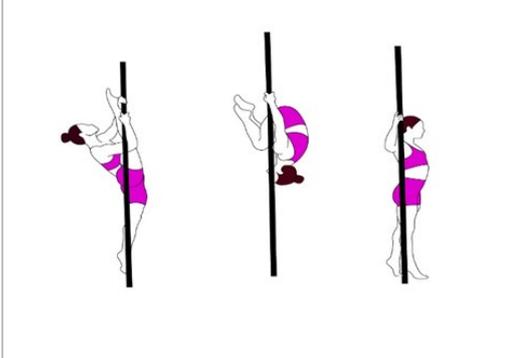
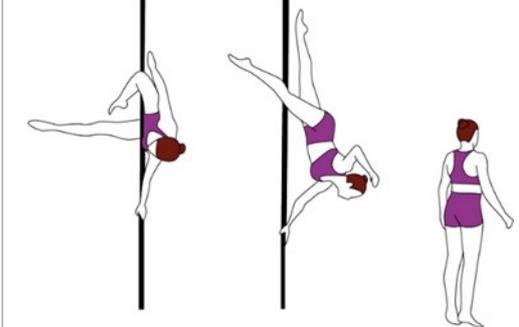
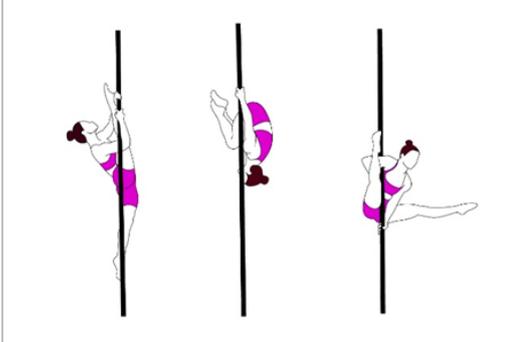
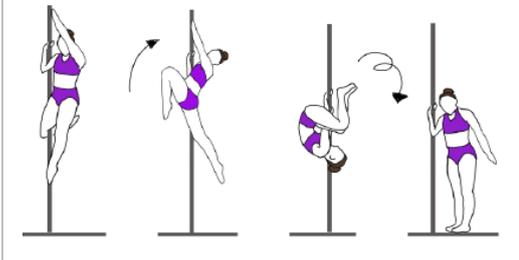
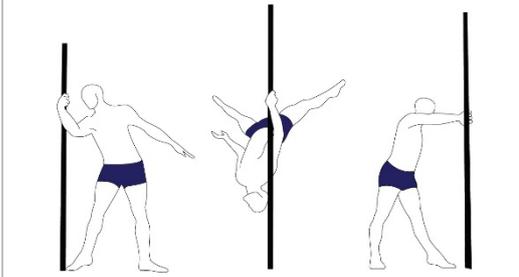
0.5 CBRF		<p>D082 Russian Split 45 Drop</p> <ul style="list-style-type: none"> - Start position in russian split 45° - A minimum of 1 meter drop - End position in pole sit - No hands on pole
0.5		<p>D060 Shoulder Mount to Handstand Flip</p> <ul style="list-style-type: none"> -Start position sitting on floor, twisted grip Shoulder Mount -Shoulder must release from the pole before hand reaches the floor -End position in handstand, legs in split or attitude position, no shoulder on pole (forearm only) -No break or stopping during the movement
0.5		<p>D011 Cup Grip Re-Grip to Shoulder Mount</p> <ul style="list-style-type: none"> - Starting position in Cup Grip Ayesha, end position of Choice
0.5		<p>D013 Fonji 1</p> <ul style="list-style-type: none"> - Start position Shoulder Mount, end position Flag Grip - No contact to the floor during the movement
0.5		<p>D033 Shoulder Mount Half Twist Jump Out</p> <ul style="list-style-type: none"> - 180° turn during aerial phase - Landing floor in upright position - No hands in contact with the floor
0.5 CBRF		<p>D035 Sneaky Drop</p> <ul style="list-style-type: none"> -Starting position Sneaky, inside knee or thigh in contact with the pole -Landing floor in upright position -No hands in contact with the floor

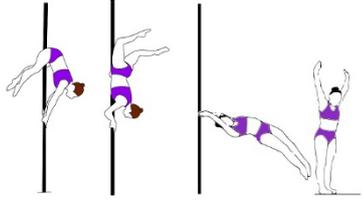
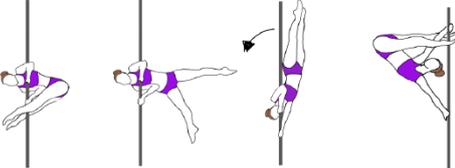
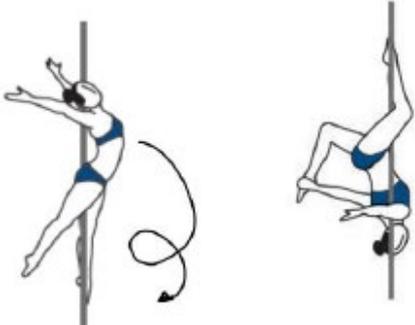
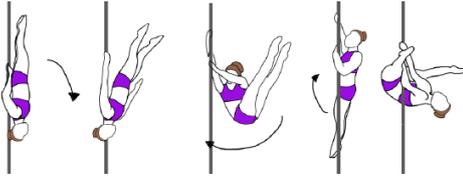
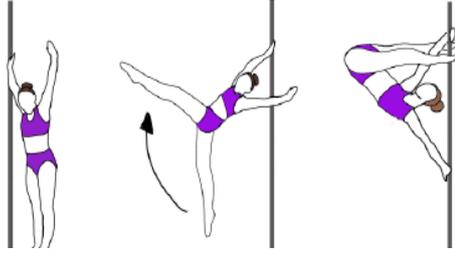
0.5		<p>D049 Twisted Grip Full Twist to Ballerina</p> <ul style="list-style-type: none"> -360° rotation before touching the pole, only one hand on pole during the rotation -Ending position ballerina or pole sit
0.5 CBRF		<p>D054 Table Top Flair Drop (Minina)</p> <ul style="list-style-type: none"> -No hands in contact with the pole during the drop -Minimum one-meter drop
0.5		<p>D109 Contro Lacalip to handstand (Breschi)</p> <ul style="list-style-type: none"> -Starting position on the floor -Inside leg between outside hand and pole -Direct open legs handstand landing (no sliding)
0.5		<p>D055 Chest Momentum to Ayesha</p> <ul style="list-style-type: none"> - Start position in basic grip, chest in contact with the pole - Chest must be fully released from the pole and lower hand regripped during the swing - Ending position Ayesha, grip of Choice - Hold end position for 2 seconds
0.5		<p>D058 Superman Split Drop</p> <ul style="list-style-type: none"> -Ending position split on floor -Starting: position superman
0.5		<p>D059 Half Twist to Shoulder Mount</p> <ul style="list-style-type: none"> - End position Shoulder Mount straddle, upper body parallel to the floor

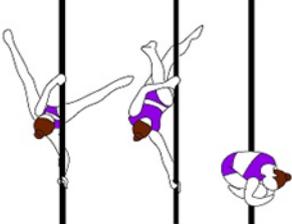
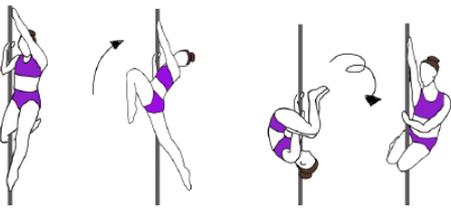
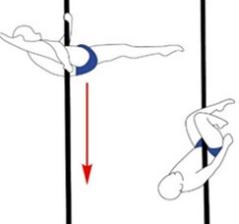
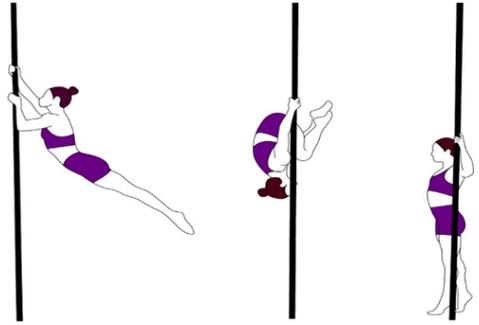
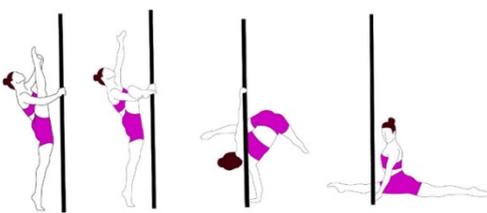
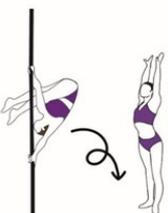
0.5		<p>D061 Floor Based Flic Flac</p> <ul style="list-style-type: none"> – Ending position handstand with open legs
0.5 CBRF		<p>D067 Sailor Drop</p> <ul style="list-style-type: none"> – No hands-on pole during drop – One-meter-long drop – Ending position of Choice, no contact with the floor
0.5		<p>D083 Chest Momentum Twist Drop</p> <ul style="list-style-type: none"> – Start position in basic grip, chest in contact with the pole – Minimum one-meter drop, chest must be fully released from the pole – End position in pole sit – No hands on pole
0.5		<p>D089 Front Flip Jump Out</p> <ul style="list-style-type: none"> – Landing floor on upright position, no hands in contact with the floor
0.5		<p>D084 Flag Grip Flair Drop</p> <ul style="list-style-type: none"> – Start position in flag grip – A minimum of 1-meter drop – Body must show a full twist during the drop
0.5		<p>D131 Iguana fang regrip (Poli regrip)</p> <p>https://youtube.com/shorts/ySjre9Wc8X4</p> <ul style="list-style-type: none"> -Starting position: Iguana Fang -Regrip into twisted grip Ayesha

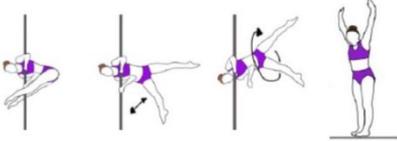
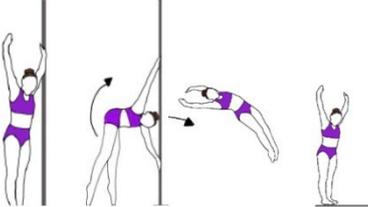
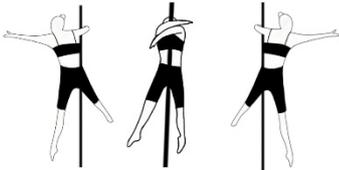
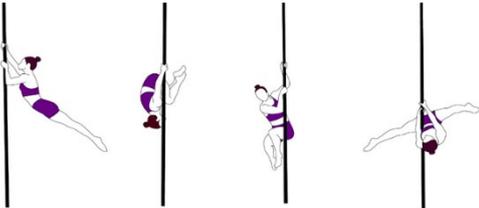
0.5		<p>D121 Handspring jump out half turn open legs (Cogo jump 1)</p> <p>https://youtu.be/Jz0-sFuhd0I (In the video it is performed with the legs together D122)</p> <ul style="list-style-type: none"> -Starting position: Ayesha twisted grip legs open -Twist 180° jump out -Landing in upright position without hands in contact with the floor & pole
0.5		<p>D139 Forearm switched legs back flip floor based (Josserand)</p> <p>https://youtube.com/shorts/a4e7YTXrstc</p> <ul style="list-style-type: none"> - Starting from the floor - Forarm and one hand in contact with the pole - Legs must be switched during rotation - No hands on floor during landing
0.6		<p>D005 Chopstick Drop</p> <ul style="list-style-type: none"> - No hands-on pole during the drop - Minimum 1 meter drop
CBRF		
0.6		<p>D091 Floor Based Front Flip</p> <ul style="list-style-type: none"> -Upper hand in twisted grip -No hands in contact with the floor
0.6		<p>D014 Fonji 2</p> <ul style="list-style-type: none"> - Start position Flag Grip, end position Shoulder Mount - No contact to the floor during the movement
CBRF		

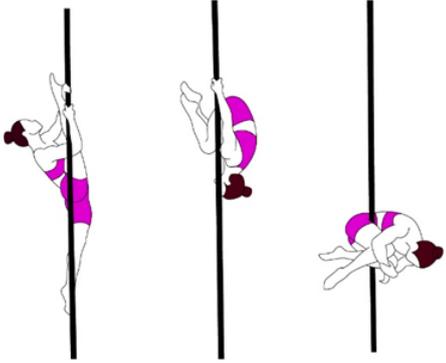
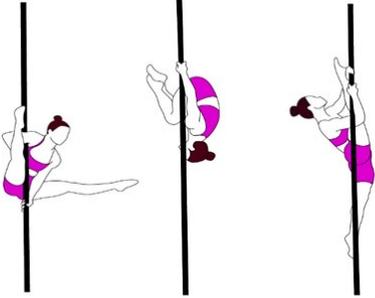
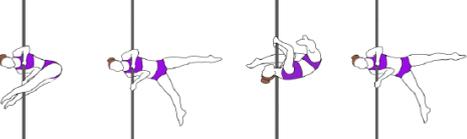
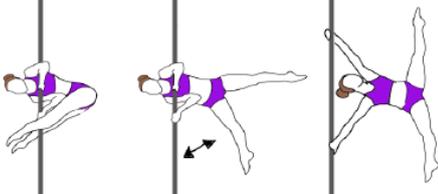
<p>0.6</p> <p>CBRF</p>		<p>D018 Shoulder Mount Flip to Flag Grip</p> <ul style="list-style-type: none"> - Start position Shoulder Mount, end position Flag Grip - No contact to the floor during the movement
<p>0.6</p>		<p>D041 Reverse Elbow Grip to Ayesha</p> <ul style="list-style-type: none"> - Start position in Reverse Elbow Grip, end position in Ayesha (grip of Choice) - Hold the final position for 2 seconds
<p>0.6</p>		<p>D088 Elbow Grip Flip</p> <ul style="list-style-type: none"> - Start position in elbow grip/ Shoulder Mount - End position upright position in pole - No contact to the floor during the movement
<p>0.6</p>		<p>D050 One Hand Twisted Grip to Inverted Straddle (Haug Twist)</p> <ul style="list-style-type: none"> - 360° rotation before touching the pole - Final position inverted straddle
<p>0.6</p>		<p>D104 Contro Lacafliip split landing floor based (Breschi)</p> <ul style="list-style-type: none"> -Starting position on the floor -Inside leg between outside hand and pole -Direct split landing (no sliding)
<p>0.6</p>		<p>D096 Straight jump half turncatch chest momentum to deadlift 1 (Sanchez jump 1)</p> <ul style="list-style-type: none"> -Starting position on the floor -Half twist rotation before touching the pole -Final position: grip Ayesha
<p>0.6</p>		<p>D051 Forearm Back Flip (Floor Based)</p> <ul style="list-style-type: none"> - Starting from the floor - Forarm and one hand may be in contact with the pole - No hands on floor during landing

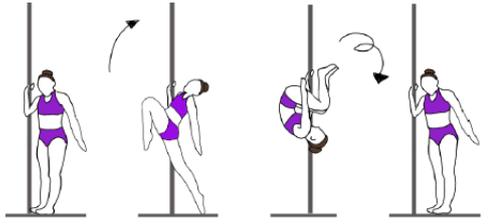
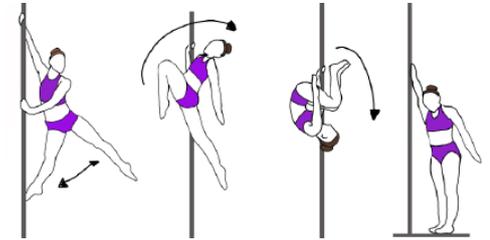
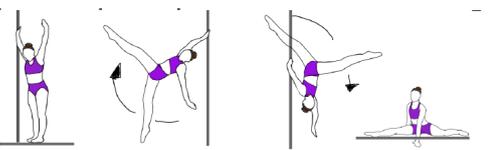
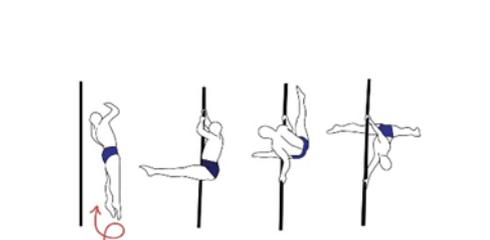
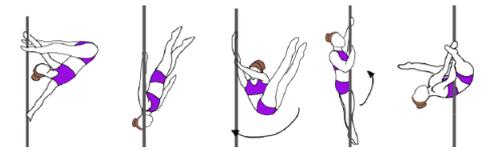
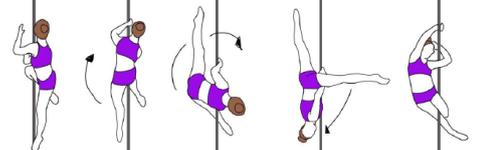
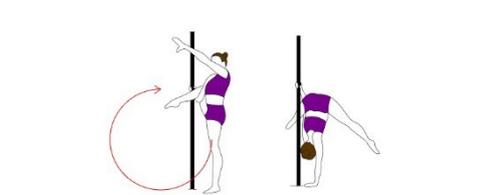
0.6		<p>D053 Coco Flip Out (Ke Hong Flip)</p> <ul style="list-style-type: none"> -Start position on the floor -Nobreak during the element
0.6		<p>D113 Forearm split backflip floor landing (Minina)</p> <p>https://youtu.be/C_mbhnpXJ3c</p> <p><i>From a forearm split position, a 360° back flip floor landing</i></p> <ul style="list-style-type: none"> -Starting position on the pole -360° backflip -No break during backflip -Floor landing, no hands in contact with the floor
0.6		<p>D130 Front flip jump out - one handed (Földesi jump-out)</p> <p>https://youtube.com/shorts/UUljDdeluQA</p> <ul style="list-style-type: none"> - Landing floor on upright position, no hands in contact with the floor - Only the lower hand in contact with the pole during the movement
0.7		<p>D114 Forearm split backflip to flag grip straddle (Minina 2)</p> <p>https://youtu.be/o6c07rIW6_Q</p> <ul style="list-style-type: none"> -Starting position on the pole -360° backflip -No break during backflip -Final position in grip straddle, no hands, or feet in contact with the floor
0.7		<p>D012 Forearm Back Flip (Floor Landing)</p> <ul style="list-style-type: none"> - Starting from the pole - Forearm and one hand may be in contact with the pole - Floor landing, no hands in contact with the floor during the landing
0.7		<p>D105 Cartwheel one hand (Fratini cartwheel)</p> <ul style="list-style-type: none"> -Starting position on the floor -No break during the whole element -One hand only on the pole -Landing in upright position

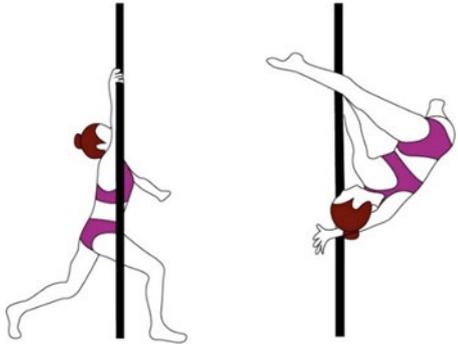
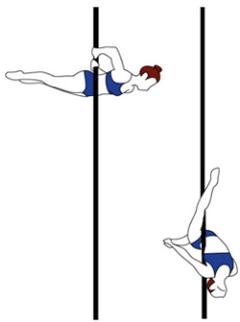
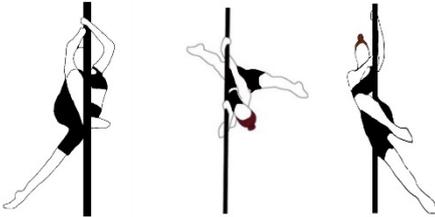
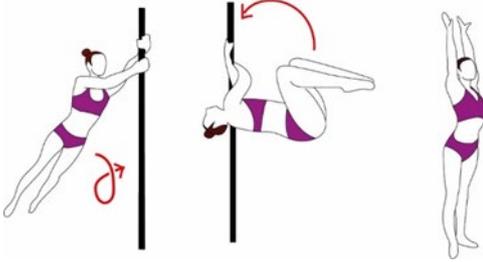
0.7		<p>D068 Serra Flip Out</p> <p><i>Inverted Flip out</i></p> <ul style="list-style-type: none"> – Landing in a position of choice, no hands or knees in contact with the floor
0.7		<p>D019 Flag Grip to Cup Grip Ayesha Flip</p> <ul style="list-style-type: none"> – Start position Flag Grip, end position Cup Grip Ayesha in opposite side of pole
0.7 CBRF		<p>D030 Titanic Drop</p> <ul style="list-style-type: none"> – Starting position Titanic, end position Inside Leg Hand – No hands on pole or contact to the floor during the movement
0.7		<p>D031 Iguana Side Drop</p> <ul style="list-style-type: none"> – Start position Iguana Grip, end position Inverted Straddle – No contact to the floor during the movement
0.7		<p>D047 Pole Flic-Flac (Floor Based)</p> <ul style="list-style-type: none"> – Starting from the floor – End position Ayesha (grip of Choice)
0.7		<p>D095 Floor based Claw grip back flip catch in flag grip straddle (Sanchez)</p> <ul style="list-style-type: none"> -Starting from the floor -Final position: flag grip straddle

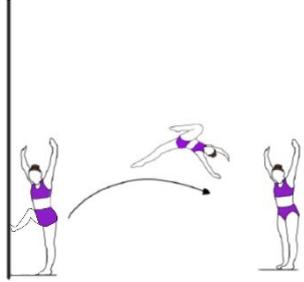
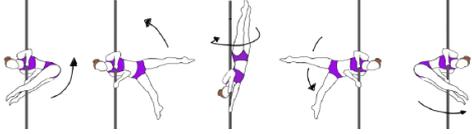
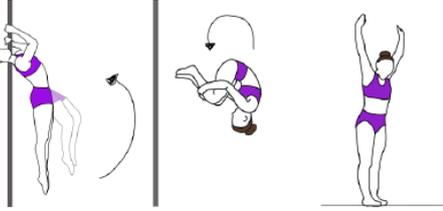
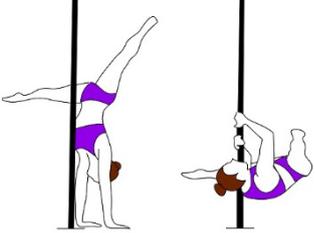
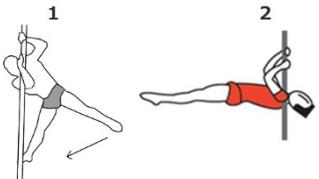
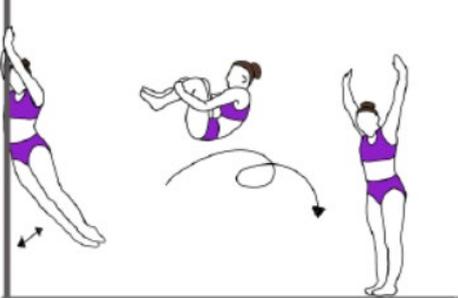
0.7		<p>D064 Upright Ayesha Drop</p> <ul style="list-style-type: none"> -No hands-on pole during drop -A minimum one-meter drop -End position sit in pole, upright position
0.7		<p>D052 Forearm Back Flip to Ballerina Sit</p> <ul style="list-style-type: none"> - No contact to the floor during the element - Forearm and one hand may be in contact with the pole - End position Ballerina Sit
0.7		<p>D120 Marchetti drop (Kreuger drop)</p> <p>https://youtube.com/shorts/kIEMwufDSHY</p> <ul style="list-style-type: none"> -One meter drop minimum -Opening of the legs 180°
0.7		<p>D110 Chest momentum forearm backflip floor landing (Minina Chest Flip 1)</p> <p>https://youtu.be/ic1rAj9X5zq</p> <ul style="list-style-type: none"> -Starting position on the pole -Forearm grip -No break during backflip -Floor landing in upright position, feet only in contact with the floor
0.7		<p>D117 Floor based Split to split jump of floor landing (Minina split jump)</p> <p>https://youtu.be/9lhD0DbkqBA</p> <ul style="list-style-type: none"> -Starting position on the floor upright split trough -180° back flip -One hand only on pole -No break during front flip -Floor landing in split position
0.7		<p>D122 Jacknife cup grip jump out half turn legs Closed (Cogo jump 2)</p> <p>https://youtu.be/FJSP4SOYU00</p> <ul style="list-style-type: none"> -Starting position: Jacknife Cup grip legs closed -Twist 180° jump out -Landing in upright position without hands in contact with the floor & pole

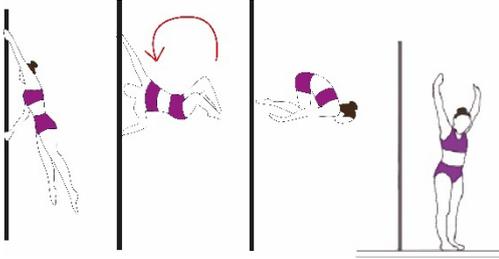
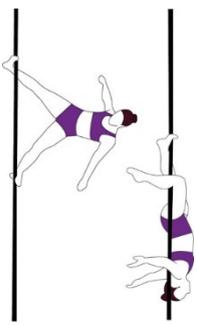
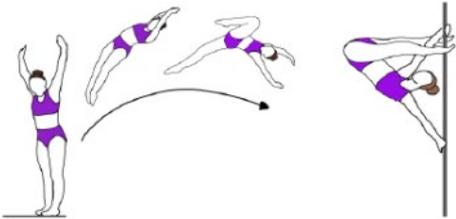
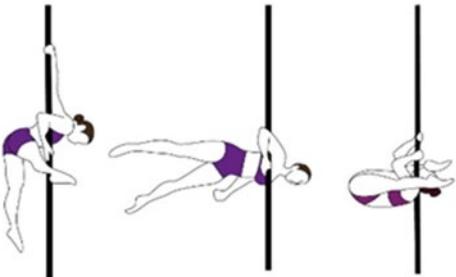
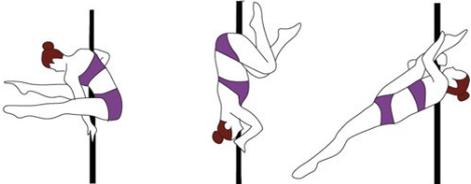
0.7		<p>D136 Pole Round off Floor landing (Amores 2) https://youtube.com/shorts/Bj-seye2a7Y</p> <ul style="list-style-type: none"> -Starting position: Flag Grip, no contact to the floor. -Final position upright floor landing -Hands not in contact with the floor during the landing
0.7		<p>D134 Pole handspring Jump (Bokhan handspring jump) https://youtube.com/shorts/Mv5H58Owpl0</p> <ul style="list-style-type: none"> -No hands in contact with the floor during the whole move -Both hands on the pole simultaneously -Legs closed and fully extended during the handspring jump -No hands in contact with the floor in the landing
0.8		<p>D141 180° Elbow to Elbow (Topazzini) https://youtube.com/shorts/H5KhBp8AeB8</p> <ul style="list-style-type: none"> -Elbow to elbow regrasp half turn -No contact to floor during the entire move
0.8		<p>D111 Chest momentum forearm backflip to inverted straddle (Minina Chest Flip 2) https://youtu.be/kau-z376-yA</p> <ul style="list-style-type: none"> -Starting position on the pole -Forearm grip -No break during backflip -Final position: inverted straddle, no hands, or feet in contact with the floor

<p>0.8</p> <p>CBRF</p>		<p>D115 Forearm split backflip to ballerina sit (Minina 3)</p> <p>https://youtu.be/7T7yoFYhTYM</p> <ul style="list-style-type: none"> -Starting position on the pole -360° backflip -No break during backflip -Minimum one-meter drops with no hands on pole -Final position in ballerina sit, no hands, or feet in contact with the floor
<p>0.8</p> <p>CBRF</p>		<p>D116 Front Flip from flag grip (Brass Monkey) to forearm split (Minina Front)</p> <p>https://youtu.be/m2Se7ICFpyw</p> <ul style="list-style-type: none"> -Starting position on the pole in brass monkey -360° front flip -No break during front flip -Final position in forearm split, no hands, or feet in contact with the floor
<p>0.8</p>		<p>D138 Pole aerial cartwheel floor based (Bokhan/Josserand cartwheel)</p> <p>https://youtube.com/shorts/7VLHp6F3KA</p> <ul style="list-style-type: none"> -One hand only in contact with the pole -No hands in contact with the floor during aerial cartwheel -The legs must pass over the head during the cartwheel (basin/legs angle must be visible) -Legs fully extended during cartwheel -No hands in contact with the floor on the landing
<p>0.8</p> <p>CBRF</p>		<p>D015 Fonji 3</p> <ul style="list-style-type: none"> – Full Fonji, starting position of Choice (Flag Grip or Shoulder Mount) – No contact to the floor during the movement
<p>0.8</p>		<p>D020 Flag Grip to Cup Grip Iron X Re-Grip</p> <ul style="list-style-type: none"> – Start position Flag Grip, end position Cup Grip Iron X

0.8		<p>D024 One hand back flip (Floor Based)</p> <ul style="list-style-type: none"> – Only one hand in contact with the pole – No forearm in contact with the pole – No hands on floor during the landing
0.8		<p>D026 One Hand Full Twist to Pole Flip Out</p> <p>Floor landing in upright position (no hands in contact to the floor), one hand in contact to the pole for the entire move</p> <p>No hands in contact with the floor.</p>
0.8		<p>D048 Floor Based Pole Flip Flack to Split</p> <p>Starting and landing on the floor.</p> <p>Final position: split on the floor</p> <p>No break in handspring position</p>
0.8		<p>D097 Straight jump full turncatch chest momentum to deadlift (Sanchez jump 2)</p> <ul style="list-style-type: none"> -Starting position on the floor -Full twist rotation (360°) before touching the pole -Final position: grip Ayesha
0.8		<p>D056 Handspring side fall full turn to inverted position (Handspring fall)</p> <ul style="list-style-type: none"> -No break during side fall
0.8		<p>D057 Forearm Cartwheel on Pole</p> <ul style="list-style-type: none"> – Starting and landing on the pole, no contact with the floor
0.8		<p>D065 Lacaflip Marchetti</p> <p><i>Floor based back flip leg through</i></p> <ul style="list-style-type: none"> – Only one hand in contact with the floor – End position in straddle

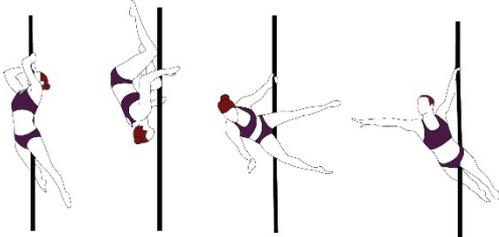
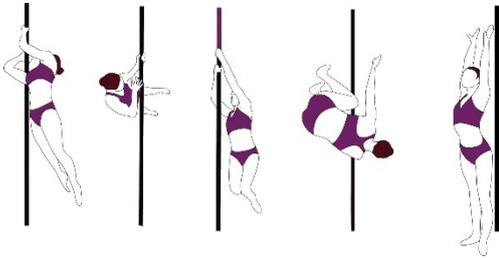
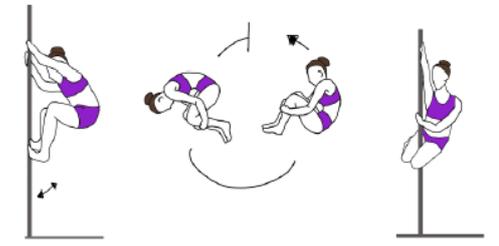
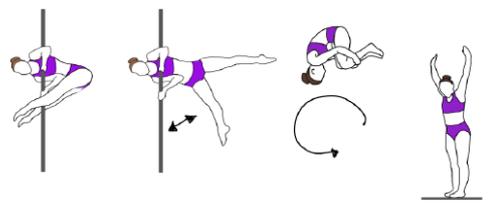
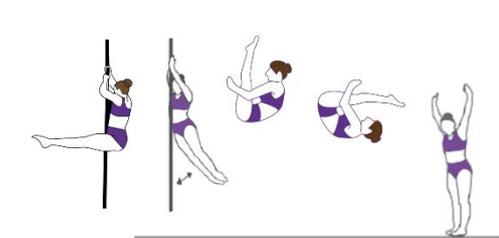
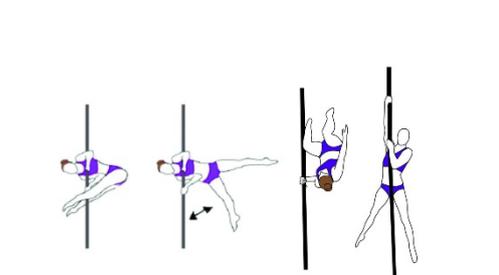
0.8		<p>D127 Floor based Elbow flic on pole (Mosca flic) https://youtu.be/qT5KIF198sg</p> <ul style="list-style-type: none"> - Starting from the floor - End position Ayesha (Elbow grip)
0.8 CBRF		<p>D125 Back grip plank half twisted side drop into inside leg hang aka Back grip drop (Nico drop) https://youtu.be/TmltSw2D80o</p> <ul style="list-style-type: none"> -Starting position in back grip plank extended -No hands in contact with the pole during the drop -Minimum one meter drop -Final position in inside leg hang -No contact with the floor
0.8		<p>D140 Strong hold to twisted grip cartwheel (Topazzini cartwheel) https://youtube.com/shorts/0y28XqpPG5c</p> <ul style="list-style-type: none"> -Strong hold starting position -Final position grip: twisted grip -Starting and landing on the pole, no contact with the floor
0.9		<p>D126 Dismount half twist back flip out (Breschi dismount) https://youtu.be/eXRQ3xHgKXQ</p> <ul style="list-style-type: none"> -Grip of choice -No contact to the floor during the move -No hands in contact to the floor in the landing

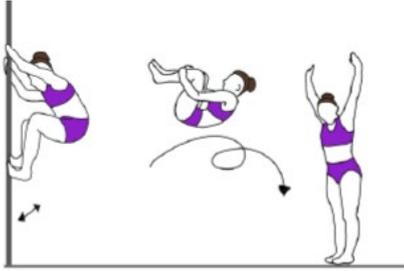
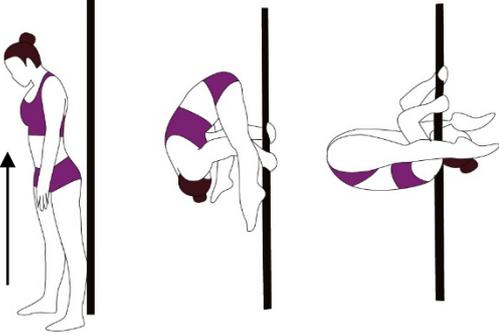
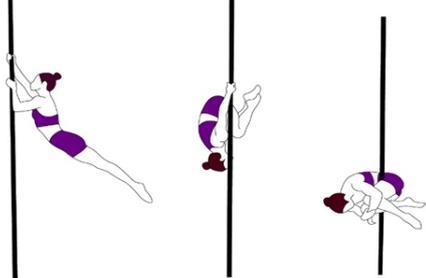
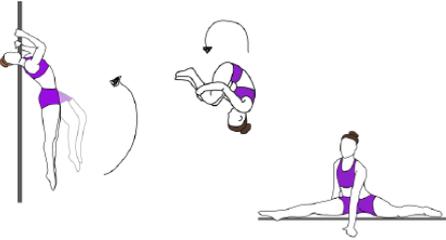
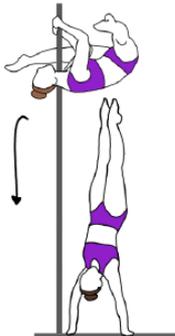
0.9		<p>D137 Bokhan back flip floor based https://youtube.com/shorts/uzBE-WPMBuE</p> <ul style="list-style-type: none"> -Starting position: one foot only on the pole -Back flip rotation (360°) -The starting foot (the one supporting the pole) lands first on the floor -No hands in contact with the pole & with the floor during the entire move -Upright landing with no contact to the floor with the hands
0.9 CBRF		<p>D016 Fonji 360° 1</p> <ul style="list-style-type: none"> – Starting and final position: Flag Grip, no contact to the floor. – Final position is facing in the opposite direction of starting position.
0.9		<p>D044 Shoulder Mount To Flip Out</p> <ul style="list-style-type: none"> – Floor landing in upright position (no hands in contact to the floor)
0.9		<p>D063 Marosvolgy Jump</p> <p><i>Handstand to Shoulder Mount Straddle</i></p> <ul style="list-style-type: none"> – Starting position: handstand – No contact to the floor onto final position
0.9		<p>D062 Paggi Regrip</p> <p><i>Chinese Regrip to Shoulder Mount Plank</i></p> <ul style="list-style-type: none"> – Final position: Shoulder Mount Plank
0.9 CBRF		<p>D038 Chest Momentum Back Flip Out</p> <ul style="list-style-type: none"> –Floor landing in upright position, no hands in contact to the floor

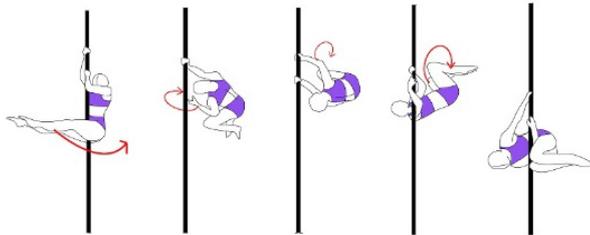
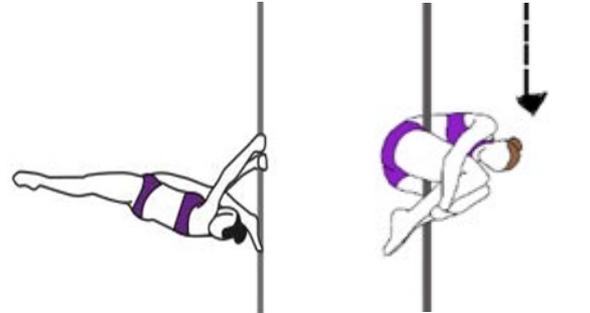
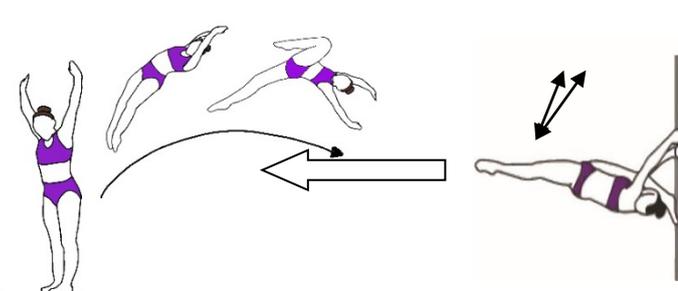
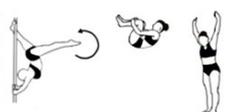
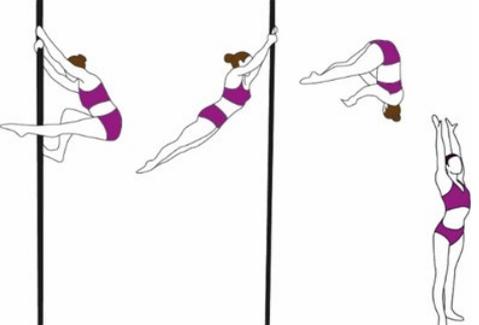
0.9		<p>D043 Basic grip momentum to back flip out Wyatt flip https://youtu.be/YP-14vyTroQ</p> <ul style="list-style-type: none"> -Starting position: basic grip on pole -Deadlift momentum to back flip jump out -No legs and/or body in contact with the pole -Landing on the floor with no hands in contact to the floor
0.9 CBRF		<p>D129 Starfish fall (Père Fall) https://youtu.be/WRn9JUVmUOw</p> <ul style="list-style-type: none"> -Starting position: Starfish -Final position: brass monkey legs grip -No hands in contact with the pole for the entire move -No contact with the floor
0.9		<p>D042 Politov Jump On Back Jump to Handspring</p> <ul style="list-style-type: none"> -Shoulders and back, facing the pole during the entire execution of the element
0.9		<p>D119 Armpit Double twist to shoulder mount (Karasinska twist) https://youtu.be/p2Q9EZXBviw</p> <ul style="list-style-type: none"> -Starting position: upright on the pole -Ending position: shoulder mount straddle -No break during the move -No contact with the floor
0.9 CBRF*		<p>D123 Brass monkey to shoulder mount split flip (Kivela flip) https://youtu.be/Skfuv87Ea2E</p> <ul style="list-style-type: none"> -Starting position: brass monkey -360° front flip to shoulder mount split -No break during the entire move -No contact with the floor <p>* If performed at 70% pole height and/or if performed on the spin pole.</p>

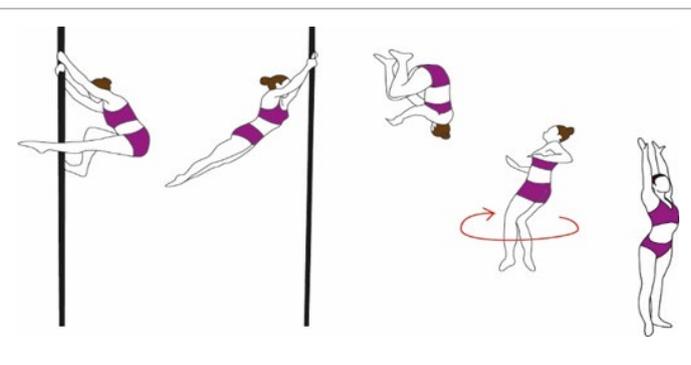
<p>0.9</p> <p>CBRF</p>		<p>D100 Dismount flip out (Coker flip)</p> <ul style="list-style-type: none"> -Grip of choice -No contact to the floor during the move -No hands in contact to the floor in the landing
<p>0.9</p> <p>CBRF</p>		<p>D069 Montanaro Bridge Drop</p> <p><i>Dangerous Bridge Drop</i></p> <ul style="list-style-type: none"> -No contact to the floor during whole movement
<p>0.9</p> <p>CBRF</p>		<p>D135 Brass monkey half twist forearm grip to sit (Amores)</p> <p>https://youtube.com/shorts/FGhKnml0Da4</p> <ul style="list-style-type: none"> -No contact to the floor during the entire move -Make a half rotation through the forearm grip -Final position: sit
<p>1.0</p> <p>CBRF</p>		<p>D124 Legs momentum to strong hold regrip aka Mig Twist (Gervasoni twist)</p> <p>https://youtu.be/fG9k1FA5bJY</p> <ul style="list-style-type: none"> -Starting position: upright on the pole -360° full front twist to strong hold regrip -Final position of choice -No contact with the floor
<p>1.0</p> <p>CBRF</p>		<p>D017 Fonji 360° 2</p> <p>https://youtu.be/j5Oo0oHnt5k</p> <ul style="list-style-type: none"> - Starting and final position: Flag Grip, no contact to the floor. - Final position is on the same side of the starting position, facing in the same direction

		of starting.
1.0 CBRF		D128 Brass monkey (Flag grip) to half twist (Kanellopoulou Twist) https://youtu.be/B0aTbPcpnBI -Starting position: brass monkey (flag grip) -180° back twist -Ending position upright or inverted -Body rotates to the opposite direction of the pole -No contact with the floor
1.0		D027 Jump on Twisted flip to pole (Fedotov jump) – Starting from the floor ending on the floor, no hands in contact to the floor, final position of choice
1.0		D101 Forearm back twisted flip (Breschi) –Starting from the floor ending on the floor, no hands in contact to the floor -No legs in contact to the pole during twist -Final position of choice
1.0		D108 Shoulder Mount to pike flip out –Floor landing in upright position of choice (no hands in contact to the floor) -Pike position
1.0 CBRF		D022 Politov 1 <i>Shoulder Mount Half Twist Flip</i> – Starting and ending on the pole – No contact to the floor, final position of choice

<p>1.0</p> <p>CBRF</p>		<p>D102 Politov 1 into Superman (Breschi Superman)</p> <p><i>Shoulder Mount Falf Twist Flip into Superman</i></p> <ul style="list-style-type: none"> -Starting and ending on the pole -No contact to the floor, final position: Superman
<p>1.0</p>		<p>D103 Armpit back flip regrip to flip out dismount (Breschi regrip dismount)</p> <ul style="list-style-type: none"> -Complete armpit back flip rotation -No contact to the floor, final position of choice
<p>1.0</p> <p>CBRF</p>		<p>D023 Politov 2</p> <p><i>Chinese Front Flip</i></p> <ul style="list-style-type: none"> - Starting and ending to the pole. - No contact to the floor
<p>1.0</p> <p>CBRF</p>		<p>D025 Shchukin Front Flip Out</p> <p><i>Flag Grip to Front Flip Out</i></p> <ul style="list-style-type: none"> - Floor landing in upright position (no hands in contact to the floor)
<p>1.0</p> <p>CBRF</p>		<p>D093 Chest Momentum Back Pike Flip Out (Fedotov)</p> <ul style="list-style-type: none"> - Floor landing in upright position, no hands in contact to the floor - Pike position
<p>1.0</p> <p>CBRF</p>		<p>D094 Brass Monkey to front flip on pole (Breschi/Politov flip)</p> <ul style="list-style-type: none"> -Starting and ending to the pole. -No contact to the floor

<p>1.0</p> <p>CBRF</p>		<p>D039 Chinese Back Flip Out</p> <ul style="list-style-type: none"> – Floor landing in upright position (no hands in contact to the floor)
<p>1.0</p>		<p>D106 Front flip jump in shoulder (Ninja Jump)</p> <p>https://youtube.com/shorts/7HWIeM6e3dM</p> <ul style="list-style-type: none"> -Starting position on the floor -The rotation of the torso must end in Shoulder -The hands and shoulders must not touch the pole before the feet have left the floor.
<p>1.0</p> <p>CBRF</p>		<p>D112 Side flip to ballerina sit (Minina Mini Drop)</p> <p>https://youtu.be/kiy2OBT79X8</p> <ul style="list-style-type: none"> -Starting position on the pole -360° side flip -Minimum one meter drop -Final position: ballerina sit -No hands, or feet in contact with the floor
<p>1.0</p> <p>CBRF</p>		<p>D045 Shoulder Mount to Flip Out Split Landing</p> <p>https://youtu.be/0aospgQUGHE</p> <ul style="list-style-type: none"> – Floor landing in split position (sagittal or frontal in any direction)
<p>1.0</p>		<p>D046 Shoulder Mount to Handstand Drop</p> <ul style="list-style-type: none"> -Floor landing in handstand position

1.0 CBRF		<p>DD066 Politov Drop</p> <p><i>Chest Momentum Twist Flip to Cradle</i></p> <p>-Minimum one-meter drop</p>
1.0 CBRF		<p>D098 Russian Split horizontal Drop</p> <p>-Start position in russian split horizontal 180°</p> <p>-A minimum of 1 meter drop</p> <p>-End position in pole sit</p> <p>-No hands on pole</p>
1.0 CBRF		<p>D107 Masalova Jump out</p> <p>-Starting position in russian split horizontal 180°</p> <p>-Landing in upright position of choice, no hands on floor</p>
1.0 CBRF		<p>D132 Dangerous bridge jump (Chernobay jump)</p> <p>https://youtube.com/shorts/IDOd2mpVIIE</p> <p>-Starting position: Dangerous bridge</p> <p>-No hands on pole during the jump</p> <p>-No hands on the floor in the landing</p>
1.0 CBRF		<p>D133 Dismount flip out piked (Novelli flip)</p> <p>https://youtu.be/Nlh-1_UDN84</p> <p>-Grip of choice</p> <p>-No contact to the floor during the move</p> <p>-Pike position flip</p> <p>-No hands in contact to the floor in the landing</p>

1.0	<p>D118 Dismount twisted flip out (Breschi/Polotov Dismount Twist)</p> <p>https://youtu.be/rJrwNBmzVNU</p> <p>-Grip of choice</p> <p>-180° back flip (tuck position) dismount with a complete twist</p> <p>-Floor landing in upright position</p> <p>-No hands and/or knees on the floor</p>	
CBRF		

14.

GROUP E – SPINNING POLE ELEMENTS

Athlete can choose any element from groups A (flexibility elements) or B (Strength elements) and declare it as spinning pole element by changing the code from A001 to **A001/E** or B001 to **B001/E**.

- Element must fill the original requirements described on the elements table and
- Spin minimum 720° on fixed position
- Note: Elements in C or D group cannot be used as spinning pole elements.

OFFICIAL POSA PARTNERS:

