AERIAL & ARTS WORLD FEDERATION



CODE OF POINTS 2026

AERIAL SPORT

Aerial Silks

Aerial Hoop

Aerial Hammock

Approved by the POSA Executive Committee in January 2026

www.posaworld.org

For POSA Aerial 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

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	Aerials & 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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1 CODE OF POINTS

1.1 GENERAL PURPOSE

The Code of Points provides

- the means of guaranteeing the most objective evaluation of routines in Aerial sport 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

1.2 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.

1.3 UPDATES TO THE CODE OF POINTS

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

1.3.1 Submitting new elements

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

Please note: As Code of point 2025 goes into effect, athletes will have the following opportunities to submit new movements:

1- **Athletes participating in (and thus qualified for) Continental Championships (European, Pan American, etc.) and World Championships will be able to submit new elements as specified below**
2- **Athletes who are not qualified for the Continental and/or World Championships may submit their new elements in the time frame from June 1 to September 1. 2026.**

It will no longer be possible to submit new elements to the National Championships.

Difficulty elements submitted for evaluation must:

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

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.

This type of possibility is a very common practice in gymnastics or figure skating, but completely new in Aerial, 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 in Pole Sport, 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. in Pole Sport elements
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 silk \ hoop, 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

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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

2 AERIAL SPORT

Aerial sports routine performed on a music with choreographic and artistic components, demanding physical strength, flexibility, dexterity, and coordination on the aerial silks / aerial hoop / aerial hammock.

- **AERIAL SILKS**

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

- **AERIAL HOOP**

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

- **AERIAL HAMMOCK**

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

2.1 COMPOSITION OF A COMPETITION ROUTINE

2.1.1 Length of routine

In all amateur and paraathlete 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**	**Parasilk \ hoop 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

*An exception for competitive category in aerial silks:

Music length for junior A, junior B, juniors mix competitive is 03:20-03:45

2.1.2 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.

2.2 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.

2.3 COMPETITION SEASON

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

2.4 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)	2017-2020	6-9 years
Junior A (men / women / doubles)	2012-2016	10-14 years
Junior B (men / women / doubles)	2009-2011	15-17 years
Junior Mix (doubles)	2009-2016	10-17 years
Senior (women/ doubles)	2008 or before	over 18 years
Senior men*	2010 onwards	over 16 years
Masters 40+ (men / women)	1986 or before	over 40 years
Masters 50+ (men / women)	1976 or before	over 50 years
Senior Doubles Mix**	2009-2011 & 2008 or before	15-17 & over 18 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.*

***This category consists of one Junior B athlete (between 15 and 17 years of age) and one senior athlete (18 years and over)*

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

2.4.1 Safety in the Junior categories

2.4.1.1 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).

2.4.1.2 USE OF SPOTTER



a) Spotters are required on the stage for every performance in Varsity category. In Junior categories (A and B) spotters are mandatory.
b) Spotters have to 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 an of 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

The presence of protective mats 2 x 2 with a height of at least 20 cm is a prerequisite for all athletes.

Deliberate use of pendulum movements in the ring and canvases (deliberate swinging) is prohibited, as the athlete may fall outside the mats. In case of non-compliance with this rule, the athlete receives a penalty of -5 points from the head judge.

Athletes of the age group 6-9 years are prohibited from performing exercises at a height of more than 6 meters, regardless of the skill level. In case of non-compliance with this rule, the athlete receives a penalty of -5 points from the head judge.

2.5 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 sport 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.

2.5.1 Official divisions

- Amateurs
- Competitive
- Paraaerial

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.

2.5.1.1 PARAAERIAL ATHLETES

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

In parasilk / hoop 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 & Paraaerial 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).
- **Partial or full deafness**
  Deafness is defined as the total loss of hearing ability. Hearing impairment, on the other hand, is when the loss is partial, ranging from slight to moderate, severe to profound. If the disorder only affects one ear, it is defined as unilateral.

3 COMPETITION 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.

3.1 WORK PLAN

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

3.1.1 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.

3.2 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.

3.2.1 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.

3.2.2 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.

3.2.3 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.

3.2.4 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.

3.2.5 Results

1. 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.
2. 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.
3. 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".**
4. 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.

3.2.6 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 .

3.2.7 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.

3.3 FACILITES

3.3.1 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 Parasilk \ hoop.

3.3.2 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.

3.3.3 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.

3.3.4 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.

The competition area must have a soft area with mats in the center under the sling. The size of mats - 2 * 2 meters and at least 20 cm thick. The distance from the mats to the edge of the competition area on all sides should be at least 3 meters.

3.3.5 Competition silks \ hoop

The recommended sling height is 8 meters. The sling consists of a winch (automatic or mechanical) with the possibility of periodic change of the equipment. Metal \ rope rope. It is forbidden for competitors to use their carbines, swivels.

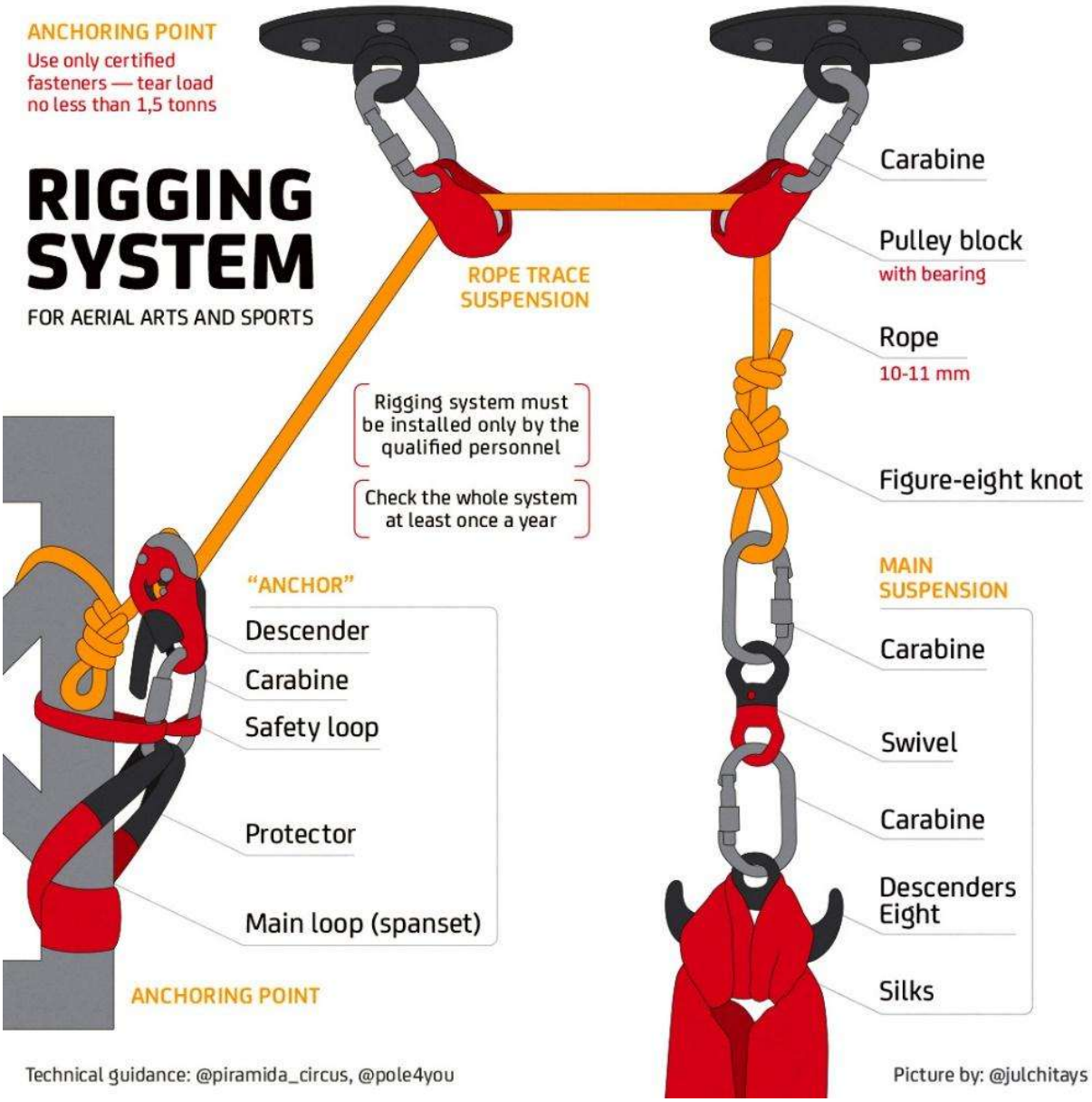
• The minimum height of the sling for national and international competitions is 6 meters.
• The minimum height of the sling for regional competitions is 4 meters.
A mobile suspension structure – a pyramid - is allowed.

Equipment can be provided by the organizers, and participants also have the right to perform on their personal silks \ hoop if they meet certain requirements listed below.

• Aerial silks: consist of a durable fabric of medium extensibility with a width of 1.5 to 2.8 meters and a length of 6 to 10 meters, the longitudinal edges of the fabric should not be cut and should only have factory edge processing.

• Aerial hoop: consists of stainless steel, the diameter of the hoop is from 75 to 110 cm, the diameter of the tube of the hoop is from 23 to 30 mm. Hoop winding is mandatory. The sling of the hoop is carried out exclusively for one attachment point. The presence of a spanset is mandatory. The length of the spanset is optional. The presence of additional devices on the hoop (for example, a pole, a loop) is prohibited.

Aerial Hammock: consists of a durable fabric of medium extensibility with a width of 1.5 to 2.8 meters and a length up to 8m (height of hammock 4m). Rigging is carried out exclusively for one attachment point.



3.3.6 The preparing of equipment and means of coupling

The suspension of equipment is carried out by a specialist who has the appropriate license. Before the performance, the coach and the athlete go to the stage to prepare the equipment at the required height. After the equipment is prepared, the athlete and the coach must leave the competition stage until the presenter calls the athlete to perform.

Any means of coupling are prohibited.

4 REGULATION FOR THE ATHLETES

4.1 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 aerial hoop & silks and stage used in the competition at least two months before the competition.
f) Try out the competition silk \ hoop and stage at the venue prior to the competition.

4.2 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.

4.3 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 .

4.4 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.

4.5 DRESS CODE

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

4.5.1 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 colour 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.

4.5.1.1 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.

4.5.2 Competition attire

4.5.2.1 WOMEN'S ATTIRE

1- Women (Seniors) and girls (Juniors) must wear unitary costume. Sparkles are allowed. Net fabric is allowed only at the top part of the sternum or on sleeves
2-The neck line of the front must be no further than half of the sternum
3-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
4-The costume can't be made of leather or any other fabric which can improve or worsen coupling with hoop or silk
5-The costume can't be modified during the routine
6-Short parts of a costume can be done (for example skirt, ruche) if they are not longer than 30 cm
7-The costume must fit athlete's body to give judges an opportunity to correctly evaluate the right position of different parts of body



4.5.2.2 MEN'S ATTIRE

1-Men may wear leotard, jumpsuit or trousers
2-Sparkles are allowed
3-3/4 leggings are allowed
4-The costume can't be made of letheror any other fabric which can improve or worsen coupling with hoop

or silk
5-The costume can’t be modified during the routine
6-The costume must fit athlete's body to give judges an opportunity to correctly evaluate the right position of different parts of body



4.5.2.3 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 identifilters are allowed on the national tracksuit only.

4.5.2.4 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.

4.6 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 athleteship, for the glory of sport and the honour of our teams."

5 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.

5.1 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.

6 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.

6.1 NATIONALS DELEGATIONS' RESPONSIBILITIES

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)

7 DETERMINATION OF SCORE

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

7.1 JUDGING PANEL

The POSA believes the duty of judges is to act impartially in Aerial sport 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.

7.1.1 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.

7.1.2 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.

7.1.3 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.

7.1.4 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.

7.2 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.

7.3 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 x 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 = **84 points**

Note: For Doubles & Trio the Difficulty Score is multiplied by two (total score only without bonuses) to make individuals and Doubles/Trio scores comparable. It applies to competitive athletes only.

7.4 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**

7.5 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**.

8 DIFFICULTY JUDGING

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

Aerial:

Group A – Flexibility elements

Group B – Strength elements

Group C – Balance elements

Group D – Dynamic elements

Group E – Spinning elements

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

For doubles: it is recommended to perform all difficulty elements synchronously. **At least one element must be executed synchronously in any case.**

• Due to the peculiarity of the aerial silks \ hoop, athletes are allowed to touch each other during the execution of the element, but athletes should not make any effort to help a partner. If athletes help each other, the element is not counted

• If it is not possible to perform the mandatory element synchronously, then the element can only be performed by one athlete. In this case, the second athlete must be on the projectile. If the second athlete is on the floor, the element cannot be counted

• All elements must be executed sequentially. It is forbidden to perform two different difficulty elements at the same time.

The doubles receive a -2 penalty from the difficulty judge in terms of difficulty if at least 1 difficulty element is missing from the competition program, performed synchronously

Note: athletes competing in doubles category must perform 4 lifts on the aerial silks \ hoop and 1 lift on the floor. Otherwise, a penalty of -1 will be charged for each missing lift.

In addition, the doubles must necessarily perform a dance sequence on the floor synchronously at least 10 seconds.

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.

8.1 DEDUCTION FOR A MISSING 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.

8.1.1 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.

8.2 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.)

8.3 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.

8.3.1 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.

Use of V.A.J. (Video Assistant Judges) and cooperation with the Superior Jury As you know, over the last few years, starting with the 2021 World Championships in Bologna (Italy), the jury has begun to adopt VAR (Video Assistant Referee) as in football.

Preferring to being called Judges rather than Referees, we therefore thought it would be more correct to call our Video Assistant Judges.

The VAJ used in Pole & Aerial Sport competitions is used to help the Head Judge and the difficulty judges making correct decisions, especially in dubious or controversial situations. During a competition, all judges must use the VAJ, including, of course, the Superior Jury.

Usually, the Superior Jury is positioned differently from the other panel of judges, often slightly to the side, so that from their VAJ, it is possible to understand even better and more accurately, from a different angle, whether the technical element has been performed in accordance with the minimum requirements of the Code of Points.

There must be continuous dialogue between the Superior Jury and the jury panels regarding the elements that are assigned or not assigned, as the result must be identical. Any differences would lead to unclear situations that would jeopardize the credibility of the entire jury.

The International Federation is evaluating the possibility of installing video cameras on the competition stage that can show the entire performance from both a bird’s eye view and a side view. This will obviously be connected to the judging panels, who will still be able to use their own video cameras.

8.4 GENERAL REQUIREMENTS

AERIALSPORT

8.4.1 A – Flexibility Elements

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

8.4.2 B – Strength Elements

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

8.4.3 C – Balance elements

a) Elements must be held in fixed position for at least 3 seconds.

8.4.4 D – Dynamic Elements

a) Element must have an aerial phase and dynamism.

8.4.5 E – Spinning Elements

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

8.5 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,

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

8.6 DOWNGRADE OF VALUE (GROUP A, B & E* ELEMENTS SILK \ HOOP ONLY)

Elements from the A, B & C 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.

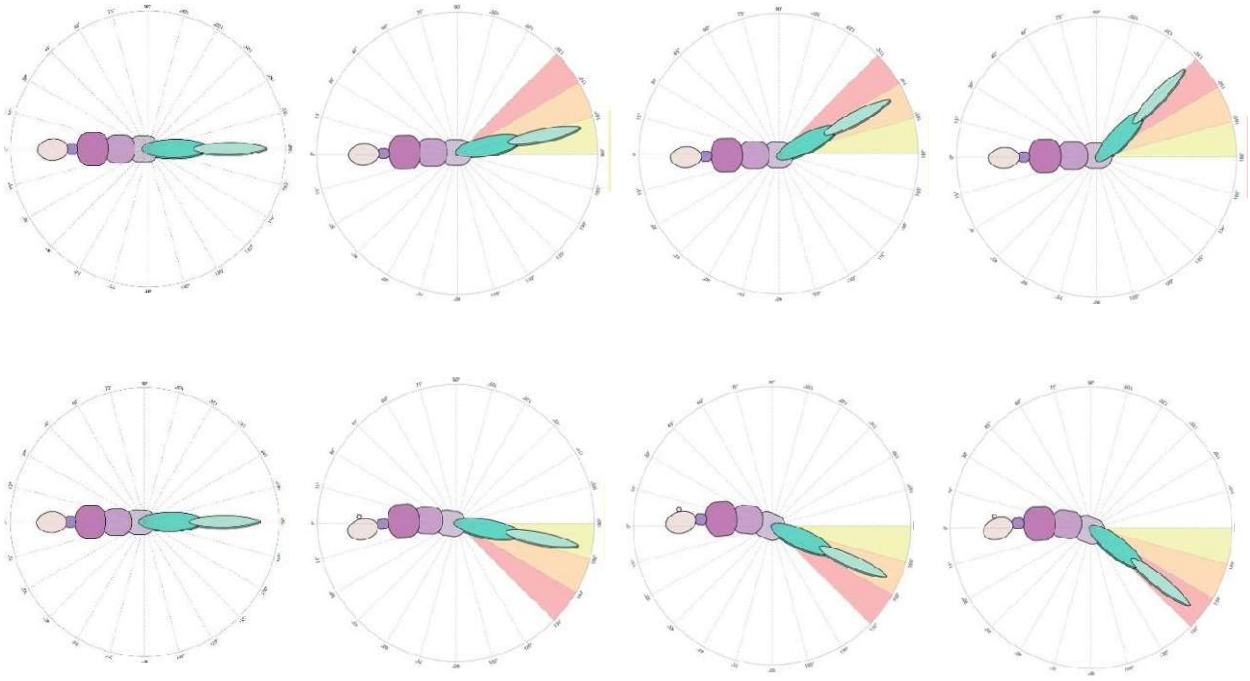
a) If the line is within 20° tolerance, element will undergo a downgrade of 0.2 (1.0 becomes 0.8)
b) If the line is between 20° and 30°, it will be downgraded to 0.4 (1.0 becomes 0.6)

*Group E: in case the athlete declares and performs an element of Group A, B or C 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.



No downgrading | 0.2 downgrading | 0.4 downgrading | Not recognized, value 0.0

8.7 CHOOSING THE ELEMENTS

8.7.1 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 Ind. & Doubles (Senior Doubles Mix also)	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 + Athlete may declare an element with a value higher than 0.7 but only as the last declared element
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-scored elements without declaring them as difficulty elements. However, all amateur athletes performing any

element with a score higher than the maximum allowed for their category (unless it is the permitted sixth element for Aerial & Pole Sport amateurs) will result in a -5 point penalty (each time) by the Head Judge per occurrence, even if not declared on the Difficulty Sheet.

8.7.1.1 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.

Effective January 1, 2026, all amateur athletes performing any element with a score higher than the maximum allowed for their category (unless it is the permitted sixth element for Aerial & Pole Sport amateurs) will result in a -5 point penalty (each time) by the Head Judge per occurrence, even if not declared on the Difficulty Sheet.

8.7.1.2 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

8.8 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.

8.8.1 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

8.8.2 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).

8.9 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.

a) athlete combines two difficulty elements from different element groups and
b) both of elements meets the minimum requirements (fully or downgraded) and
c) 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.

8.9.1 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, Trios Senior**

8.9.2 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.

8.10 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 silk, iat the hoop - with high level of dynamism

An example of a high degree of risk on aerial silks:
- any dynamic element with a complete separation from the silks
- elements marked RFB at a height of 4 meters and above

An example of a high degree of risk on the aerial hoop:
- a complex dynamic element with complete separation from the ring
- elements marked RFB at high rotation speed

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.

*Any 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.*

8.11 FINAL ELEMENT BONUS (FEB)

This bonus consists of the athlete's ability to declare and then perform as the last element of the routine, a movement of between **0.8** and **1.0**

- If the last declared element has a value of **0.8** and is obviously completed and executed meeting all minimum requirements, the athlete will receive an additional bonus (awarded by the Difficulty Judges) of **0.5**
- If the last declared element has a value of **0.9** and is obviously completed and executed meeting all minimum requirements, the athlete will receive an additional bonus (awarded by the Difficulty Judges) of **0.8**
- If the last declared element has a value of **1.0** and is obviously completed and executed meeting all minimum requirements, the athlete will receive an additional bonus (awarded by the Difficulty Judges) of **1.0**

The 'last element' is defined as :

- the tenth move in the list of Difficulties for a Competitive athlete
- the fifth (or sixth) move in the list of Difficulties for an Amateur athlete

This bonus can be applied to all categories in Aerial Sport regulations, including the Master +40 Competitive category, as we will only allow the athlete to declare one element above 0.7

Please note: obviously the only element with a value above 0.8 must necessarily be declared as the last movement, otherwise, the element will not be credited, and the athlete will suffer both a general penalty of -3 from the Head Judge for incorrectly filling out the Difficulty Sheet and a specific penalty of -3 from the Difficulty Judge for missing an element.

The FEB does not apply to the Junior Varsity Competitive category for the following reasons:

The Technical Committee believes that protecting athletes aged 6 to 9 is very important, and therefore, in the Competitive Varsity category, it has been decided not to allow the tenth element to exceed the maximum value permitted by the Code of Points. On the contrary, the Committee has allowed the FEB to be applied to the Varsity Amateur category, given that the maximum number of elements allowed is six, so the last element would be the sixth and not the tenth.

8.12 BONUS CONNECTIONS (BC)

This bonus, unlike the FEB (which is awarded automatically by the jury if the last movement is between 0.8 and 1.0), **must** be declared by the athlete in the Difficulty Sheet.

Bonus Connections **means the declaration of three consecutive elements, which are already declared as two single bonuses, but if completed correctly, will receive an additional 1 bonus point (i.e. Bonus Connections).This type of bonus in some categories*(as specified at the end of the paragraph) may be declared 'partial', i.e. declared only once**

***Categories that cannot declare a Super Bonus**.

Here is the example below:

C074+B072+D026= +1+1 (BC= 1)

C+B are the first combination, which will then receive the **+1 bonus** (Already envisaged by the Code of Points,of course in case it is executed with all the minimum recognised requirements),

B+D are the second combination, which will then receive the **+1 bonus** (Already envisaged by the Code of Points,of course in case it is executed with all recognised minimum requirements).

If the entire combination is **successfully performed** (thus no loss of any elements), the athlete will receive an additional **+1 bonus point.**

The BC can be declared twice in the entire performance, **but since the total number of declarable bonuses remains 4 (three +1 & one +2 Super bonus),the second BC must necessarily contain the Super bonus in the entire sequence.**

Here is an example below: A067+B071+D046

A+B are the first combination, which will then receive the **+1 bonus**(Already envisaged by the Code of Points,of course in case it is executed with all the minimum recognised requirements),

B+D are the second combination, declared as Super Bonus which will then receive the **+2 bonus**(Already envisaged by the Code of Points,of course in case it is executed with all recognised minimum requirements).

The BC (full) only applies to the following categories:

- Senior Competitive (individual males and females)

-Masters+50

The BC (partial) applies to the following categories:

- Juniors Competitive & Varsity Competitive

-Masters+40 Competitive

-Senior Double Competitive

-All Amateur Categories

Bonus Connections & Downgrading of the moves

- If one or more elements are downgraded during the sequence, is it still

possible to receive the BC?

Yes, it is still possible.

The BC is only not assigned if an element of the entire sequence receives zero (0).

- If an element declared as SB is downgraded within the sequence, is it still

possible to receive the BC?

No, it will not be possible.

Obviously, in this case, you will also lose the value of the Super Bonus (as per the Code of Points).

8.13 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) Switching moves
d) Incorrect amount of difficulty elements
e) Elements selected are not from the allowed range
f) Declare the Risk Factor Bonus
g) Fill out the Difficulty Sheet by handwriting
h) 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.

8.14 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
e) At least 1 difficulty element, performed synchronously, is missing: -2 one time (for Doubles).
f) For each missing lift. -1 each time (for Doubles).

9 EXECUTION JUDGING

The Execution Judges evaluate the technical execution of all movements including moves and transitions on the aerial silks / hoop 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.

9.1 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
Poor Execution 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). <u>Examples of poor execution:</u> 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 silk \ hoop. 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.	0.5			
Poor transitions between elements The transitions from element to another must be executed with ease and grace without hesitation, re-grips or rebalancing. Transitions should appear effortless		1.0		
Lack of uniformity or synchronicity (Doubles only) 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.		1.0		

Bad Angle of the move Performing any element in the routine at an unfavourable angle. When using dynamic silk / hoop, the athlete must demonstrate absolute control to avoid the stop of silk / hoop in the element with unfavourable angle.		1.0		
A slip or loss of balance A temporary loss of control on the silk \ hoop or a clear loss of balance during a choreographic element. *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.*		1.0		
Drying hands-on costume, body, Silk /Hoop or floor and/or fidgeting with hair or costume			2.0	
A Fall Sudden rapid uncontrolled and catastrophic drop onto the floor. This can be from any position on or off the silks \ hoop. *If athlete can regain her/his control before landing, the error is considered as a slip.*				5.0

9.2 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 3.0	Very Large 5.0
Not using potential of silk/hoop Athlete must work both on joint and separate silks and show different elements (knots, different grips etc), while performing on the aerial silks. For aerial hoop – athlete must use the spanset.	3.0	
Using less than 70% of the apparatus The athlete will incur deduction points example if they fail to use 4 m of the height of aerial silks during their performance. For doubles, at least one of the athletes must use the full height of the silk. Full height is used when athlete's hands or feet's reach above the 4m of the silks.	3.0	
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

10 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 silk \ hoop. 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 silk \ hoop, stage area, or stage surface, but not in contact with the silk \ hoop. The judges will assess the athlete's ability to undertake dance and acrobatic choreography that is executed with imagination, flow, and flair.

10.1 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.

10.2 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 silk \ hoop 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 silk \ hoop, 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.

Athletes must demonstrate 30 seconds of choreography on the floor as minimum.

10.2.1 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.

10.2.1.1 ORIGINALITY OF THE OVERALL PRESENTATION

This refers to the originality of the overall presentation of moves and combinations, original movement on and off the silk \ hoop 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**

10.2.1.2 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 po le. 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**

10.2.2 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 silk \ hoop.

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 silk \ hoop (lack of transitions).

10.2.3 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 silk \ hoop).
- 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 or their body to express and not their entire body.

10.2.4 Music & Musicality (Usage, selection & composition)

The routine must be performed, in its entirety, with music. Any style of music adapted for Aerials 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 an Aerial 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 aerials 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**

10.2.5 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**

10.2.6 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**

10.2.7 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 silk \ hoop 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 predeterminated, instead the doubles will have to use their creativity to invent their own lifts. **Max. 5**

<u>Doubles must perform four (4) silk \ hoop lifts and one floor (1) lift.</u>

10.2.7.1 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 silks/hoop.

10.2.7.2 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.

Lover 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);

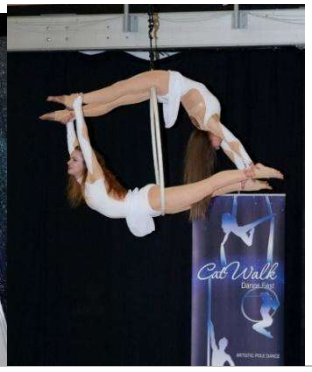
Medium level (0.8): athletes can perform movements that have value between 0.7 and 0.8 points in the code of points (at least one partner must be in a position that has those points).

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).

10.2.7.3 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.

10.2.7.4 EXAMPLES OF LIFTS

Strength/ Strength	0.5	
	0.8	
	1.0	
Flex/Flex	0.5	 
	0.8	

	1.0	
Strength/Flex	0.5	
	0.8	
	1.0	
Interlocking	0.5	
Base supported	0.5	

	0.8	
	1.0	
Balance	0.5	
	0.8	
	1.0	
Floor	0.5	  
	0.8	  

	1.0	  

10.2.8 Balance choreography

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

Examples of poor balance of choreography

- Athlete does not use silks \ hoop 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 silk \ hoop work.
- Athlete does not control the spinning silk \ hoop, or the spinning motion is powerless.
- Not performing any physical interactions (Doubles).

10.2.9 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.

10.2.10 Dynamic and Flow

Flow refers to the athlete's ability to create a seamless and effortless routine. The athlete should show a flow off the aerial silks \ hoop, 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

10.2.11 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**

10.2.12 Use of the space

Use of stage refers to the athlete's use of all the stage. The athlete should use the whole stage - front, on the both sides of mats, except on the back of mats. Athlete must use us minimum 4m of aerial silks. 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 silk \ hoop). **Max 5**

10.2.13 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 silk \ hoop. 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 Aerial 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**

10.2.13.1 SHORTHAND FOR CHOREOGRAPHYC CONTENT (BODY SEGMENTS)

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

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**

10.2.13.2 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 A A (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**

10.2.13.3 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**

10.2.13.4 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**

10.2.13.5 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+)**

10.2.14 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 silk \ hoop. 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 silk \ hoop or that are executed with a support to the silk \ hoop**. 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.**

10.2.14.1 DEFINITION OF ACROBATIC MOVE ON THE FLOOR:

It defines "Acrobatic Moves", all those elements on the floor (without touching the Silk \ hoop), 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 Mexian 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.

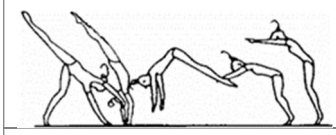
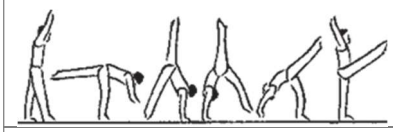
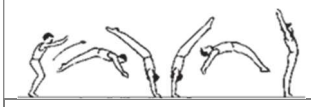
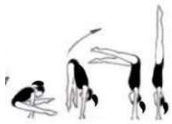
Note: If an athlete falls during the aerial phase or otherwise fails the landing, the acrobatic element will receive maximum 2.5 points.

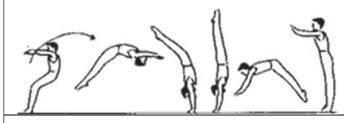
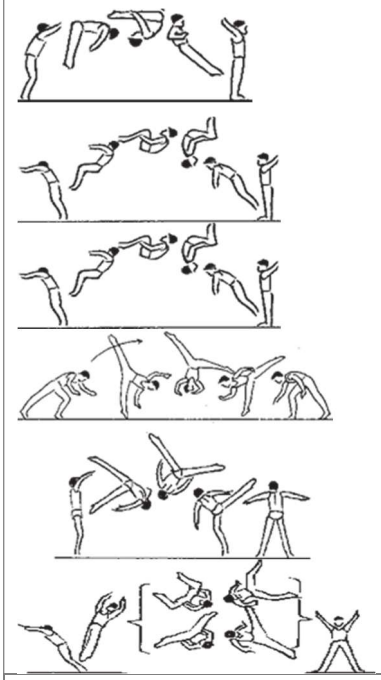
10.2.14.2 SCORING FOR ACROBATIC MOVES

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.

Dynamic acrobatic elements

	**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
	**Thomas Flairs** From a straddle support on both hands, legs circle straddle around the body. Legs must not touch the floor during the circle.	5.0

Static acrobatic elements

	**L-support** 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.	2.0
	**Straddle Support** 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.	3.0
	**Straddle V-Support** The body is supported by both arms with only the hands in contact with the floor. Both hands are placed behind the body.	3.0
	**Full Support Lever** 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.	3.0 3.5 (on one hand)

	**Planche** A support in which the body is supported on both hands with straight arms. Legs may be closed, straddle or in other position.	5.0
	**Wenson** One leg is supported on the upper part of the Triceps of the same side. The rear leg is lifted off the floor.	2.5

10.2.14.3 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.

11 HEAD JUDGE PENALTIES

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

– Extraordinary circumstances

11.1 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) Prohibited height on silks (more then 6m for JV 6-9) **-5 one time**
g) Intentional swinging of hoop/silk - **5 one time**
h) 2nd or more of acrobatic elements: -3 each time
i) Interruption of performance for 2-10 seconds: -2 each time
j) Stop of performance more than 10 seconds: -3 one time
k) Wrong length of music:
   music is more/less than 3 seconds: -1 one time
   a. music is more/less than 5 seconds: -3 one time
   b. music is more/less than 10 seconds: -5 one time
l) Incorrectly filled difficulty sheets: -3 one time
m) No logical beginning or end of the performance: -1 one time
n) Causing distraction by uttering vocals: -1 one time
o) Verbal queues from the coach: -5 each time
p) Contact or verbal instructions between spotter and athlete: -5 each time
q) Non-compliance of interim rules in choreography on the floor (less then 30 sec)- 3 one time
r) Themes in contravention of the Olympic Charter and the Code of Ethics: -10 one time
s) Presence in prohibited area: warning
t) Improper behaviour / manners: warning / disqualification
u) National tracksuit or emblem not being worn warning
v) Competition attire not being worn at medal award ceremony: warning
w) Missing all difficulty elements: disqualification
x) Drop out: disqualification
y) Walk-over: disqualification
z) Serious breach of the POSA Statutes, Rules & Regulations or Code of Points: disqualification
aa) Un athlete like conduct against athletes: disqualification
bb) Disrespectful behaviour towards the Head Judge and Jury: disqualification

12 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 silk \ hoop 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.

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 silk \ hoop. 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 silk \ hoop.

Synchronization (Doubles)

Synchronization refers to the synchronization of the overall performance. This includes on and off the silk \ hoop\silks\hoop, around the silk \ hoop 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.

Lifts (Doubles)

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

AERIAL & ARTS WORLD FEDERATION



CODE OF POINTS

Elements Table
Aerial sport

13 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

Abbreviations and definitions:

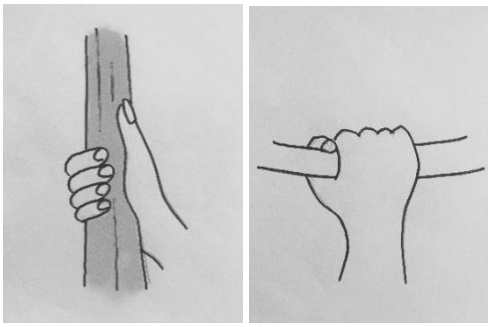
Legs and body positions

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, body and legs make one line, no bend on the hips
Flag	Body in horizontal level, side towards floor.
Plank	Body on horizontal level, back towards floor or ceiling.

Grips and knots

Basic Grip

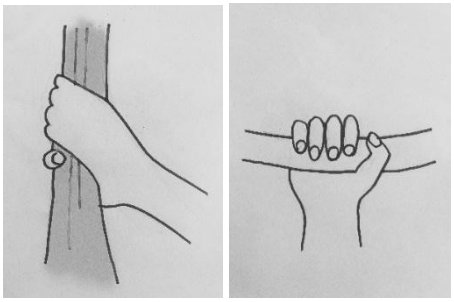
Arms span – thumb up without twist.



Twisted Grip

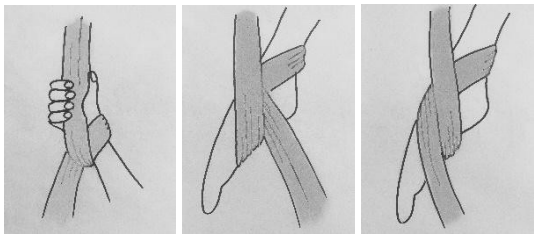
Arms span – twisted wrist, palm toward you

Shoulder rotation with grip



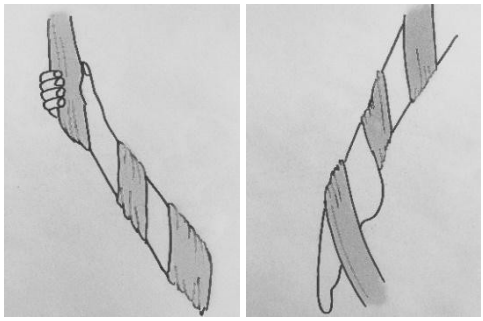
Knot

spiral wrapping with an additional upward lock up the fabric (wrist locks and foot locks)



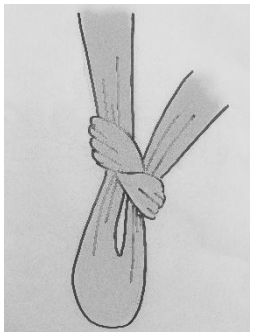
Spiral wrapping

2 or more open ended wraps unless otherwise noted in the minimum requirements of an element



Loop knot

knot in the fabric with a loop

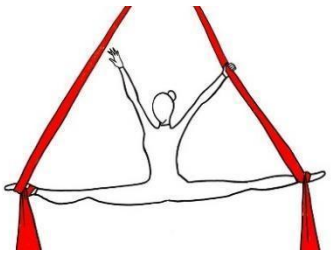
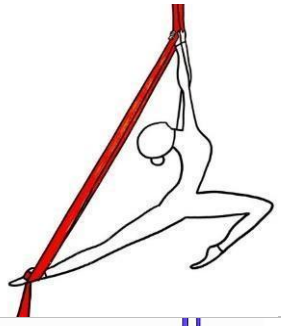
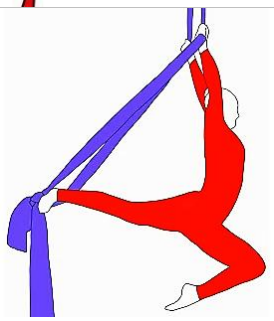
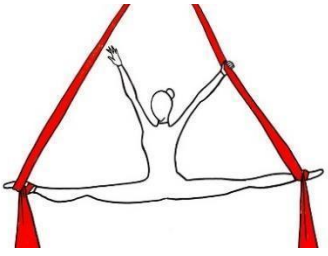


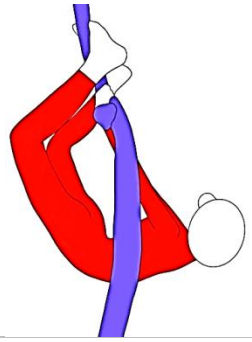
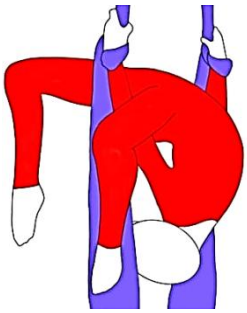
14. SILKS

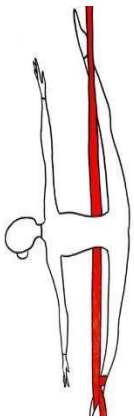
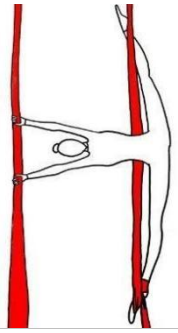
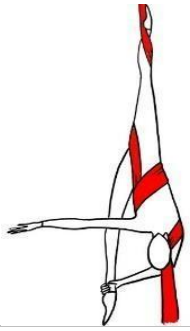
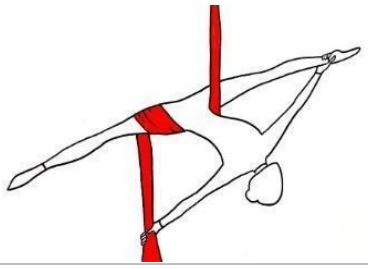
14.1 GROUP A - FLEXIBILITY ELEMENTS

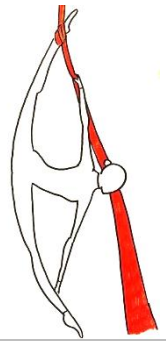
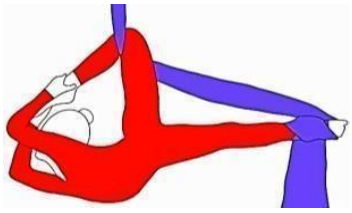
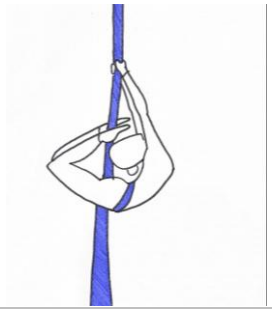
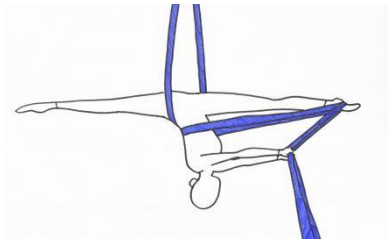
Note: All flexibility elements must be held in fixed position for 2 seconds.

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.

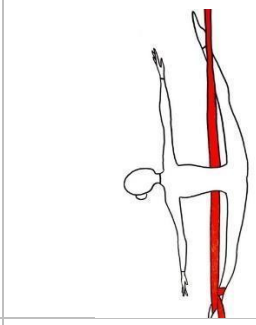
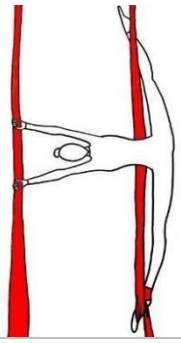
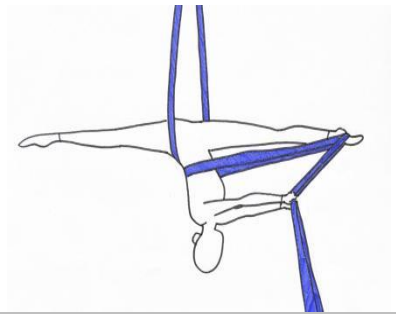
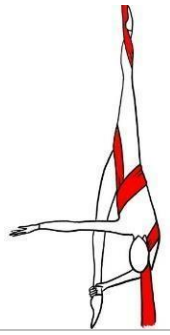
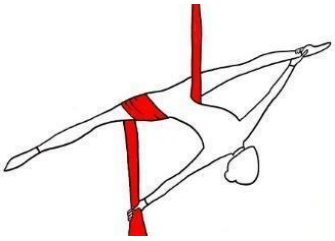
Value	Element	Code	Requirements
0.1		**SA001**	**Split in knots 160°** ● Opening of the legs 160° ● Legs in knots *Levels of execution:* *SA001 Split in knots 160°* *SA002 Split in knots 180°*
0.1		**SA003**	**Upright backbent** ● One leg in knot ● Arms are fully extended ● Only one foot and hands in contact with the silks
0.1		**SA014**	**Backbent on the loop knot** ● Arms are fully extended ● Only one foot and hands in contact with the silks
0.2		**SA002**	**Split in knots 180°** ● Opening of the legs 180° ● Legs in knots *Levels of execution:* *SA001 Split in knots 160°* *SA002 Split in knots 180°*

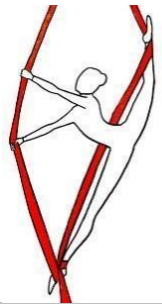
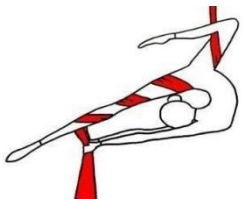
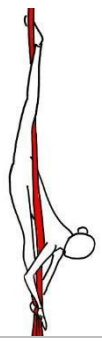
0.2		**SA004**	**Split with wrapping 160°** ● Opening of the legs 160° ● Lower foot in knot *Levels of execution:* *SA004 Split with wrapping 160°* *SA005 Split with wrapping 180°*
0.2		**SA015**	**Box** ● Back in bend
0.2		**SA022**	**Lantern** ● Back in bend
0.3		**SA005**	**Split with wrapping 180°** ● Opening of the legs 180° ● Lower foot in knot *Levels of execution:* *SA004 Split with wrapping 160°* *SA005 Split with wrapping 180°*

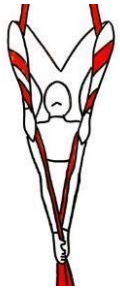
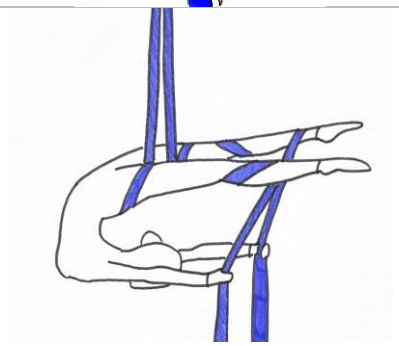
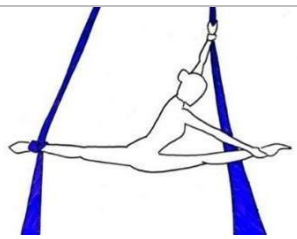
0.3		**SA006**	**«T» Split 160°** ● Opening of the legs 160° ● Lower foot in knot ● Middle split ● Hands are not in contact with the silks and legs *Levels of execution:* *SA006 «T» Split 160°* *SA007 «T» Split 180°*
0.3		**SA008**	**«T» split on separate silks 160°** ● Opening of the legs 160° ● Lower foot in knot ● Middle split *Levels of execution:* *SA008 «T» split on separate silks 160°* *SA009 «T» split on separate silks 180°*
0.3		**SA010**	**Inverted candle 160°** ● Opening of the legs 160° ● Spiral wrapping ● The opposite hand in contact with the leg *Levels of execution:* *SA010 Inverted candle 160°* *SA011 Inverted candle 180°*
0.3		**SA012**	**Pin 160°** ● Opening of the legs 160° ● Leg in single spiral wrapping above knee ● Free hand in contact with leg *Levels of execution:* *SA012 Pin 160°* *SA013 Pin 180°*

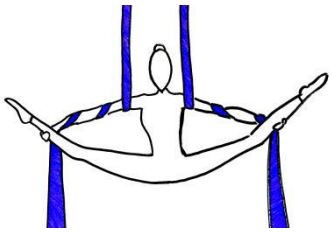
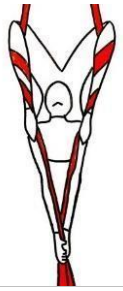
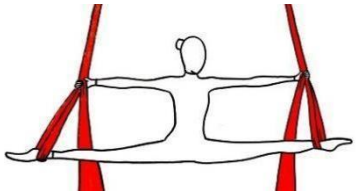
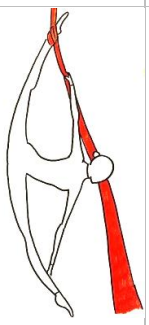
0.3		**SA043**	**Bow and arrows 160°** ● Opening of the legs 160° ● Upper leg in spiral wrapping *Levels of execution:* *SA043 Bow and arrows 160°* *SA030 Bow and arrows 180°* *SA060 Bow and arrows without winding 180°*
0.3		**SA047**	**Peter pen in backbent** ● Only legs in contact with the silks ● Hands in contact with leg behind the head
0.3		**SA072**	**Hip Duck Hanging** ● Winding on the back ● Feet in contact with the head ● Arms are fully extended
0.3		**SA069**	**Swallow 160°** ● Opening of the legs 160° ● Arms fully extended ● One hand holds the silks *Levels of execution*: *SA069 Swallow 160°* *SA074 Swallow 180°*

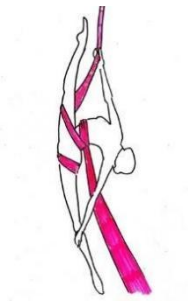
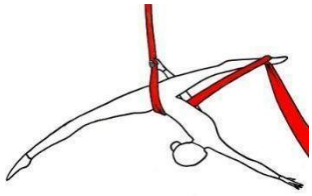
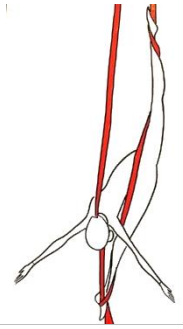
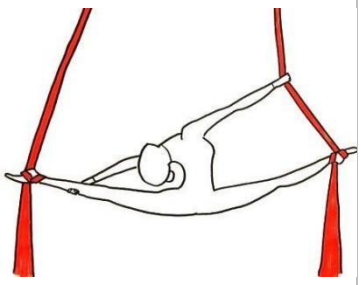
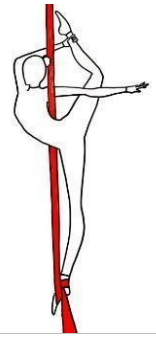
0.3		**SA048**	**Split hang 160°** ● Opening of the legs 160° ● Hand in contact with the opposite leg *Levels of execution:* *SA048 Split hang 160°* *SA049 Split hang 180°*

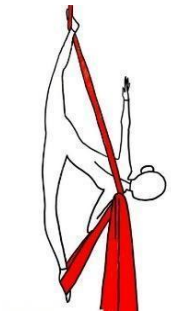
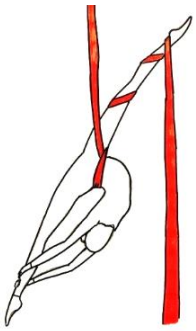
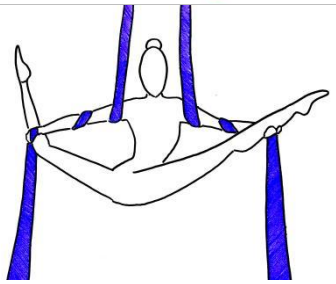
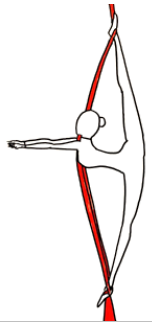
0.4		**SA007**	**«T» Split 180°** ● Opening of the legs 180° ● Lower foot in knot ● Middle split ● Hands are not in contact with the silks and legs *Levels of execution:* *SA006 «T» Split 160°* *SA007 «T» Split 180°*
0.4		**SA009**	**«T» split on separate silks 180°** ● Opening of the legs 180° ● Body is parallel to the floor ● Lower foot in knot ● Middle split *Levels of execution:* *SA008 «T» split on separate silks 160°* *SA009 «T» split on separate silks 180°*
0.4		**SA074**	**Swallow 180°** ● Opening of the legs 180° ● Arms fully extended ● One hand holds the silks *Levels of execution*: *SA069 Swallow 160°* *SA074 Swallow 180°*
0.4		**SA011**	**Inverted candle 180°** ● Opening of the legs 180° ● Spiral wrapping ● The opposite hand in contact with the leg *Levels of execution:* *SA010 Inverted candle 160°* *SA011 Inverted candle 180°*
0.4		**SA013**	**Pin 180°** ● Opening of the legs 180° ● Leg in single spiral wrapping above knee ● Free hand in contact with leg *Levels of execution:* *SA012 Pin 160°* *SA013 Pin 180°*

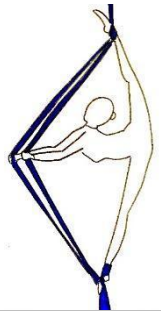
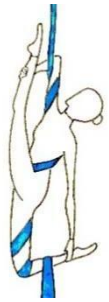
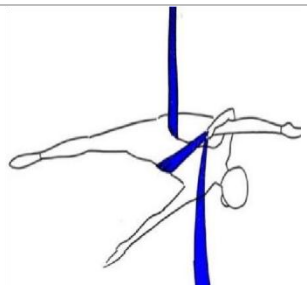
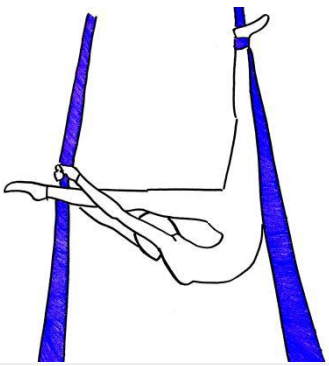
0.4		**SA016**	**Cupid 180°** ● Opening of the legs 180° ● Shoulders are above the level of pelvis ● Lower foot in knot ● Arms are fully extended ● Basic grip
0.4		**SA017**	**Cupid on separate silks 180°** ● Opening of the legs 180° ● Shoulders are above the level of pelvis ● Legs in spiral wrapping ● Arms are fully extended ● Hands in basic grip
0.4		**SA029**	**Slingshot 180°** ● Opening of the legs 180° ● Lower leg in knot ● Upper leg in single spiral wrapping on foot or on ankle ● Legs are fully extended
0.4		**SA026**	**Cocoon 160°** ● Hip opening 160° and more ● Lower leg in spiral winding ● Hands hold the silk behind the head in in the "Bilman" position *Levels of execution:* *SA026 Cocoon160°* *SA038 Cocoon 180° (extended)*
0.4		**SA040**	**Split «Needle» 180°** ● Opening of the legs 180° ● Lower leg in knot ● Hands in contact with leg

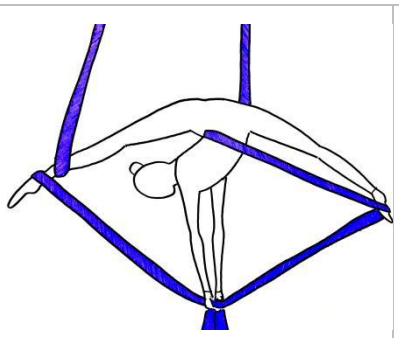
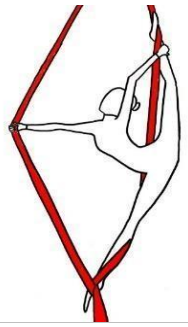
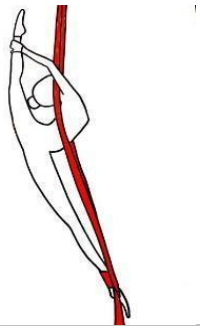
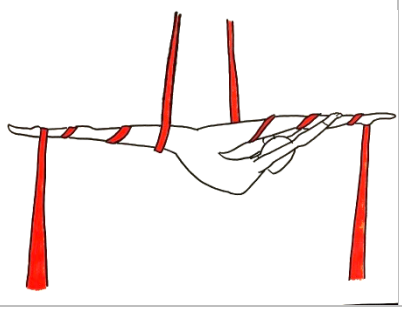
0.4		**SA044**	**Ring – legs in contact with the head** ● Legs in spiral wrapping ● Feet in contact with the head ● Arms are fully extended *Levels of execution:* *SA044 Ring – legs in contact with the head* *SA019 Ring – legs in contact with shoulders*
0.4		**SA049**	**Split hang 180°** ● Opening of the legs 180° ● Hand in contact with the opposite leg *Levels of execution:* *SA048 Split hang 160°* *SA049 Split hang 180°*
0.4		**SA071**	**Elongated ring** ● Back in a bend ● Legs are parallel with the floor ● Legs in spiral windings ● Arms are fully extended
0.4		**SA061**	**Split with arm in knot 180°** ● Hip Opening 180° and more ● One ankle and one arm in a knot
0.4		**SA062**	**Split with one leg in a loop 180°** ● Opening of the legs 180° and more ● One leg in a knot, the other in a loop ● The same side hand holds the loop in an open grip

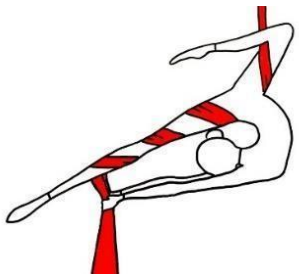
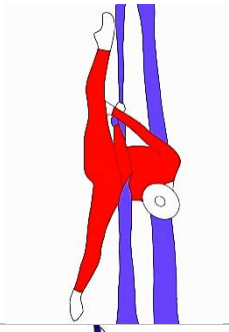
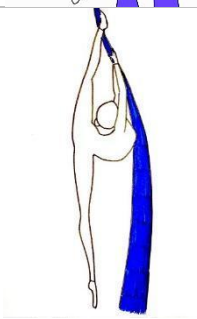
0.4		**SA059**	**Split in spirals 180°** ● Hip Opening 180° and more ● Hand in spiral windings https://youtube.com/shorts/RkWI0wQZCbE?si=n5TAtPl8Qa-0DiCa
0.5		**SA018**	**Candle in middle split 180°** ● Opening of the legs 180° ● Middle split ● The opposite hand in contact with upper leg behind the head ● Hands are not in contact with the silks ● Lower leg in knot
0.5		**SA019**	**Ring – legs in contact with shoulders** ● Legs in spiral wrapping ● Feet in contact with shoulders ● Arms are fully extended *Levels of execution:* *SA044 Ring – legs in contact with the head* *SA019 Ring – legs in contact with shoulders*
0.5		**SA021**	**Weighing-machine 180°** ● Opening of the legs 180° ● Arms are fully extended ● Hands in basic grip
0.5		**SA030**	**Bow and arrows 180°** ● Opening of the legs 180° ● Upper leg in spiral wrapping ● Hand in contact with similar leg *Levels of execution:* *SA043 Bow and arrows 160°* *SA030 Bow and arrows 180°* *SA060 Bow and arrows without winding 180°*

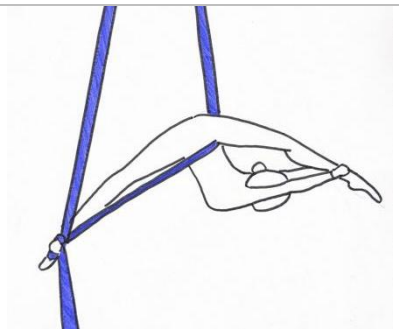
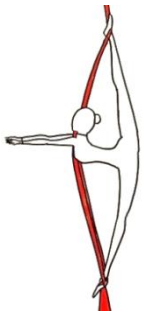
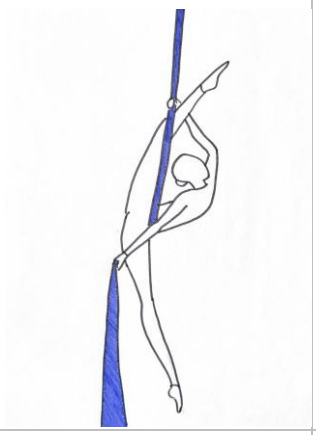
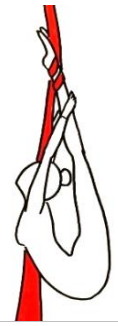
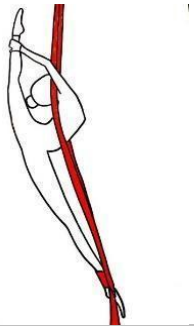
0.6		**SA055**	**Allegra** • Hip Opening 180° and more • Support arm without wraps • Adjacent hand holds the leg
0.6		**SA020**	**Hang «Lever arm» 180°** • Opening of the legs 180° • Upper leg in knot • Hand grab silks behind the similar straight leg
0.6		**SA031**	**Swan 180°** • Opening of the legs 180° • Front split • Legs are fully extended • Lower leg in knot • Hands are not in contact with the silks
0.6		**SA032**	**Split in a 180° bend with grip** • Hip Opening 180° and more • The opposite hand holds the leg under the knee • Legs are fully extended *Levels of execution:* *SA032 Split in a 180°bend with grip* *SA054 Split in a bend 180° with grip*
0.6		**SA023**	**Bilman 160°** • Opening of the legs 160° • Lower leg in knot • The opposite hand in contact with leg behind the head and behind the silks • Hands are not in contact with the silks

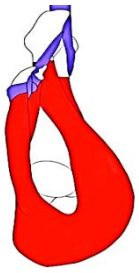
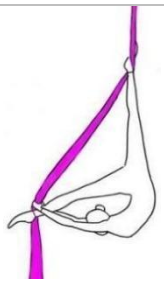
0.6		**SA024**	**Crossbow 180°** • Opening of the legs 180° • Front split • Only feet, shoulder and one hand in contact with the silks
0.6		**SA053**	**Heron** • Legs are fully extended • Hand without windings
0.7		**SA034**	**Unicorn 180°** • Opening of the legs 180° • Legs are fully extended • Hands behind the head in contact with leg • Head in contact with hip • Upper leg in spiral wrapping
0.7		**SA061**	**Reverse split in spirals 180°** • Hip opening 180° or more • Hands in spiral windings • Opposite hands grab the legs https://youtube.com/shorts/XTPP74WOux8?si=AaN5Iz4m9-OtvDdA
0.7		**SA035**	**Peacock 180°** • Opening of the legs 180° • Front split • Lower leg in knot • Legs are fully extended • Hands are not in contact with the silks *Levels of execution:* *SA035 Peacock 180°* *SA036 Extreme peacock 180°*

0.7		**SA041**	**Tulip 180°** • Opening of the legs 180° • Hands in contact with leg behind the head • Leg in single spiral wrapping *Levels of execution:* *SA041 Tulip 180°* *SA042 Tulip extended 180°*
0.7		**SA050**	**Moth 180°** • Opening of the legs 180° • Arms are fully extended
0.7		**SA051**	**Chinese chopsticks 180°** • Opening of the legs 180° • Supporting arm in contact with the opposite leg • Free hand in contact with the opposite leg
0.7		**SA063**	**Zigzag split** • Opening of the legs 180° and more • One hand in contact with the silk • Legs are fully extended
0.8		**SA065**	**Target** • One-legged winding • The free leg passes between the arms • Legs are fully extended • Head touches thigh https://youtube.com/shorts/iacxNuuwjs0?si=hZfY_Hzfo5fZHw9c

0.8		**SA066**	**Miracle 180°** ●Hip Opening 180° and more ●Hands without wraps ●Silks connected by hand https://youtube.com/shorts/72WHkOXEL4w?si=lz_pTmARs-tgPCLG
0.8		**SA025**	**Cupid with grab of leg 180°** ● Opening of the legs 180° ● Front split ● Hand are fully extended ● Hand in contact with similar leg ● Head in contact with legs or silks
0.8		**SA027**	**Super bilman 180°** ● Opening of the legs 180° ● Hands in contact with leg behind the head ● Head in contact with leg *Levels of execution:* *SA027 Super bilman 180°* *SA039 Super bilman - extended 180°*
0.8		**SA028**	**Andreeva split 180°** ● Opening of the legs 180° ● Lower leg in knot ● Hand in contact with leg behind the head ● Legs are fully extended
0.8		**SA033**	**Snake 180°** ● Opening of the legs 180° ● Hands in contact with leg behind the head ● Legs in spiral wrapping ● Head in contact with legs ● Legs are fully extended

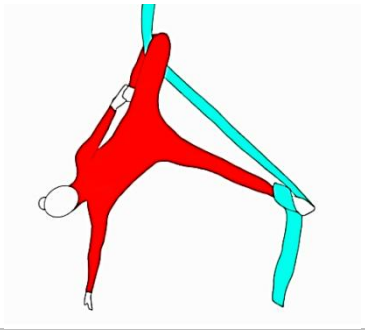
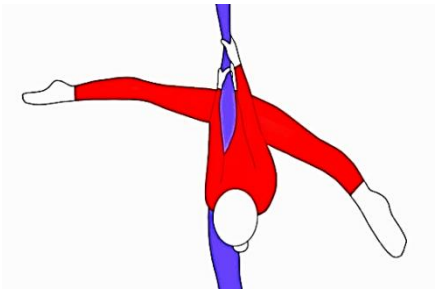
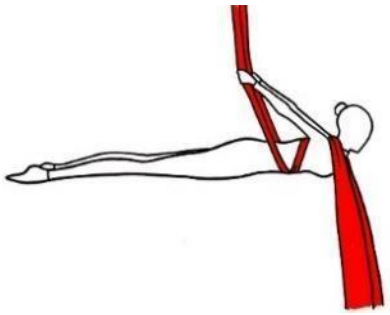
0.8		**SA038**	**Cocoon 180° (extended)** ● Opening of the legs 180° ● Lower leg in spiral wrapping ● Hands in contact with leg behind the head ● Lower leg and arms are fully extended ● Head in contact with hip *Levels of execution:* *SA026 Cocoon 160°* *SA038 Cocoon 180° (extended)*
0.8		**SA045**	**Back flag split 180°** ● Opening of the legs 180° ● Hand in contact with the similar leg ● Legs are fully extended
0.8		**SA052**	**Goddess 180°** ● Opening of the legs 180° ● Hands without windings ● Head in contact with hip
0.9 CBRF		**SA042**	**Tulip extended 180°** ● Opening of the legs 180° ● Hands in contact with leg behind the head ● Leg in single spiral wrapping ● Back leg is extended ● Head in contact with hip *Levels of execution:* *SA041 Tulip 180°* *SA042 Tulip extended 180°*
0.9 CBRF		**SA060**	**Bow and arrow without windings 180°** ●Hip Opening 180° and more ●Hands without wraps ●Open grip *Levels of execution:* *SA043 Bow and arrows 160°* *SA030 Bow and arrows 180°* *SA060 Bow and arrows without winding 180°*

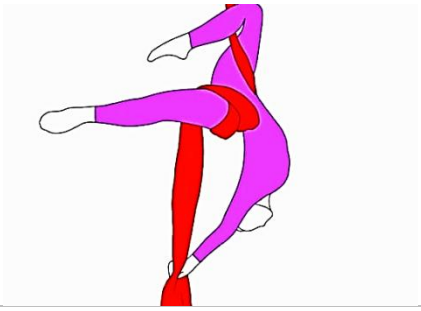
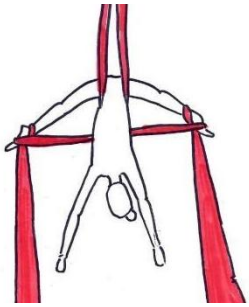
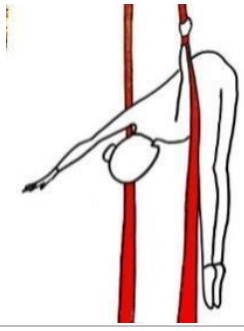
1.0		**SA070**	**Bilman in the knot (Bebyakina)** • Hands in contact with the leg behind the head • Head in contact with the thigh • Both legs fully extended
1.0 CBRF		**SA036**	**Extreme peacock 180°** • Opening of the legs 180° • Lower leg in knot • Legs are fully extended • Hands in contact with leg behind the head • Head in contact with the hip *Levels of execution:* *SA035 Peacock 180°* *SA036 Extreme peacock 180°*
1.0 CBRF		**SA068**	**Dornyei Split(Flamingo)** • The upper leg passes between the hand and the silks • The lower hand holds the silks behind the leg • Legs are fully extended • No windings and knots https://youtube.com/shorts/_8MdXfT58S0?si=L4b6sFNqW_ysyB-7
1.0		**SA037**	**Droplet** • Legs in eight winding • Legs are fully extended • Hands in contact with legs behind the head • Head in contact with hips
1.0		**SA039**	**Super bilman - extended 180°** • Opening of the legs 180° • Lower leg in knot • Hands in contact with leg behind the head • Legs are fully extended • Head in contact with hip *Levels of execution:* *SA027 Super bilman 180°* *SA039 Super bilman - extended 180°*

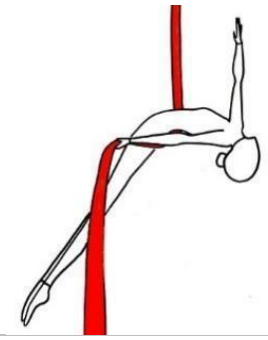
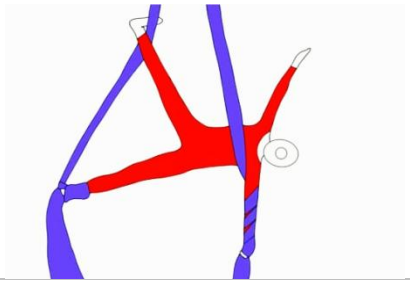
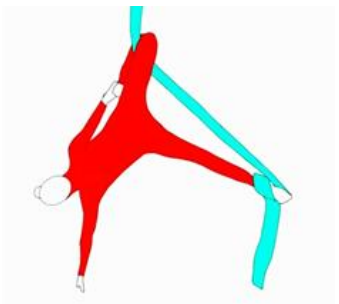
1.0		**SA046**	**Masalova eyelet** ● Legs are fully extended ● Head in contact with hips
1.0 CBRF		**SA064**	**Dangerous bridge standing (back) split** ● Without windings ● Hands in contact with silk ● Legs are fully extended

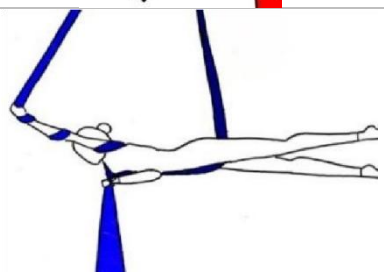
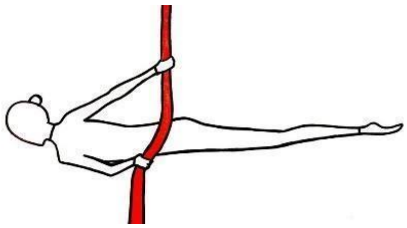
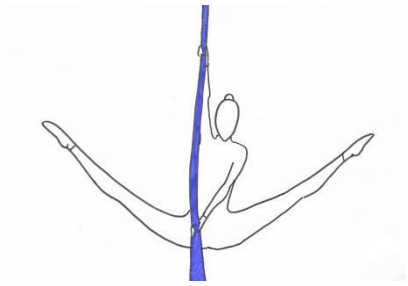
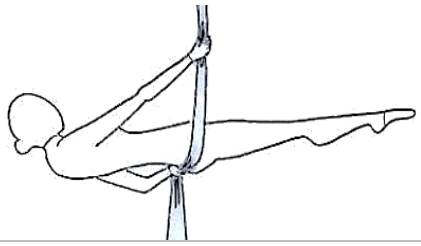
14.2 GROUP B - STRENGTH ELEMENTS

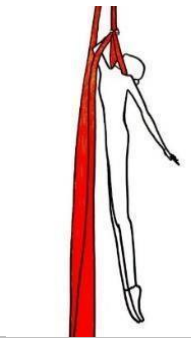
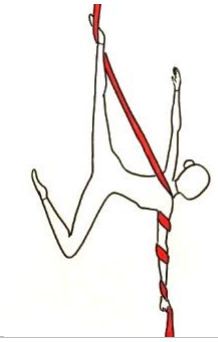
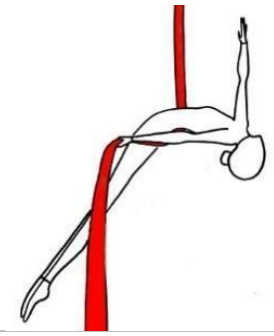
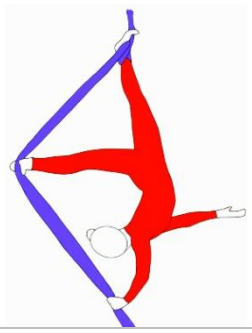
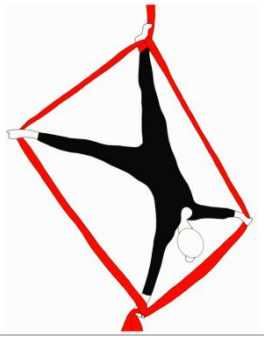
Note: All Strength elements must be held in fixed position for 2 seconds

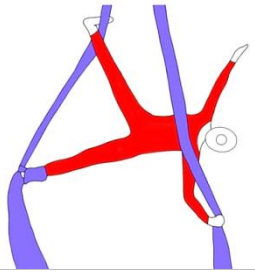
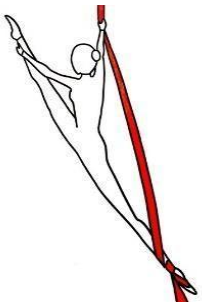
Value	Element	Code	Requirements
0.1		**SB001**	**Hang «Cross» diagonal** ● The angle between arms and body 45° ● Arms are fully extended ● Hands in single spiral wrapping *Levels of execution:* *SB001 Hang «Cross» diagonal* *SB002 Hang «Cross»*
0.1		**SB049**	**Peter pen supported** ● Supporting leg extended ● Only legs and one hand could be in contact with the silks *Levels of execution:* *SB049 Peter pen supported* *SB050 Peter pen* *SB061 Peter pen without windings*
0.1		**SB052**	**Inverted straddle** ● Legs in V-position ● Pelvis is higher then the level of shoulders
0.2		**SB003**	**Baby plank** ● Body and legs are parallel to the floor ● Legs are fully extended ● Silks are crossed at the level of stomach

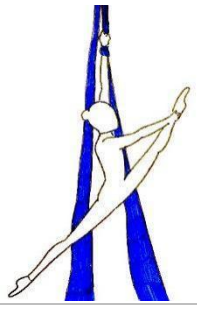
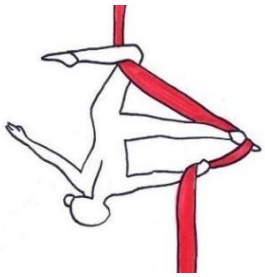
0.2		**SB051**	**Inside leg hang** ● Straight leg is parallel to the floor or below the parallel ● One hand in contact with the silks under body, another hand is not contact with the silks
0.2		**SB062**	**Hang “Moth” 160°** ● Opening of the legs 160° ● Legs in knots ● Hands are not in contact with the silks
0.2		**SB004**	**Frontal flag** ● Legs and body are in pike position ● Legs are closed and fully extended ● Only one hand in contact with silks
0.2		**SB053**	**Handrail tuck** ● Supporting arm is straight ● Tuck position ● Only one hand, stomach and hip are in contact with the silks *Levels of execution:* *SB053 Handrail tuck* *SB011 Handrail pike*
0.2		**SB063**	**Hang «Four»** ● One leg in knot ● Hands are not in contact with the silks

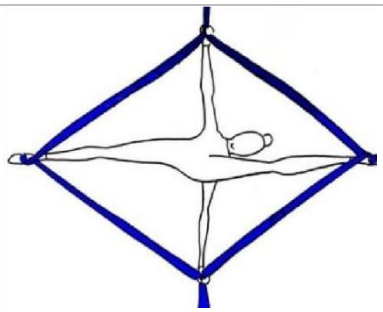
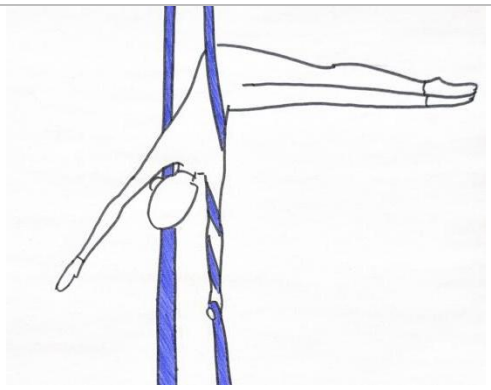
0.3		**SB002**	**Hang «Cross»** • Arms are parallel to the floor • Arms are fully extended • Hands in single spiral wrapping *Levels of execution:* *SB001 Hang «Cross» diagonal* *SB002 Hang «Cross»*
0.3		**SB005**	**Open hang split leg grabbed** • Legs in front split • Hands in basic grip • Hand in contact with leg
0.3		**SB006**	**Supporting arm flag** • Arms are fully extended *Levels of execution:* *SB006 Supporting arm flag* *SB039 Supporting arm flag – one handed*
0.3		**SB046**	**Rodionova Starfish - spiral wrapping** • One hand is not in contact with the silks *Levels of execution:* *SB046 Rodionova Starfish - spiral wrapping* *SB047 Rodionova Starfish*
0.3		**SB050**	**Peter pen** • Supporting leg is extended • Only legs in contact with the silks • Hands are not in contact with legs *Levels of execution:* *SB049 Peter pen supported* *SB050 Peter pen* *SB061 Peter pen without windings*

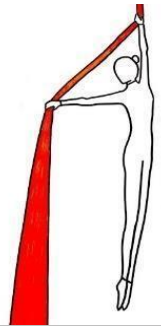
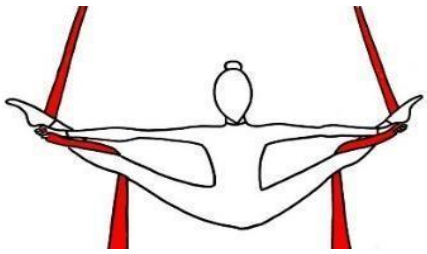
0.3		**SB011**	**Handrail pike** • Supporting arm is straight • Legs are closed and fully extended • Pike position • Only one hand, stomach and hip are in contact with the silks *Levels of execution:* *SB053 Handrail tuck* *SB011 Handrail pike*
0.3		**SB068**	**Superman** • The body and legs are parallel to the floor • One hand holds 2 parts of the silk below the chest • Spiral winding on the arm
0.4		**SB009**	**Stomach plank tuck** • Body is parallel to the floor • Tuck position • Stomach is facing to the floor
0.4		**SB078**	**Angle** • Legs are fully extended • No windings • Legs are parallel to the floor or above the parallel *https://youtube.com/shorts/HgWqSEflejw?si=eGA45i_rA2DO1xM0*
0.4		**SB010**	**Back plank tuck** • Body is parallel to the floor • Tuck position • Back is facing to the floor

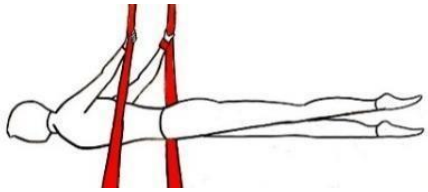
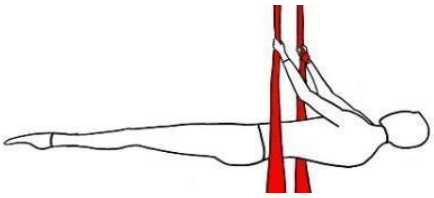
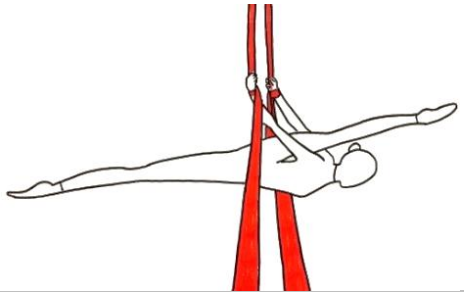
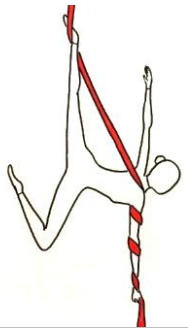
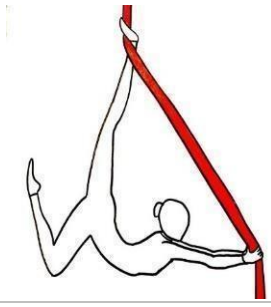
0.4		**SB015**	**Rocket with separate silks** ● Silks in contact with the neck ● Body and legs are in pencil position
0.4		**SB031**	**Butterfly** ● Supporting arm in spiral wrapping ● Only hands, shoulder, neck and foot in contact with the silks *Levels of execution:* *SB031 Butterfly* *SB040 Butterfly – one handed*
0.4		**SB039**	**Supporting arm flag – one handed** ● Supporting arm is extended ● Only one hand and back in contact with the silks *Levels of execution:* *SB006 Supporting arm flag* *SB039 Supporting arm flag – one handed*
0.4		**SB044**	**Spy** ● Only one hand and feet in contact with the silks ● Legs and supporting arm are fully extended
0.4		**SB045**	**Kite** ● Body, legs and hands are in one plane ● Legs and arms are fully extended

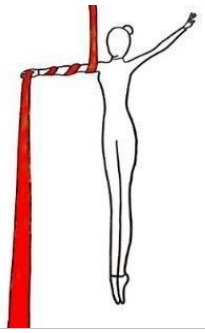
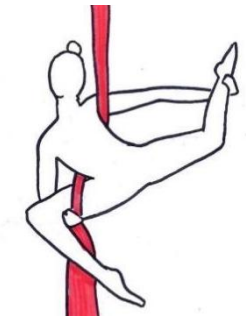
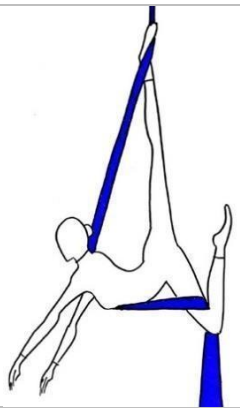
0.4		**SB047**	**Rodionova Starfish** • Body is parallel to the floor • One hand is not in contact with the silks • Lower hand in basic grip *Levels of execution:* *SB046 Rodionova Starfish - spiral wrapping* *SB047 Rodionova Starfish*
0.4		**SB048**	**Split «Arrow»** • Legs in front split • One arm in basic grip • Only one hand and leg in contact with the silks • Free hand in contact with the leg

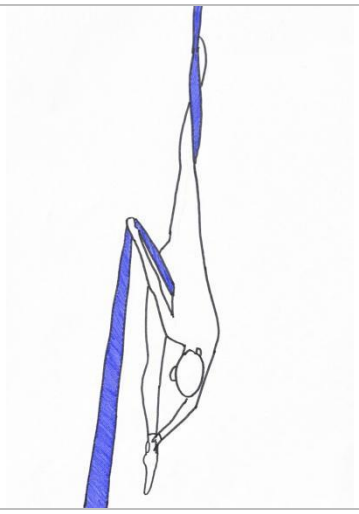
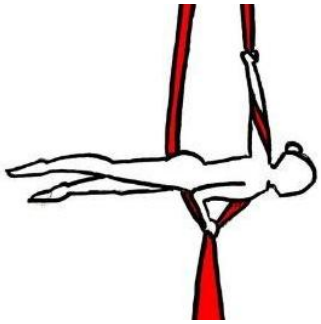
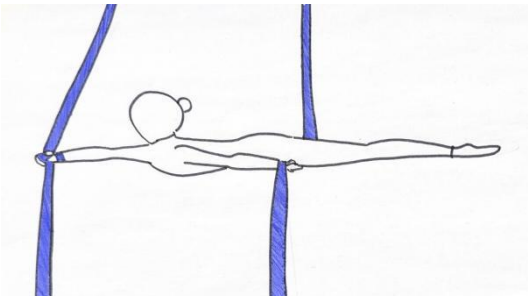
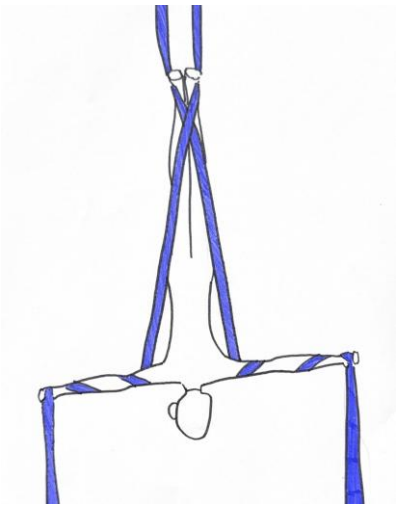
0.4		**SB055**	**One handed hang in arrow** • Arms are fully extended • Legs in front split
0.4		**SB061**	**Peter pen without windings** • Supporting leg is extended • Only legs and one hand in contact with the silks • No windings *Levels of execution:* *SB049 Peter pen supported* *SB050 Peter pen* *SB061 Peter pen without windings*

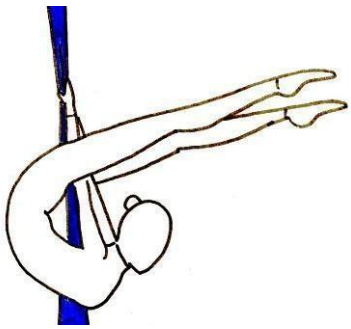
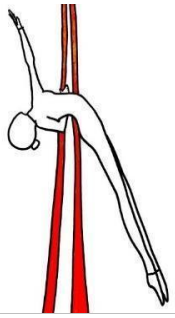
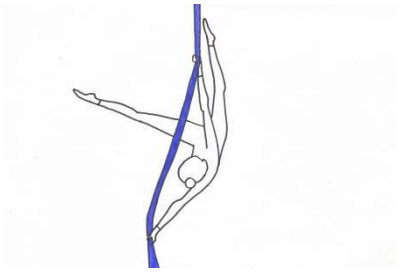
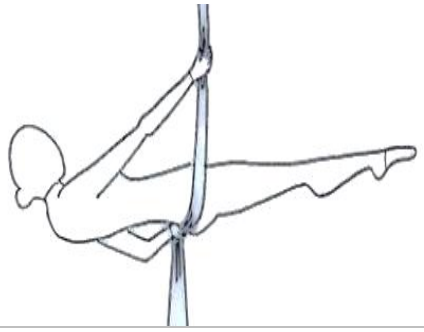
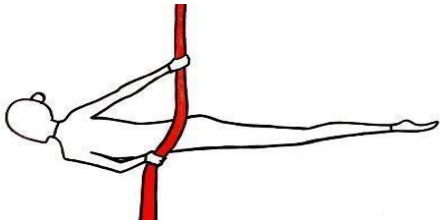
0.4		**SB069**	**Rhombus** ● Front split ● Arms and legs are fully extended ● One hand holds the apparatus from above, the other from below
0.4		**SB085**	**Front tab in spiral windings (Nagisheva)** ● One arm in spiral windings ● Free hand not in contact with the silks ● Legs are parallel with the floor

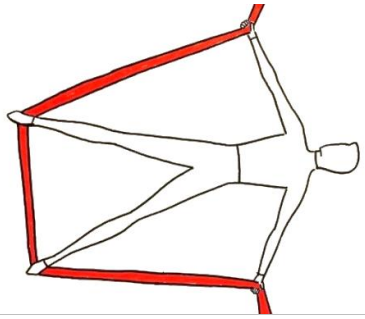
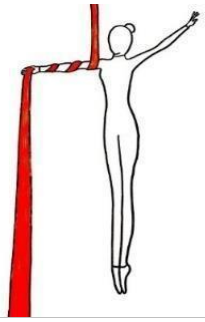
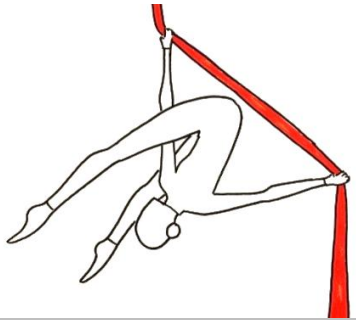
0.5		**SB007**	**Pendant** ● Arms are fully extended ● No windings and knots ● Only hands in contact with the silks
0.5		**SB008**	**Trigon** ● Hands in basic grip or in single spiral wrapping ● Legs and arms are fully extended ● Body is parallel to the floor or above the parallel

0.5		**SB013**	**Back basic plank tuck** ● Tuck position ● Body is parallel to the floor
0.5		**SB014**	**Basic plank tuck** ● Tuck position ● Arms are fully extended ● Body is parallel to the floor
0.5		**SB029**	**Split in back basic plank** ● Arms and legs are fully extended ● Body is parallel to the floor
0.5		**SB040**	**Butterfly – one handed** ● Supporting arm in spiral wrapping ● Only one hand, shoulder, neck and foot in contact with the silks *Levels of execution:* *SB031 Butterfly* *SB040 Butterfly – one handed*
0.5		**SB017**	**Dangerous bridge** ● Arms are fully extended ● Only hands and one foot are in contact with the silks *Levels of execution:* *SB017 Dangerios bridge* *SB080 Dangerios bridge parallel* *SB081 Dangerios bridge on the one arm*

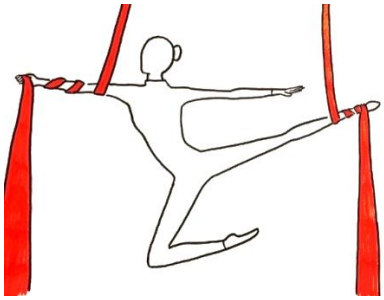
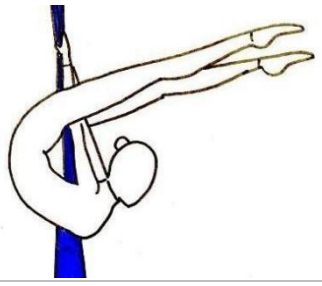
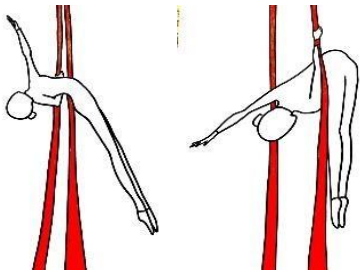
0.5		**SB016**	**Toreador (with tolerance)** ● Supporting arm is extended and in spiral wrapping(tolerance 20°or less from parallel to the floor) ● Pencil position ● Only one hand in contact with the silks *Levels of execution:* *SB016 Toreador (with tolerance)* *SB041 Toreador (no tolerance)*
0.5		**SB064**	**Hang «Arabesque»** ● Silks is grabbed under leg ● No windings and knots *Levels of execution:* *SB064 Hang «Arabesque»* *SB065 Hang «Arabesque» - extended* *SB076 Hang "Super Arabesque"*
0.5		**SB070**	**Crane** ● Upper leg fully extended ● Without windings ● Hands not in contact with the silks
0.6		**SB030**	**Rocket on the closed silks** ● Silks in contact with neck ● Body and legs in pencil position ● Silks are closed

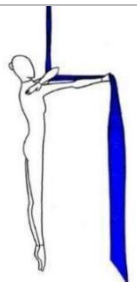
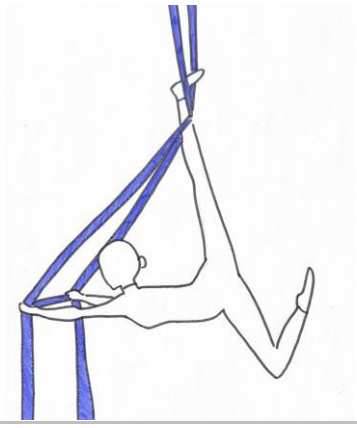
0.6		**SB083**	**Inverted pin (Szucs pin)** ● Legs are fully extended ● Opening of the legs 180° ● The free hand in contact with the opposite leg ● Without windings
0.6		**SB067**	**Crocodile in shoulder mount** ● Hand in spiral winding ● Body and legs are parallel to the floor
0.6		**SB086**	**Crocodile strap** ● Body parallel with the floor ● Arms fully extended
0.6		**SB084**	**Cruclfix (Nagisheva)** ● Arms in spiral winding ● Arms are parallel with the floor ● The silks crossed behind legs

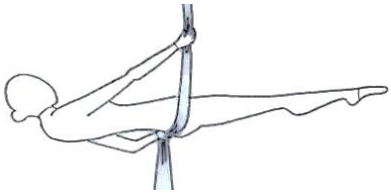
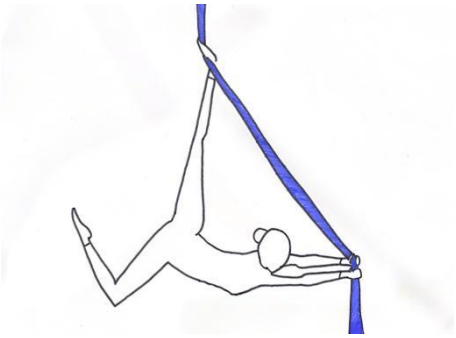
0.6		**SB056**	**Iguana** • Hands in contact with the silks between legs and behind of the back without windings *Levels of execution:* *SB056 Iguana* *SB057 Iguana - extended*
0.7		**SB012**	**Back flag** ● Only one hand and back could be in contact with the silks ● Legs are fully extended
0.7		**SB079**	**Inverted angle** ● Without windings ● Arms and legs are fully extended ● Head directed towards the floor https://youtube.com/shorts/dvbSowAQ25E?si=ht9q_F06053Izq93
0.7		**SB018**	**Back plank V-position** ● Body and legs are parallel to the floor in V-position ● Supporting arm under the lower back ● Back facing to the floor
0.7		**SB019**	**Stomach plank V-position** ● Body and legs are parallel to the floor in V-position ● Supporting arm under stomach ● Stomach facing to the floor

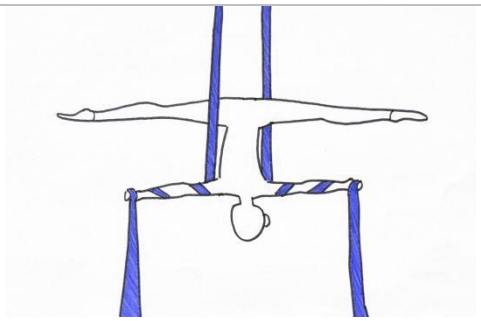
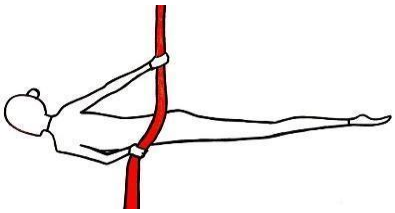
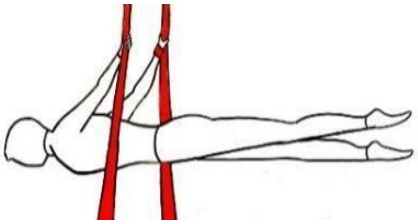
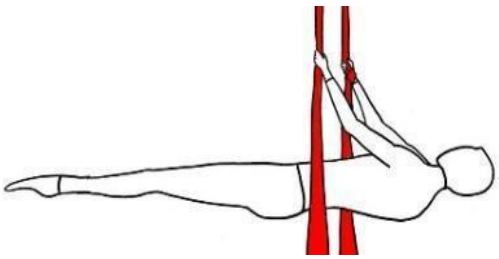
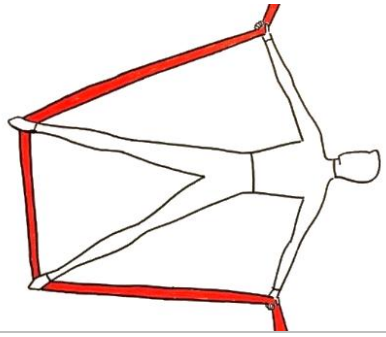
0.7		**SB033**	**Side plank V-position** ● Body is parallel to the floor ● Legs are in V-position ● Legs and arms are fully extended *Levels of execution:* *SB033 Side plank V-position* *SB035 Side plank pencil*
0.7		**SB041**	**Toreador (no tolerance)** ● Supporting arm is extended in spiral wrapping and parallel to the floor ● Pencil position ● Only one arm in contact with the silks *Levels of execution:* *SB016 Toreador (with tolerance)* *SB041 Toreador (no tolerance)*
0.7		**SB043**	**Basic deadlift** ● Upper hand in basic grip ● Deadlift without momentum ● Final position: fixing of 2 sec, back is not in contact with arms and silks

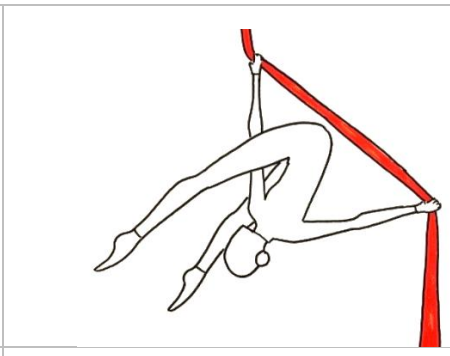
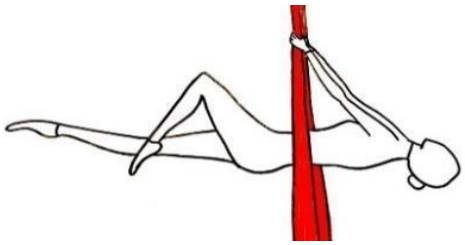
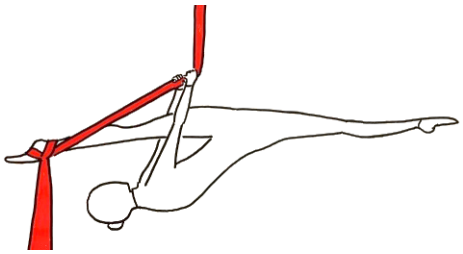
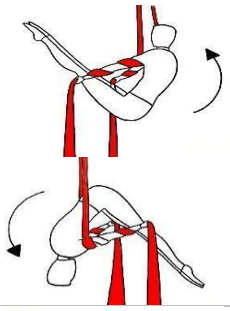
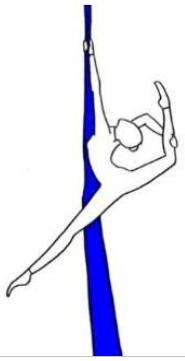
0.7		**SB058**	**Rocket in bilman** ● Free hand in contact with leg behind the head
0.7		**SB065**	**Hang «Arabesque» - extended** ● Silks is grab under leg ● Front leg fully extended and in contact with similar arm ● No windings and knots *Levels of execution:* *SB064 Hang «Arabesque»* *SB065 Hang «Arabesque» - extended* *SB076 Hang "Super Arabesque"*

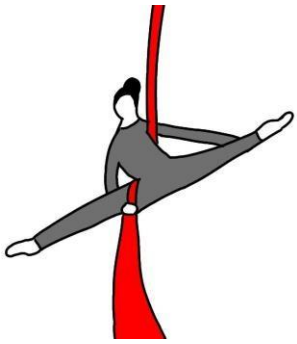
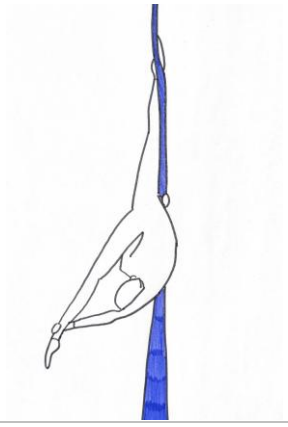
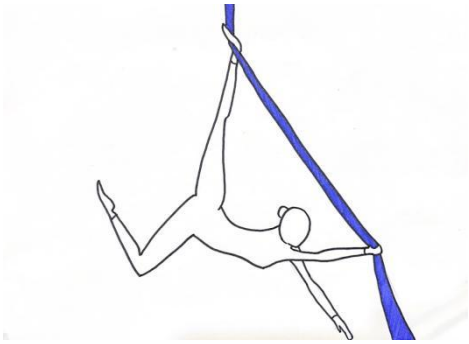
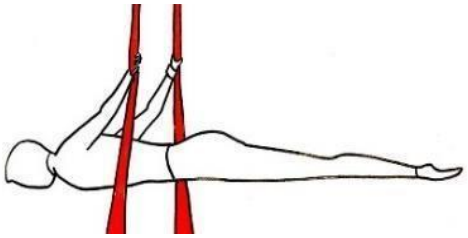
0.7		**SB032**	**Spiral** • Hand and the opposite leg in contact with the silks • Supporting arm and leg are fully extended • Spiral wrapping on the arm and leg • 3 turns and more
0.7		**SB057**	**Iguana - extended** • Hands in contact with silks between legs and behind back without windings • Legs are fully extended *Levels of execution:* *SB056 Iguana* *SB057 Iguana – extended*
0.7		**SB024**	**Transition from back flag to frontal flag** • Starting and final position fixing of 2 sec • Free arm doesn't help supporting arm during performing • No momentum • No contact with the floor
0.7		**SB071**	**Elbow Splits** • Basic grip without wraps • One hand holds the silk • Adjacent hand holds the leg • Opening of legs 180 • Legs fully extended
0.7 CBRF		**SB072**	**Hanging with an open grip** • Without windings • Only one hand in contact with the silk *Levels of execution*: *SB072 Open Grip Hang* *SB075 Open Grip Hang in «Bilman»*

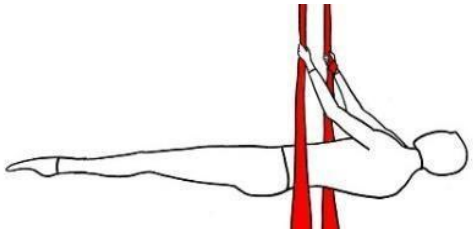
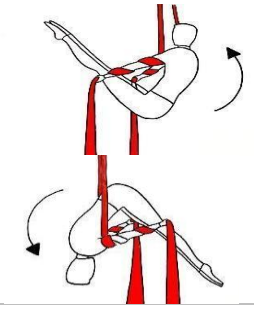
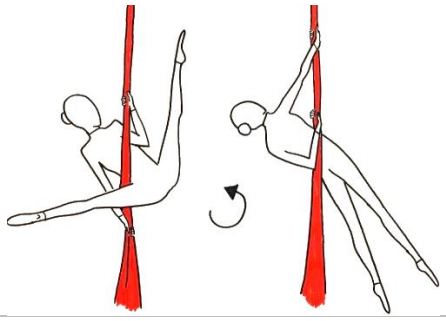
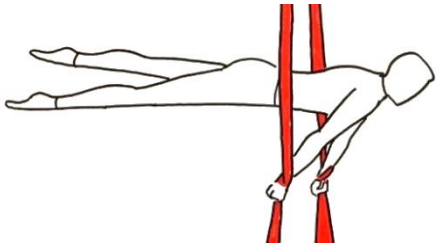
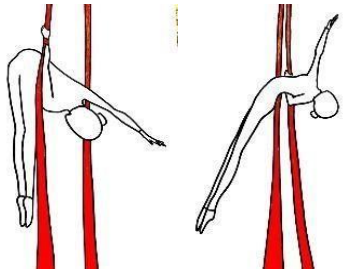
0.7		**SB073**	**Hanging under the elbow** • The supporting arm is straight and parallel to the ground • Body in pencil position • Without windings
0.7		**SB087**	**Dangerous bridge on the crossbar** • Arms are fully extended • Arms are parallel with the floor • One foot in a cross winting

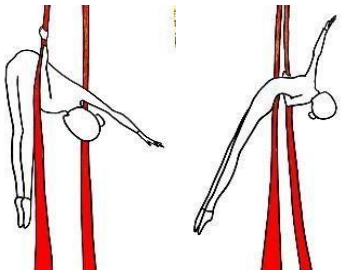
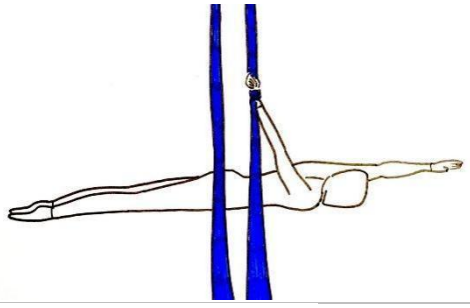
0.8		**SB020**	**Back plank** • Body and legs parallel to the floor in pencil position • Supporting arm under lower back • Back facing to the floor
0.8		**SB080**	**Dangerous bridge parallel** • Arms are fully extended • Only hands and one foot are in contact with the silks • Arms parallel with the floor *Levels of execution:* *SB017 Dangerios bridge* *SB080 Dangerios bridge parallel* *SB081 Dangerios bridge on the one arm* *https://youtube.com/shorts/5Kn_FPqlf74?si=SXYSaCWZbVVNew-6*

0.8		**SB084**	**Helicopter** ● Arms in spiral windings ● Arms are fully extended and parallel to the floor ● Opening of legs 180°
0.8		**SB021**	**Stomach plank** ● Body and legs are parallel to the floor in pencil position ● Supporting arm is under rhe stomach ● Stomach facing to the floor
0.8		**SB022**	**Plank V-position** ● Legs are fully extended in V-position ● Legs and Body is parallel to the floor
0.8		**SB023**	**Basic plank V-position** ● Legs are fully extended in V-position ● Arms are fully extended ● Legs and Body is parallel to the floor
0.8		**SB035**	**Side plank pencil** ● Body is parallel to the floor ● Legs and arms are fully extended ● Legs are closed and fully extended *Levels of execution:* *SB033 Side plank V-position* *SB035 Side plank pencil*

0.8		**SB038**	**Basic deadlift (legs are fully extended)** ● Upper hand in basic grip ● Deadlift without momentum ● Legs are fully extended ● Final position: fixing of 2 sec, back not in contact with arms and silks
0.9		**SB025**	**Basic plank (one leg bent)** ● Arms are fully extended ● Body and straight leg are parallel to the floor ● One leg bent
0.9		**SB036**	**Rodionova split** ● Split position ● Leg in knot ● Arms are fully extended and in contact with silks behind leg ● Legs and body are parallel to the floor ● Silks are closed
0.9		**SB028**	**Roll up - 2 turns** ● Starting position: upright aerial hang ● Arms are fully extended in spiral wrapping. ● Legs and body in pike position ● 2 turns and more without momentum *Levels of execution:* *SB028 Roll up - 2 turns* *SB059 Roll up - 3 turns*
0.9 CBRF		**SB075**	**Hanging with an open grip(in 'Bilman')** ● Without windings ● Only one hand in contact with the apparatus ● Hand holds leg behind head *Levels of execution:* *SB072 Open Grip Hang* *SB075 Open Grip Hang in 'Bilman'*

0.9		**SB076**	**Hang "Super Arabesque"** • Silk is grabbed under the leg • Front leg is in contact with similar arm • No windings or knots • legs fully extended *Levels of execution:* *SB064 Hang «Arabesque»* *SB065 Hang «Arabesque» - extended* *SB076 Hang "Super Arabesque"*
0.9		**SB082**	**Capture** • One hand holds the silks behind the back • Free hand holds the leg behind the head • Legs are fully extended https://youtube.com/shorts/RmRo9pXUJ0A?si=31VQhLVBwTkO3kV2
1.0 CBRF		**SB081**	**Dangerous bridge on the one arm** • Arms are fully extended • Only one hand and one foot are in contact with the silks • Arm parallel to the the floor *Levels of execution:* *SB017 Dangerios bridge* *SB080 Dangerios bridge parallel* *SB081 Dangerios bridge on the one arm* *https://youtube.com/shorts/L1B-oni0jX0?si=LDHUvu5aPZhCE-wG*
1.0		**SB026**	**Back basic plank pencil** • Legs and body are parallel to the floor in pencil position

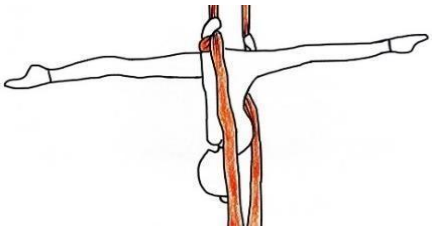
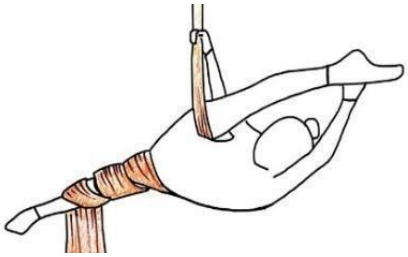
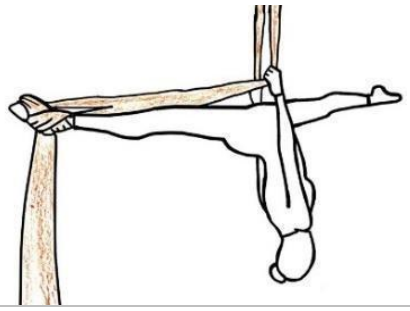
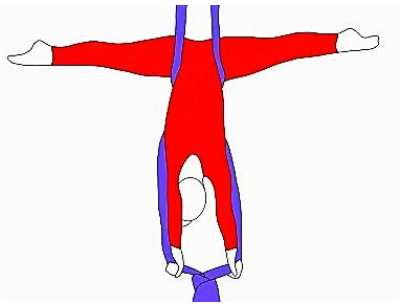
1.0		**SB027**	**Basic plank pencil** ● Arms are fully extended ● Legs and body are parallel to the floor in pencil position
1.0		**SB059**	**Roll up - 3 turns** ● Starting position: upright aerial hang ● Arms are fully extended in spiral wrapping. ● Legs and body in pike position ● 3 turns and more without momentum *Levels of execution:* *SB028 Roll up - 2 turns* *SB059 Roll up - 3 turns*
1.0		**SB034**	**Double deadlift to back flag** ● Legs are fully extended ● 2 turns and more ● Starting position: in aerial supporting wiith silks (no contact with the floor) ● Final position: back flag ● No momentum
1.0		**SB037**	**Horizontal plank** ● Arms and legs are fully extended ● Legs and body are parallel to the floor
1.0		**SB042**	**Upper transition from frontal flag to back flag** ● Starting position – frontal flag ● Final position – back flag ● Upper transition through position of parallel to the silks ● Free arm doesn't help the supporting arm during performing ● No momentum ● No contact with the floor

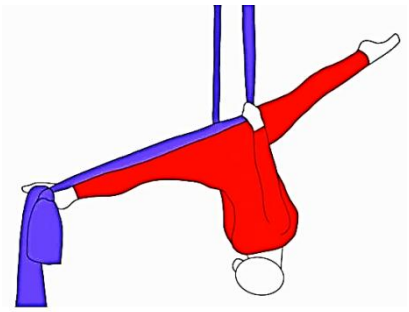
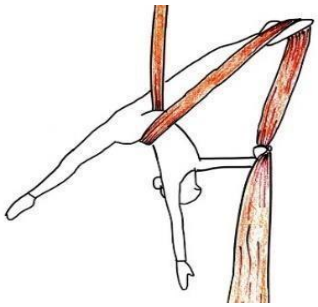
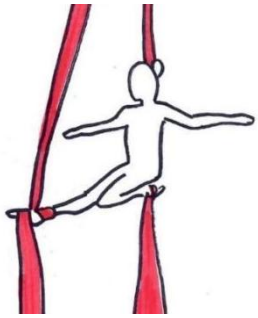
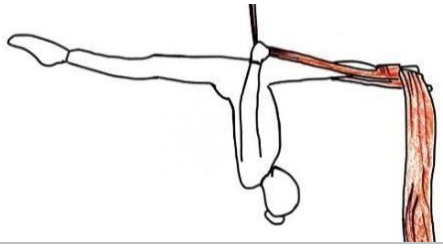
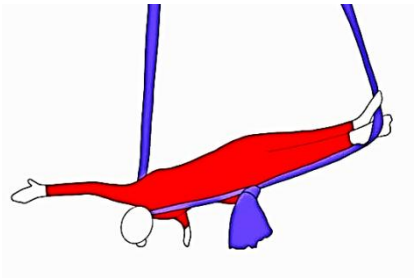
1.0		**SB060**	**Lower transition from frontal flag to back flag** ● Starting position – frontal flag ● Final position – back flag ● Lower transition through position of parallel to the silks ● Free arm doesn't help the supporting arm during performing ● No momentum ● No contact with the floor
1.0 CBRF		**SB077**	**Hanging on legs** ● Hands not in contact with the apparatus ● Legs without wraps
1.0		**SB054**	**Iron plank – one handed** ● Legs in pencil position ● Body is parallel to the floor ● Only one hand in contact with the silks.

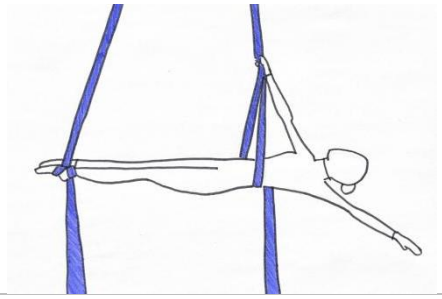
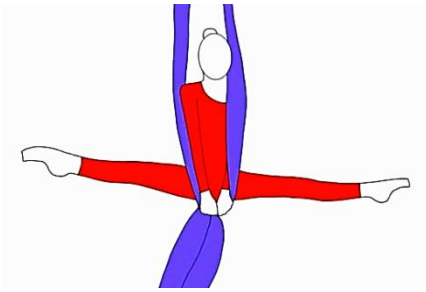
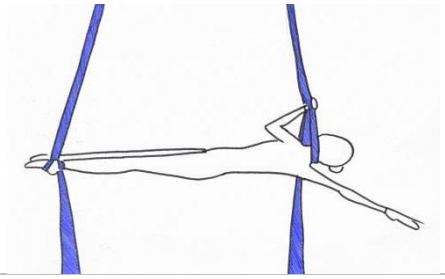
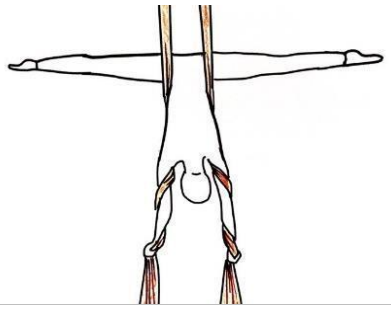
14.3 GROUP C – BALANCE ELEMENTS

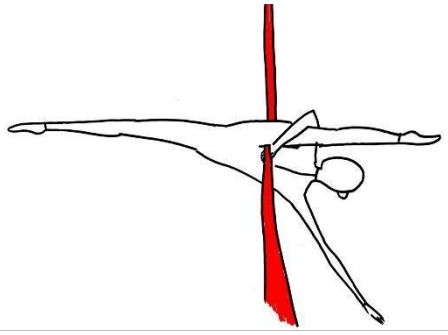
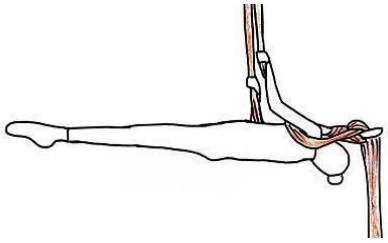
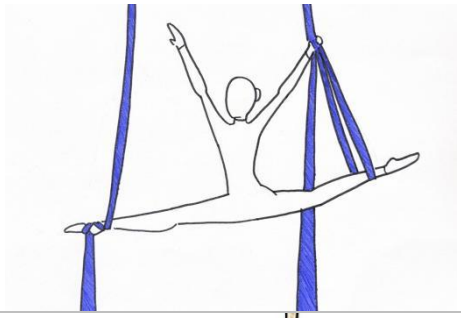
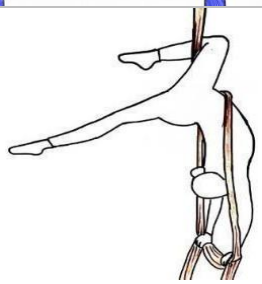
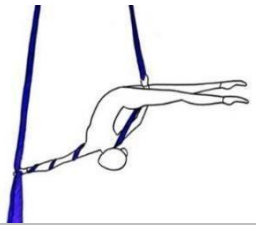
Note: All balance elements must be held in fixed position for 3 seconds.

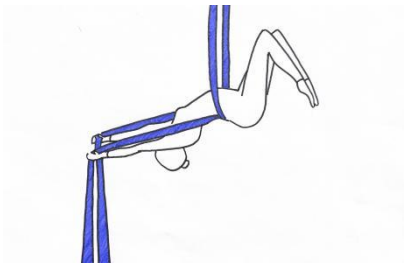
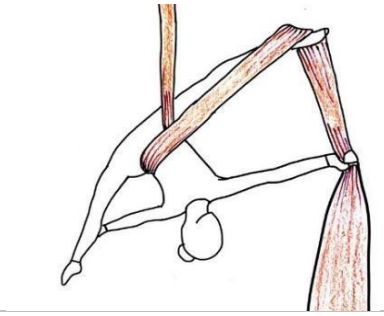
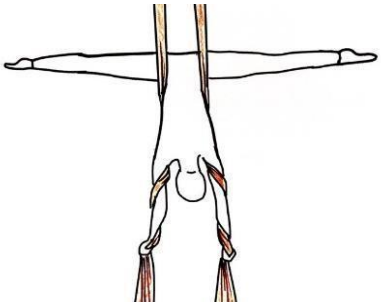
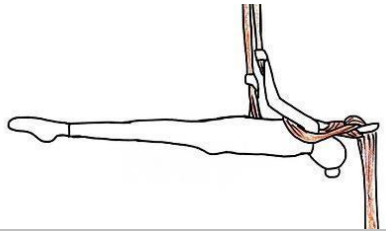
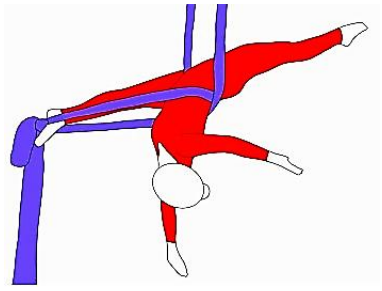
Note: In masters +50 category a tolerance of 20° is given for the requirement to open the legs to 180° if there is no 160° variation for the move. Moves, that do have different levels of execution are without tolerance.

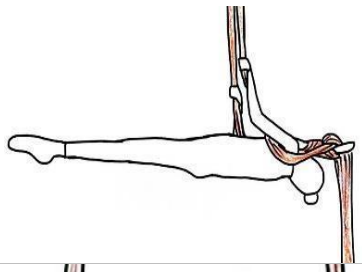
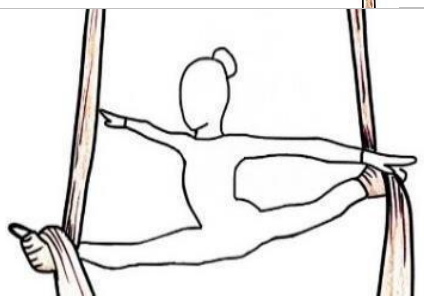
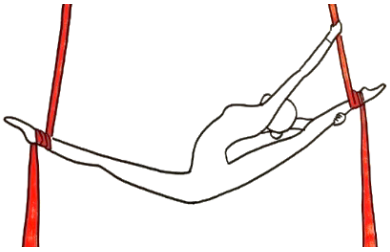
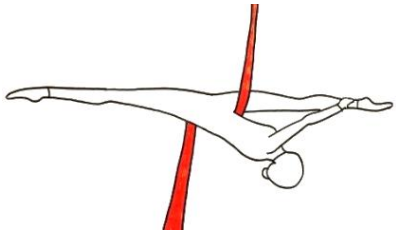
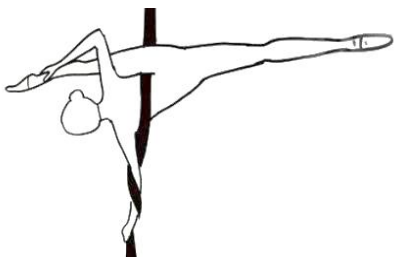
Value	Element	Code	Requirements
0.1		**SC001**	**Reversed split – hands in knots** ● Legs in front split
0.1		**SC002**	**Candle laying** ● Legs in front split ● Hand in contact with the opposite leg
0.2		**SC003**	**Reversed split – leg in knot 160°** ● Opening of the legs 160° ● Legs are fully extended
0.2		**SC015**	**Handstand loop knot** ● Legs and arms are fully extended

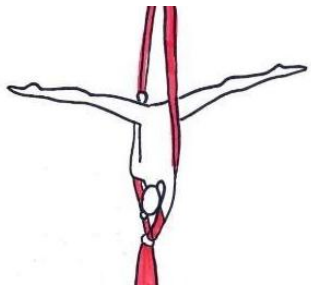
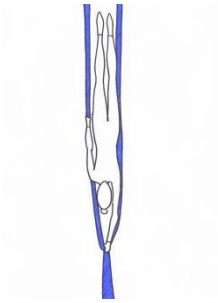
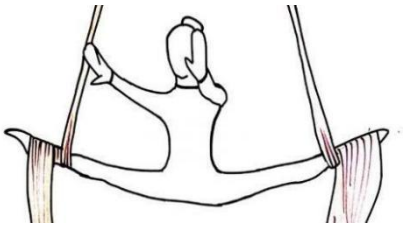
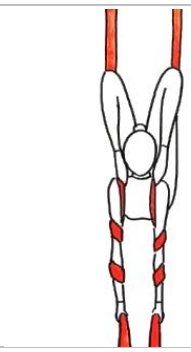
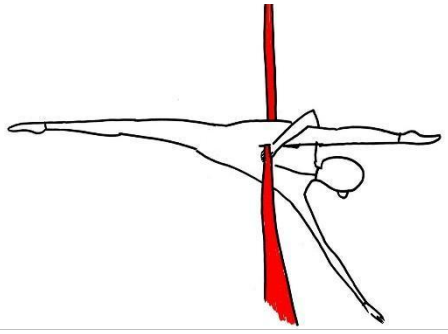
0.2		**SC039**	**Reversed split on the loop knot 160°** ● Opening of the legs 160° ● Legs are fully extended
0.3		**SC004**	**«Reversed equilibrium» 180°** ● Opening of the legs 180° ● Front split ● Supporting arm is extended *Levels of execution:* *SC004 «Reversed equilibrium» 180°* *SC005 «Reversed equilibrium» 180° - leg grabbed*
0.3		**SC046**	**Balance Pistol** ● Legs in knots ● Hands are not in contact with the silks ● One leg is extended
0.3		**SC006**	**Reversed split in knot 160°** ● Opening of the legs 160° ● Legs and arms are fully extended
0.3		**SC012**	**String on the loop knot** ● Body and legs are in pencil position ● Hands are not in contact with the silks

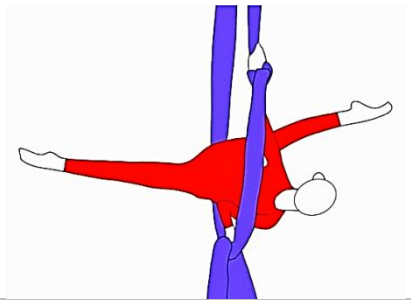
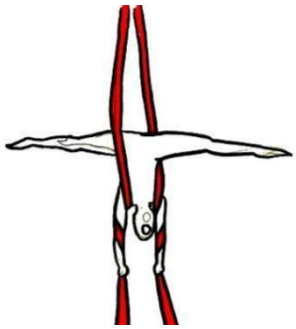
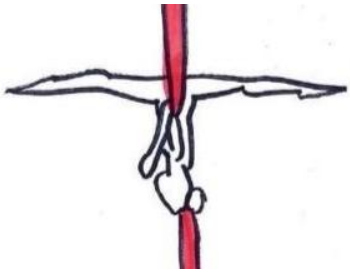
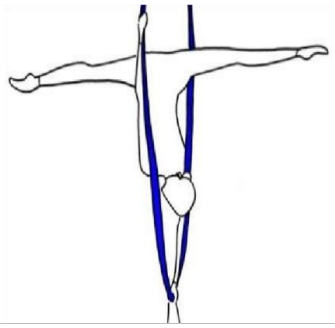
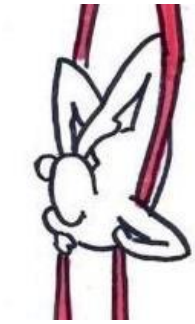
0.4		**SC067**	**Coffin in the loop behind back** ● Body and legs are parallel with the floor ● One leg in windings ● One hand holds the loop behind the beck
0.3		**SC038**	**Supporting corner** ● Legs are parallel to the floor or above ● Legs and arms are fully extended
0.4		**SC020**	**Balance deer 180°** ● Opening of the legs 180° ● Back leg extended ● Frontal leg is bent with 90° as minimum ● Only legs in contact with the silks
0.4		**SC066**	**Coffin in the loop behind neck** ● Body and legs are parallel with the floor ● One leg in windings ● One hand holds the loop behind the neck
0.4		**SC009**	**Handstand spiral wrapping 160°** ● Opening of the legs 160° ● Arms are fully extended in spiral wrapping. Pelvis, shoulders and hands в one vertical plane *Levels of execution:* *SC009 Handstand spiral wrapping 160°* *SC042 Handstand spiral wrapping 180°* *SC043 Handstand spiral wrapping in front split 180°*

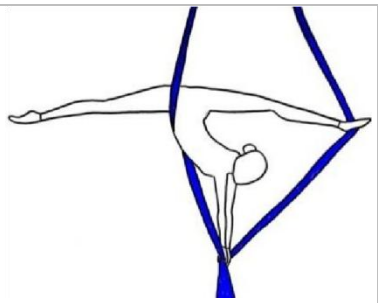
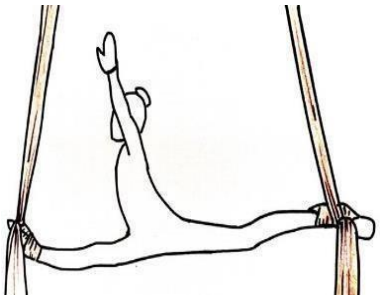
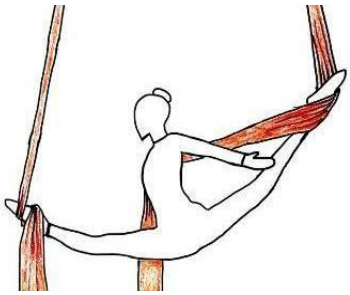
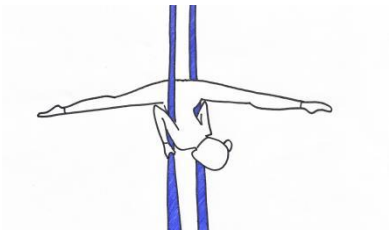
0.4		**SC032**	**Pin both hands 180°** ● Opening of the legs 180° ● Arm grabbing the similar leg and in contact with silks ● Legs are fully extended *Levels of execution:* *SC031 Pin 180°* *SC032 Pin both hands 180°* *SC041 Extreme Pin 180°*
0.4		**SC029**	**«Russian split» 160°** ● Opening of the legs 160° ● Supporting leg is extended *Levels of execution:* *SC029 «Russian split» 160°* *SC007 «Russian split» 180° (with tolerance)* *SC008 «Russian split» 180°*
0,4		**SC055**	**Split with one leg in a loop 180°** ● Opening of the legs 180° or more ● One leg in a knot, the other in a loop ● Legs fully extended ● Arms fully extended
0.4		**SC010**	**Handstand in bent** ● Leg is parallel to the floor or below the ● Hands in basic grip ● Arms and free leg are fully extended
0.4		**SC056**	**Iguana Stand** ● One hand in a spiral winding ● Legs in a v position and fully extended

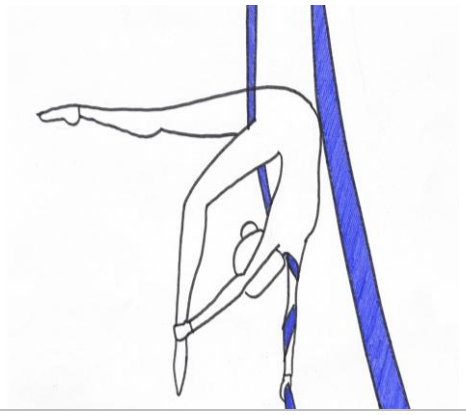
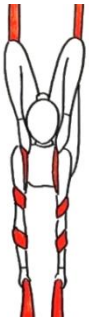
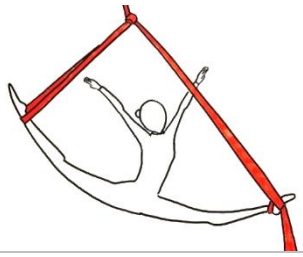
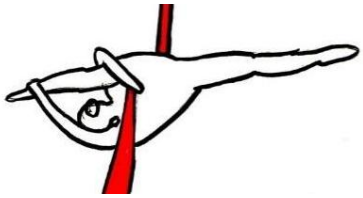
0.5		**SC061**	**Hanging in a cross** ● Legs are not in contact with the silks ● Hands in basic grip ● Crossed silks behaind the back https://youtube.com/shorts/tSCaEX9m4Rc?si=QEZM7bLP4CQx6UJF
0.5		**SC005**	**«Reversed equilibrium» 180° - leg grabbed** ● Opening of the legs 180° ● Supporting arm is fully extended ● Another arm in contact with the leg *Levels of execution:* *SC004 «Reversed equilibrium» 180°* *SC005 «Reversed equilibrium» 180° - leg grabbed*
0.5		**SC042**	**Handstand in spiral wrapping 180°** ● Opening of the legs 180° ● Arms are fully extended in spiral wrapping ● Pelvis, shoulders and hands in one vertical plane *Levels of execution:* *SC009 Handstand spiral wrapping 160°* *SC042 Handstand spiral wrapping 180°* *SC043 Handstand spiral wrapping in front split* 180°
0.5		**SC007**	**«Russian split» 180° (with tolerance)** ● Opening of the legs 180° ● Body parallel to the floor 20° of tolerance ● Supporting leg is extended *Levels of execution:* *SC029 «Russian split» 160°* *SC007 «Russian split» 180° (with tolerance)* *SC008 «Russian split» 180°*
0.5		**SC037**	**Inverted split in knot 180°** ● Opening of the legs 180° ● Hands are not in contact with the silks ● Supporting leg is extended

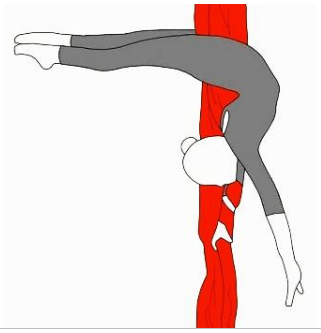
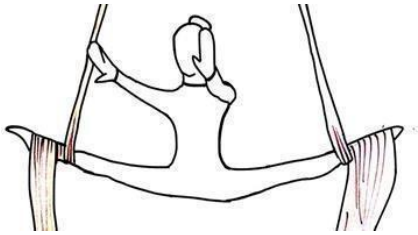
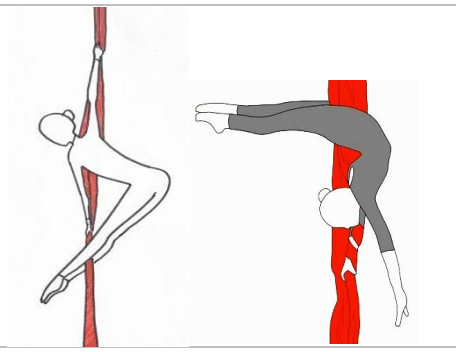
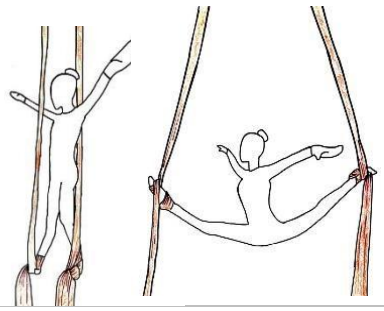
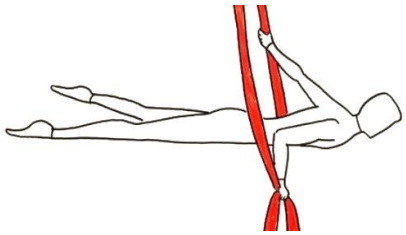
0.6		**SC008**	**«Russian split» 180°** ● Opening of the legs 180° ● Body is parallel floor ● Legs are fully extended *Levels of execution:* *SC029 «Russian split» 160°* *SC007 «Russian split» 180° (with tolerance)* *SC008 «Russian split» 180°*
0.6 CBRF		**SC011**	**Front split balance with spiral wrapping 180°** ● Opening of the legs 180° ● Wrapping of ankles ● Only ankles in contact with the silks
0.6		**SC021**	**Upright split balance in backbent 180°** ● Opening of the legs 180° ● Spiral wrapping of ankles ● Hand in contact with the opposite leg behind the head
0.6		**SC023**	**Inverted aim 180°** ● Hand in contact with the opposite leg in front of the body ● Opening of the legs 180° ● Supporting arm is extended
0.6		**SC016**	**One arm split balance – spiral wrapping 180°** ● Arm in spiral wrapping and directed to the floor down ● Frontal leg is parallel to the floor ● Only one hand, back and hip are in contact with the silks ● Opening of the legs 180°

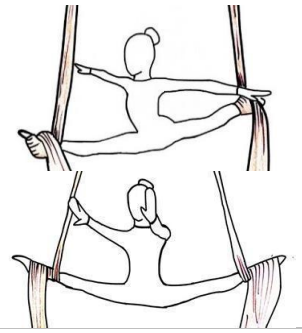
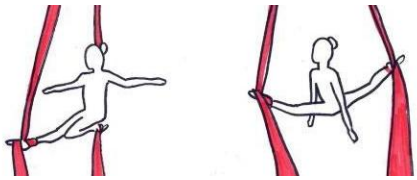
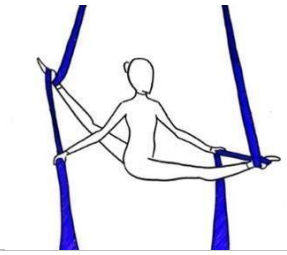
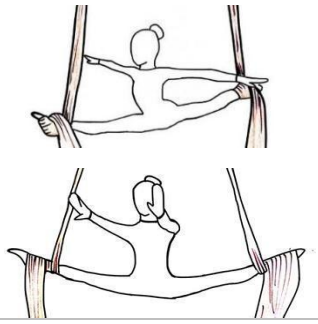
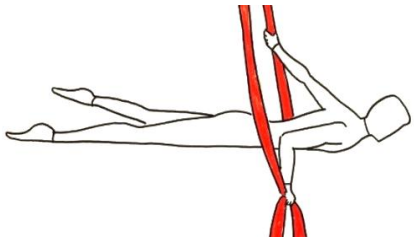
0.6		**SC045**	**Check mark balance 160°** • Arm in spiral wrapping and directed to the floor down • One silk is behind the back
0.7 CBRF		**SC062**	**Handstand Pencil** • Legs fully extended • Arms fully extended • Hands in a basic grip https://youtube.com/shorts/TcDNe9bzQFM?si=nM_CPPmmwa4ITBPx
0.7 CBRF		**SC013**	**Middle split balance in spiral wrapping 180°** • Opening of the legs 180° • Middle split • Wrapping of ankle • Only ankles in contact with the silks
0.7 CBRF		**SC022**	**Handstand Ring** • Arms in spiral wrapping are fully extended and facing down • Legs in contact with the head or shoulders *Levels of execution:* *SC022 Handstand Ring* *SC024 Handstand Ring – arms are parallel*
0.7		**SC031**	**Pin 180°** • Opening of the legs 180° • Only one hand in contact with silks, arm grabing similar leg • Legs are fully extended *Levels of execution:* *SC031 Pin 180°* *SC032 Pin both hands 180°* *SC041 Extreme Pin 180°*

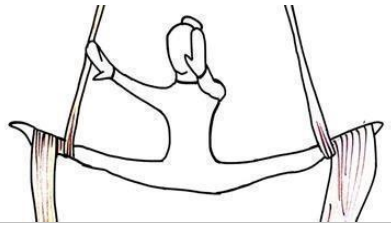
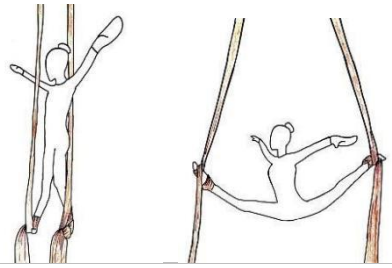
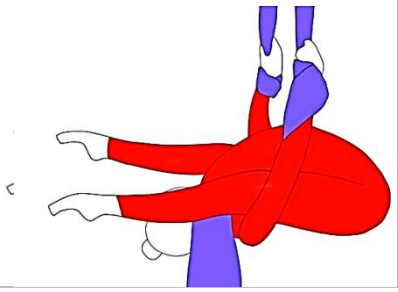
0.7		**SC036**	**Mandrikova balance** ● Body is parallel to the floor ● Legs are fully extended in split position
0.7		**SC043**	**Handstand in spiral wrapping in front split 180°** ● Opening of the legs 180° ● Arms are fully extended in spiral wrapping, Shoulders and hands в one vertical plane *Levels of execution:* *SC009 Handstand spiral wrapping 160°* *SC042 Handstand spiral wrapping 180°* *SC043 Handstand spiral wrapping in front split 180°*
0.7		**SC044**	**Elbow standing 180°** ● Opening of the legs 180° in front split ● Elbows grab
0.7		**SC057**	**Adagio stand 180°** ● Opening of legs 180° and more ● Legs fully extended ● Arms fully extended ● Hands in a basic grip
0.7		**SC048**	**Armpit handstand ring** ● Armpit hang ● Legs in contact with the head

0.7 CBRF		**SC058**	**Handstand with support 180°** • Opening of legs 180° and more • Legs fully extended • Arms fully extended • Hands in basic grip
0.7 CBRF		**SC014**	**Front split balance in knots 180°** • Opening of the legs 180° • Front split • Legs in knots • Hands are not in contact with the silks
0.8		**SC018**	**Rook 180°** • Front split • Opening of the legs 180° • Arm in spiral wrapping • Legs and supporting arm are fully extended
0.8 CBRF		**SC063**	**Armpit handstand in a split 180** • Armpit hang • Opening of the legs 180° • Legs fully extended • Without windings https://youtube.com/shorts/bb-0Yj4sFws?si=jZcKfSWIcJ1IPvNK

0.8 CBRF		**SC065**	**Dolphin (Szucs)** ● One arm in spiral wrapping, another ● The other hand is in contact with foot behind the head ● Free leg fully extended and parallel to the floor or below the parallel *Levels of execution:* *SC035 - Dolphin* *SC065 - Dolphin (Szucs)*
0.8 CBRF		**SC024**	**Handstand Ring – arms are parallel** ● Arms fully extended in spiral wrapping and parallel to the floor ● Legs in contact with the head or shoulders *Levels of execution:* *SC022 Handstand Ring* *SC024 Handstand Ring – arms are parallel*
0.8 CBRF		**SC025**	**Swing 180°** ● Frontal leg in knot ● Opening of the legs 180° ● Back leg in loop ● Only legs in contact with the silks
0.8		**SC041**	**Extreme Pin 180°** ● Opening of the legs 180° ● Upper hand in contact with silks, arm grabbing the similar leg ● Legs are fully extended ● Another hand in contact with the opposite leg *Levels of execution:* *SC031 Pin 180°* *SC032 Pin both hands 180°* *SC041 Extreme Pin 180°*

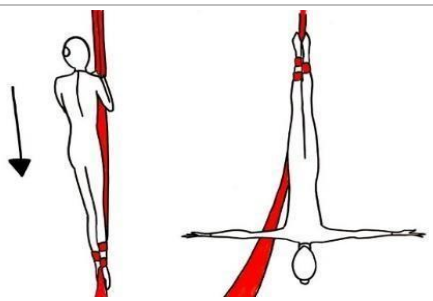
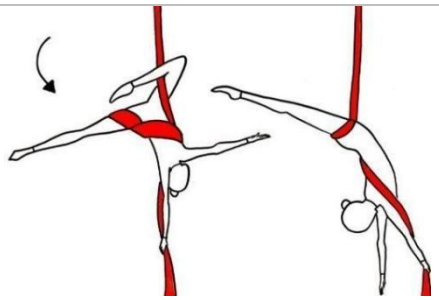
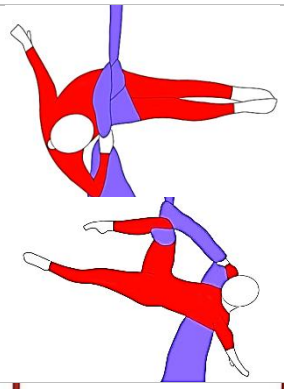
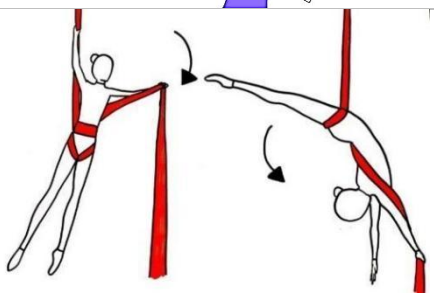
0.8 CBRF		**SC035**	**Dolphin** ● Back in bend ● One arm in spiral wrapping, another – not in contact with the silks ● Legs are fully extended and parallel to the floor or below the parallel *Levels of execution:* *SC035 - Dolphin* *SC065 - Dolphin (Szucs)*
0.8 CBRF		**SC017**	**Middle split balance in knots 180°** ● Opening of the legs 180° ● Middle split ● Legs in knots ● Only legs in contact with the silks
0.8 CBRF		**SC064**	**Power rise into Dolphin (Kachurina)** ● Starting position: angle without windings ● Lift without inertia ● Legs are fully extended ● Final position: Dolphin
0.9 CBRF		**SC019**	**Transition from pencil position to front split 180°** ● Starting position - pencil ● Hands are not in contact with the silks ● Fixed final position 3 sec ● Opening of the legs 180°
0.9 CBRF		**SC026**	**Goryacheva Crocodile V-position** ● Body is parallel to the floor ● Legs are fully extended in V-position ● Only hands and side part of body could be in contact with the silks *Levels of execution:* *SC026 Goryacheva Crocodile V-position* *SC030 Goryacheva Crocodile pencil*

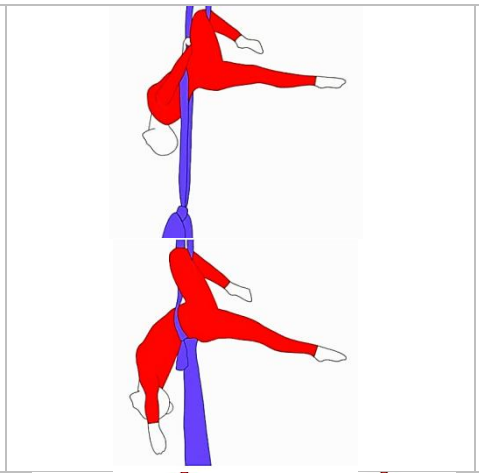
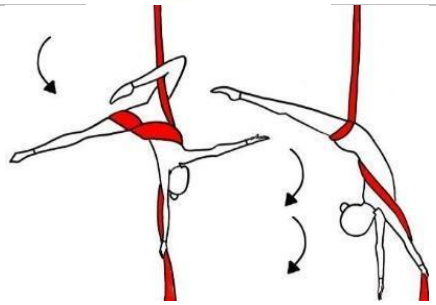
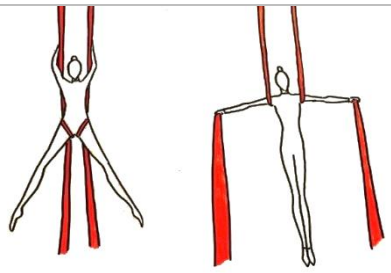
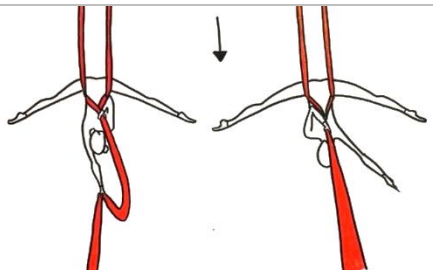
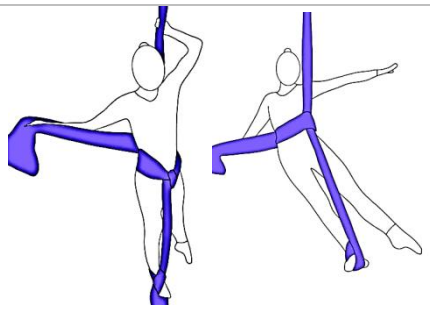
0.9 CBRF		**SC027**	**Transition from front split to middle split in spiral wrapping 180°** ● Legs in spiral wrapping ● Fixed final position 3 sec ● Hands are not in contact with the silks ● Opening of the legs 180°
0.9 CBRF		**SC047**	**Transition from pistol to front split 180°** ● Legs in knots ● Fixed final position 3 sec ● Hands are not in contact with the silks ● Opening of the legs 180°
0.9		**SC060**	**Canoe Balance 180°** ● Opening of the legs 180° and more ● Legs fully extended ● Ankles in single winding ● No knots on the ankles ● Hands hold the silks
1.0 CBRF		**SC028**	**Transition from front split to middle split in knots 180°** ● Legs in knots ● Hands are not in contact with the silks ● Fixed final position 3 sec ● Opening of the legs 180°
1.0 CBRF		**SC030**	**Goryacheva Crocodile pencil** ● Legs and body are parallel to the floor in pencil position ● Only one hand and side part of body could be in contact with the silks *Levels of execution:* *SC026 Goryacheva Crocodile V-position* *SC030 Goryacheva Crocodile pencil*

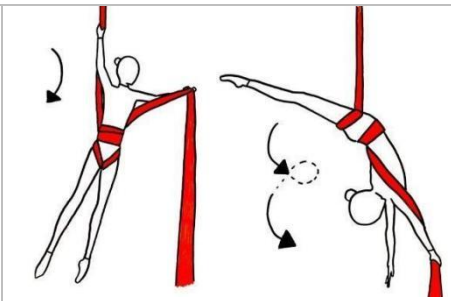
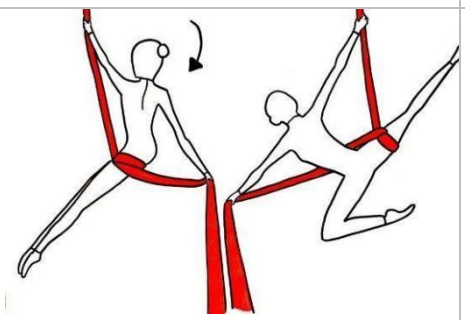
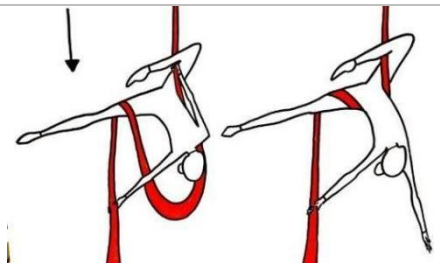
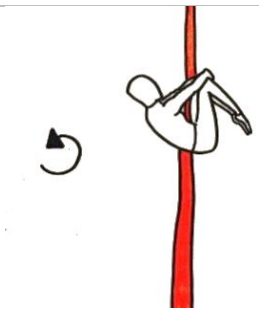
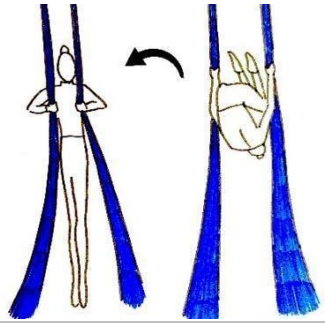
1.0 CBRF		**SC033**	**Transition from pencil position to middle split 180°** ● Starting position - pencil ● Hands are not in contact with the silks ● Fixed final position 3 sec ● Opening of the legs 180°
1.0 CBRF		**SC034**	**Transition from pencil position to front split with turn 180°** ● Starting position – in pencil, facing to one side of front split ● Final position – the opposite front split fixed 3 sec ● Hands are not in contact with the silks ● Transition with 180° of turning ● Opening of the legs 180°
1.0		**SC040**	**Surdonkina crab** ● Legs are fully extended in V-position ● Legs are between arms ● Shoulders are at the same level with pelvis or above

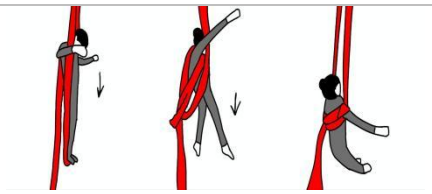
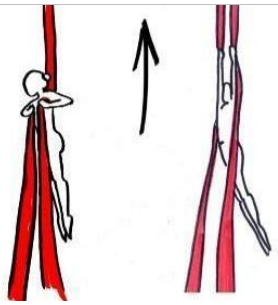
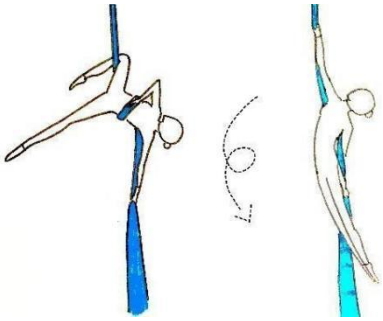
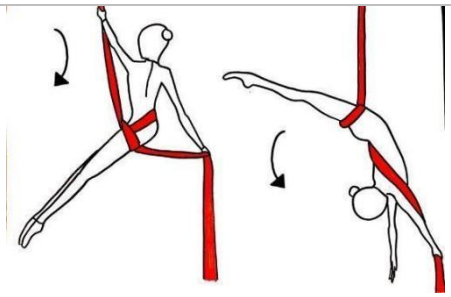
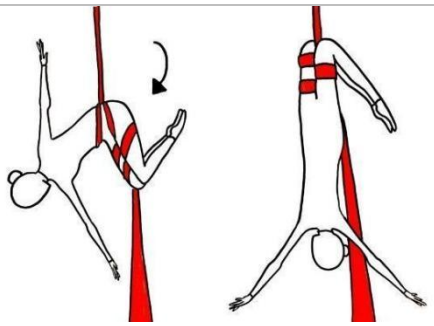
14.4 GROUP D – DYNAMIC ELEMENTS

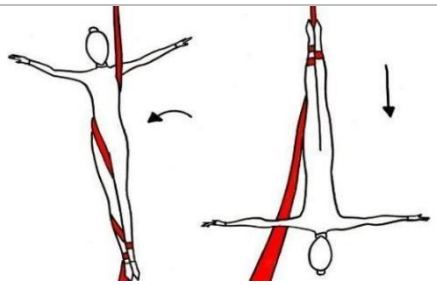
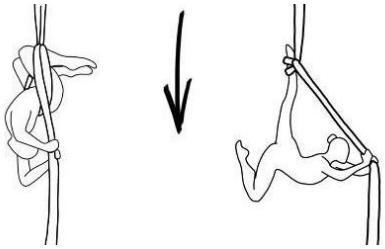
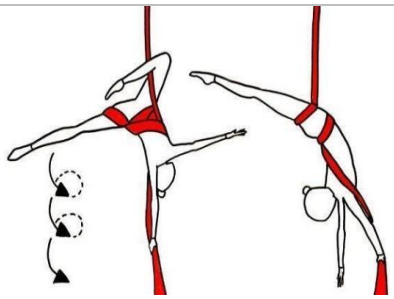
Note: All dynamic elements must show a clear aerial phase and dynamism

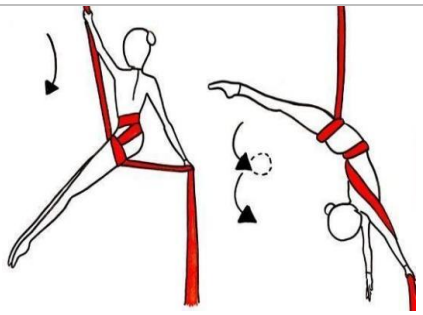
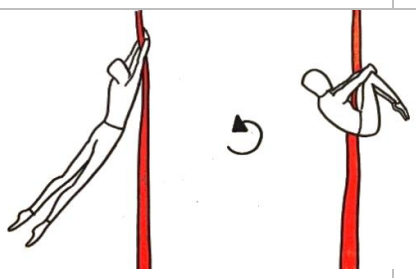
Value	Element	Code	Requirements
0.1		**SD001**	**Drop «Eight»** ● Starting position: pencil position in eight wrapping ● Final position: head is directed to the floor down,hands are not in contact with the silks ● Pencil position during performing ● No contact with the floor
0.1		**SD002**	**Drop 1 turn** ● Turn 360° around its axis ● No contact with the floor ● Starting and final position: inverted
0.1		**SD028**	**Drop to hang** ● One hand not in contact with the silks ● No contact with the floor
0.2		**SD003**	**Drop 1 turn with changing phase (Forward)** ● Starting position: upright ● 1 phase: half-turn 180° forward ● 2 phase: turn around its axis 360° ● Final position: inverted ● No contact with the floor

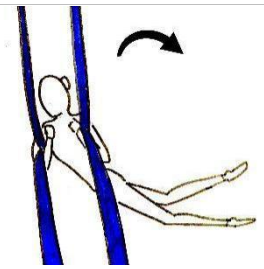
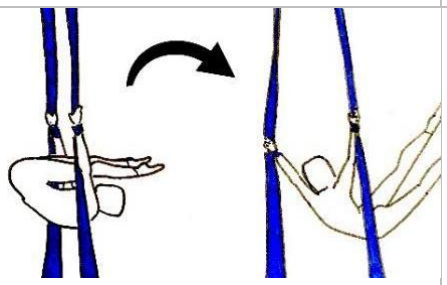
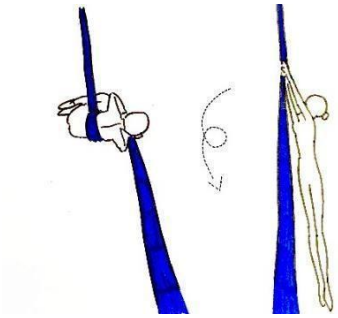
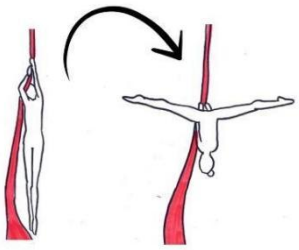
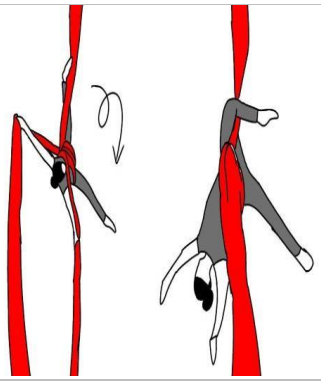
0.2		**SD027**	**Loop knot drop in knee hooking** • Drop 1 meter and more • Hands are not in contact with the silks during drop • No contact with the floor
0.3		**SD004**	**Drop 2 turns** • Turn 720° around its axis • No contact with the floor • Starting and final position: inverted
0.3		**SD013**	**Turnover Butterfly** • Starting position: single wrapping of legs • Final position: in cross • No contact with the floor
0.3		**SD023**	**Drop Harakiri** • Legs are fully extended in V-position • Drop 1 meter and more • No contact with the floor
0.3		**SD029**	**Turnover forward with straight arm** • Supporting arm and legs are fully extended • No contact with the floor

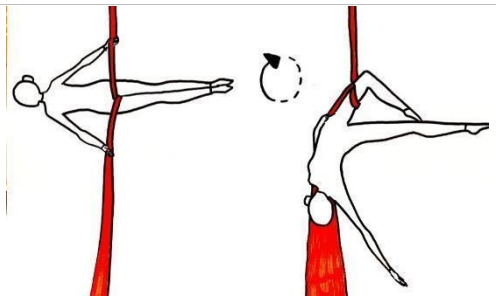
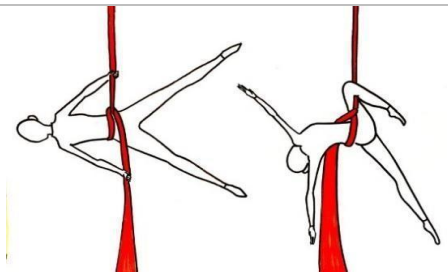
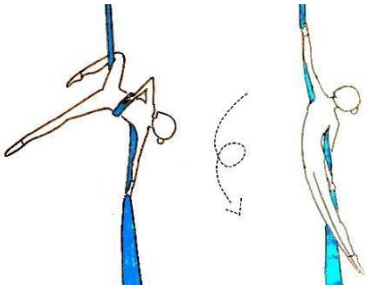
0.4		**SD005**	**Drop 2 turns with changing phase (Forward)** ● Starting position: upright ● 1 phase: half-turn 180° forward ● 2 phase: turn around its axis 720° ● Final position: inverted ● No contact with the floor
0.4		**SD006**	**Drop turnover backward** ● Starting position: pencil, leg in winding above knee ● Turnover backward with grab of silks. ● Final position: wrapped up leg is extended ● No contact with the floor
0.4		**SD012**	**Knee hooking drop** ● Drop 1 meter and more ● No contact with the floor
0.4		**SD026**	**Back flip (floor based)** ● Starting and final position on the floor ● Back flip ● Hands are not in contact with floor
0.4		**SD036**	**Armpits somersault** • Forward roll • No contact with the floor

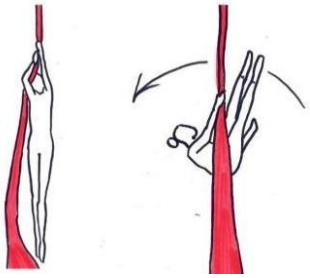
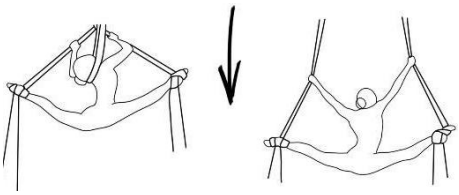
0.4			**Step into the abyss** • Starting position : Standing on the cross • Final position : cross behind back,catching in armpits • Legs in pencil position • No contact with the floor
0.4		**SD045**	**Armpits separating regrip** • Starting position: armpit hang • Final position: open grab hang *Levels of execution:* *SD045 Armpits separating regrip* *SD046 Armpits separating regrip pike*
0.5		**SD030**	**Spiral Drop 360°** • Turn around its axis 360° • Final position: Hang without windings • No contact with the floor
0.5		**SD007**	**Drop 1 turn with changing phase (Backward)** • Starting position: upright • 1 phase: half-turn 180° backward • 2 phase: Turn around its axis 360° • Final position: inverted • No contact with the floor
0.5		**SD009**	**Eight knee wrapping drop with turn 540°** • Turn around its axis 540° • Final position: inverted • No contact with the floor

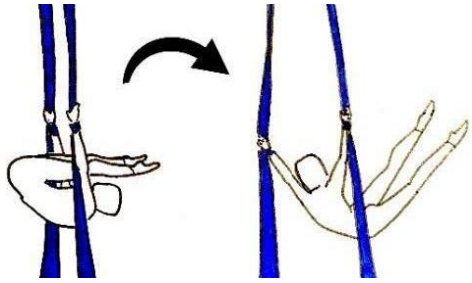
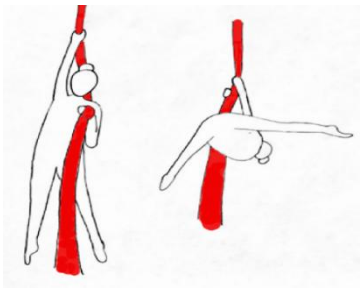
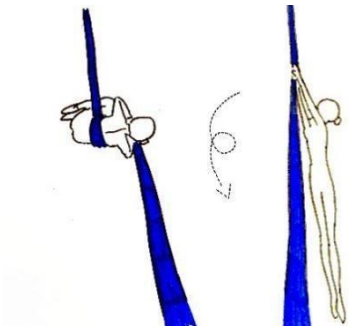
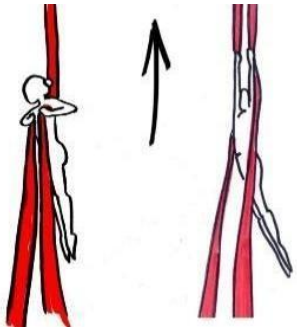
0.5		**SD011**	**Drop «Eight» half turn** ● Starting position: pencil position in eight wrapping ● Final position: head is directed to the floor down, hands are not in contact with the silks ● Half turn around its axis in pencil position ● No contact with the floor
0.5		**SD038**	**Winding drop to foot hang** • Starting position: inverted • Final position: only foot, and hands in contact with the silks
0.5		**SD010**	**Drop 3 turns** ● Turn 1080° around its axis ● No contact with the floor ● Starting and final position: inverted

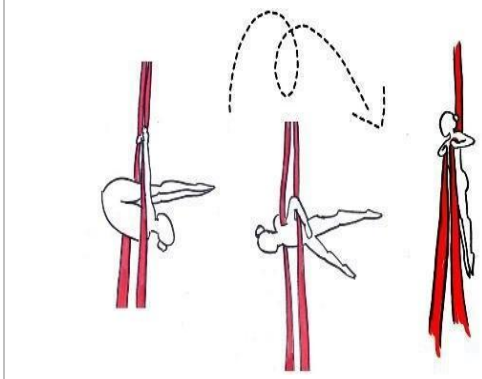
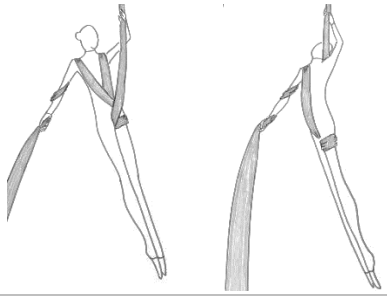
0.6		**SD008**	**Drop 2 turns with changing of phase (Backward)** ● Starting position: upright ● 1 phase: half-turn 180° backward ● 2 phase: turn around its axis 720° ● Final position: inverted ● No contact with the floor
0.6		**D025**	**Back flip** ● Starting position: on the silks ● Back flip ● Landing in upright position ● Hands are not in contact with floor

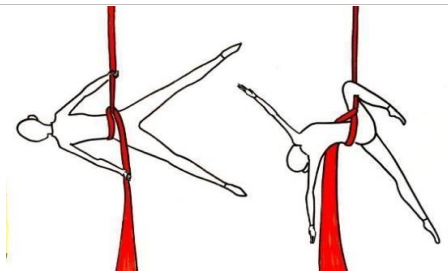
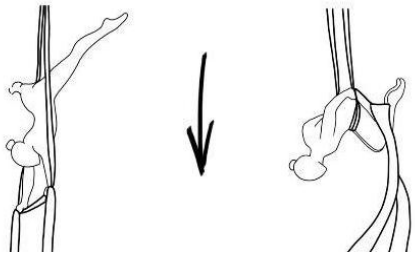
0.6		**SD032**	**Elbow turns backward** • 3 turns and more • No contact with the floor
0.6		**SD035**	**Backward roll half-turn in winding** ● Backward roll ● Starting position:hang in pike position ● Legs are fully extended ● No contact with the floor *SD035 Backward roll half-turn in winding* *SD042 Backward roll half-turn in open grab*
0,6		**SD034**	**Side turn in winding 360°** • Side turn in pencil position 360° • No contact with the floor *Levels of execution:* *SD033 Side turn without winding 360°* *SD034 Side turn in winding 360°*
0.6		**SD047**	**Silks cartwheel** ● Starting position: open grab hang ● Cartwheel with one hand regrip ● No contact with the floor
0.6		**SD060**	**Double Star Transition to Mill 720°** • Starting position legs and arms fully extended,one foot in contact with silk,one silk in each hand • two turnovers • transition into mill 720° • No contact with floor

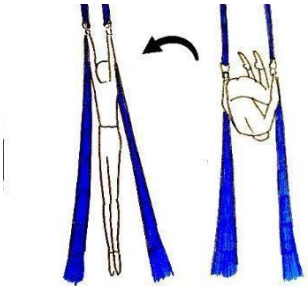
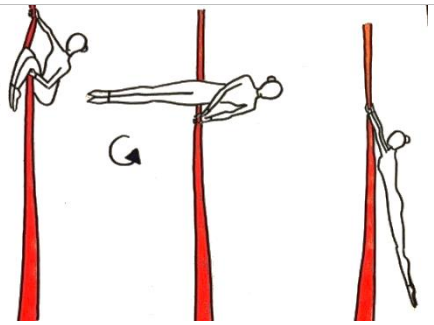
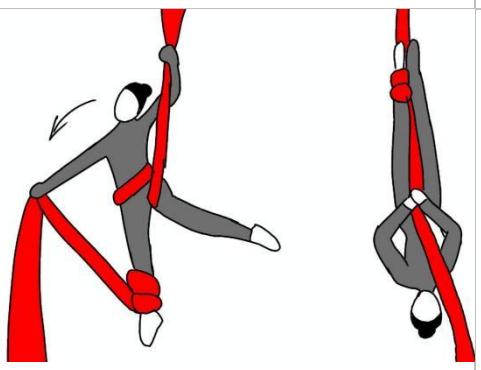
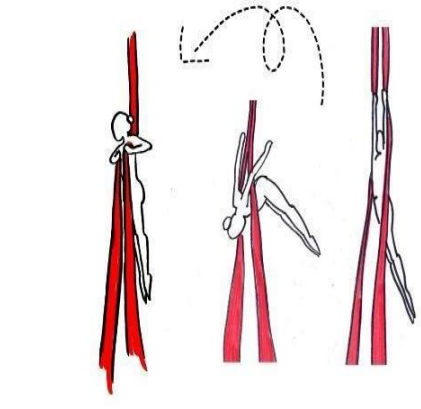
0.7		**SD014**	**Drop with back regrip** ● Starting position: side plank ● Backward roll around its axis ● Regrip silks behind the back ● Final position: inverted ● No contact with the floor
0.7		**SD016**	**Mill 720°** ● Starting position: side plank ● 2 turns or more ● No contact with the floor
0,7		**SD031**	**Spiral drop 720°** ● Turn around its axis 720° ● Final position: Hang without windings ● No contact with the floor

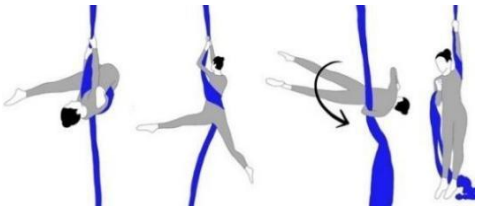
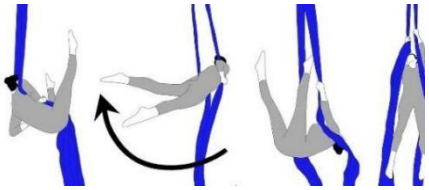
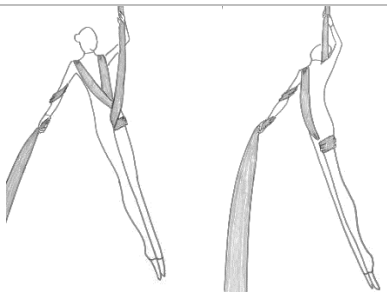
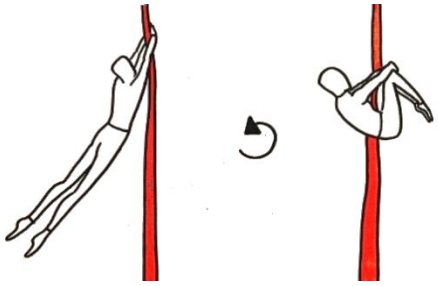
0.7		**SD044**	**Regrip « Compass»** • Starting and final position - hang in open grab, no contact with the floor • Legs are closed • Legs move in front of silks
0.7		**SD039**	**Split drop in knots** • Starting position: split in knots, head in loop knot • Final position: split

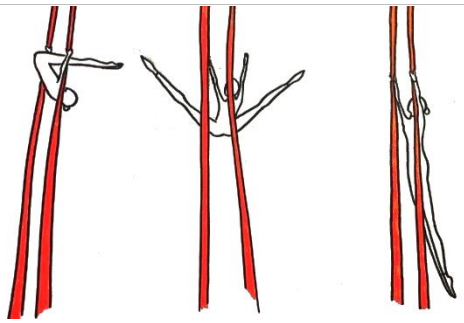
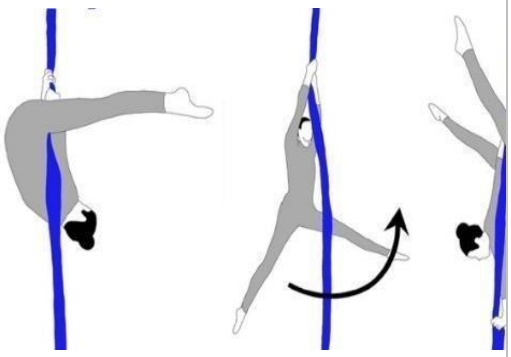
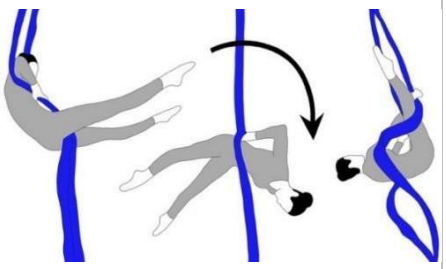
0.7 CBRF		**SD042**	**Backward roll half-turn in open grab** • Backward roll • Starting position: hang in pike position • Legs are fully extended • No contact with the floor • Open grab without windings *SD035 Backward roll half-turn in winding* *SD042 Backward roll half-turn in open grab*
0.7		**SD049**	**Swing to inverted straddle** ● Starting position: upper hand in basic grip, lower hand in winding, armpit grab, legs are fully extended ● Forward roll ● Final position: inverted straddle, pelvis is higher then the level of shoulders
0.7 CBRF		**SD033**	**Side turn without winding 360°** • Side turn in pencil position 360° • No contact with the floor *Levels of execution:* *SD033 Side turn without winding 360°* *SD034 Side turn in winding 360°*
0.7 CBRF		**SD046**	**Armpits separating regrip pike** • Starting position: armpit hang • Final position: hang in inverted pike position *Levels of execution:* *SD045 Armpits separating regrip* *SD046 Armpits separating regrip pike*

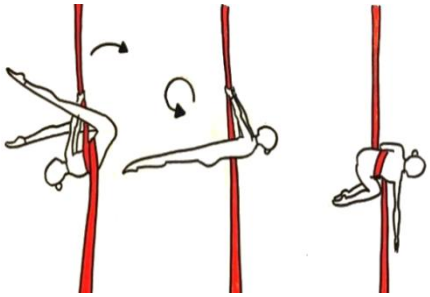
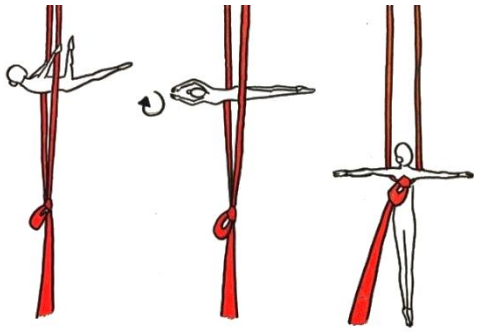
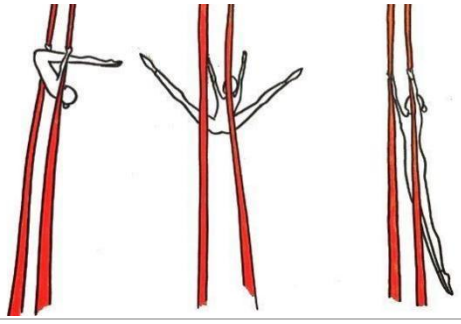
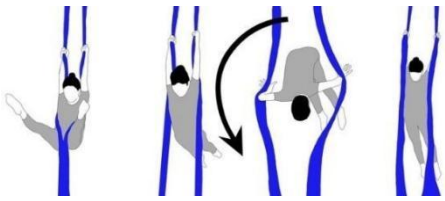
0.7 CBRF		**SD048**	**Separating regrip with turnover to armpit** • Starting position: hang в open grab • Final position: hang в armpit • Turnover backward • Without contact with floor
0.8		**SD015**	**Blanche drop backward 720°** ● Starting and final position: upright ● Legs and body in pencil position ● Turn 720° and more ● No contact with the floor

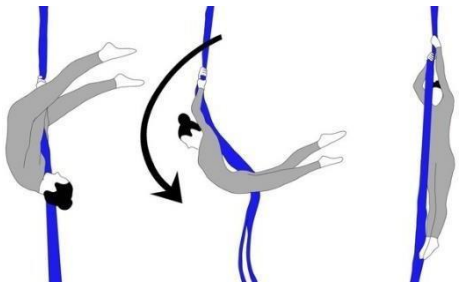
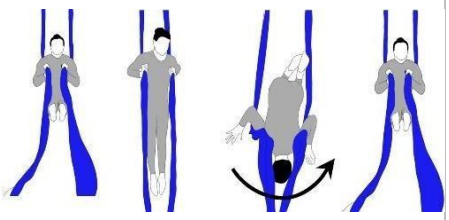
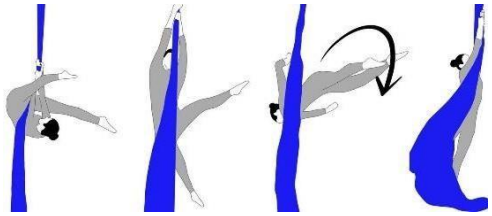
0.8		**SD024**	**Mill 1080°** ● Starting position: side plank ● 3 turns or more ● No contact with the floor
0.8 CBRF		**SD040**	**Handstand drop** • Starting position: handstand without windings • Final position: tuck. • No contact with floor

0.8		**SD037**	**Forward swing roll** • Forward roll • Without windins • Starting position: pencil
0.8 CBRF		**SD019**	**Side turn from knee hooking** ● Starting position knee hooking ● Turn 360° around its axis in horizontal plane ● Final position: on silks ● No contact with the floor
0.8		**SD058**	**Forward Salto to single ankle drop** ● Starting position: upright,single wrap around the back, three or more wraps on one leg ● 180° turnover in forward salto ● Final position : inverted in single ankle hang ● No contact with the floor
0.8 CBRF		**SD043**	**Flyer separating regrip** • Starting position - armpit hang • Front flip with regriping silks behind back • Final position : open grab hang • No contact with the floor

0.9 CBRF		**SD061**	**Spin under the elbows** • Starting position: loop around the body • Flight phase: swing of legs, spin around its axis on the apparatus • Final position: wrapped under the elbows or in grip with hands, body in pencil position • No contact with the floor https://youtube.com/shorts/Pv9EjVNywno?si=z9j-_XeAQw48un60
0.9 CBRF		**SD063**	**Half-turn underarm Clinch** • Starting position: hanging in the armpits • Flight phase: swinging legs back, take-off from the apparatus, body rotation 180° degrees, • Final position: hands in an open grip, body in pencil position • No contact with the floor
0.9		**SD020**	**Blanche drop forward 720°** • Starting and final position: upright • Legs and body in pencil position • Turn 720° and more • No contact with the floor
0.9 CBRF		**SD021**	**Back flip on silks** • Starting and final position on silks • Back flip • No contact with the floor

0.9 CBRF		**SD022**	**Separating regrip - legs closed to straddle** ● Starting position: hang without windings in inverted corner. ● Aerial phase: separation from silks, legs through V-position ● Final position:on silks ● No contact with the floor
0.9 CBRF		**SD059**	**Dynamic One Arm Iguana Handstand** ● Starting position: hanging in a split position ● Flight phase: leg swing down ● Final position: one-arm stand iguana ● No contact with the floor
0.9 CBRF		**SD052**	**Forward somersault from armpit hang with legs apart** • Starting position:hanging from the shoulders • Flight phase:swinging legs back, take-off the silks,forward somersault, legs apart • Final position: hands in an open grip, body in spear or pencil position • No contact with the floor https://youtube.com/shorts/KrZfGqpfPnk?si=yWKB-ssZ9eWBJBHW

1.0 CBRF		**SD017**	**Belgian side turn** • Starting position: wrapping around body • Aerial phase: legs swing, side turn around its axis • Final position: winding around body, tuck position • No contact with the floor
1.0 CBRF		**SD018**	**Koziorova side turn in loop knot** • Loop knot • Turn around its axis in horizontal plane • Final position: armpit hang in loop knot • No contact with the floor
1.0 CBRF		**SD041**	**Reversed separating regrip legs straddle to closed** • Starting position: inverted hang without windings in corner. • Aerial phase: separation from silks, legs through V-position • Final position: on silks • No contact with the floor
1.0 CBRF		**SD064**	**Open Grip Forward Flip** • Starting position: open hang grab • Flight phase: swinging legs back, take-off the silks, forward somersault • Final position: hands in an open grip, body in pencil position • No contact with the floor https://youtube.com/shorts/q4-SRmKTSg0?si=qm48wZUq6a2S6nXA

1.0 CBRF		**SD065**	**Open Grip Forward Somersault on Connected silks** • Starting position: open hang grip (the silks is connected) • Flight phase: swinging legs back, take- off silks, forward somersault • Final position: hands in an open grip, body in pencil position • No contact with the floor https://youtube.com/shorts/xICjsSEjER0?si=89aQLWBTFU_8O6Ug
1.0 CBRF		**SD066**	**Backflip from armpit hang** • Starting position: hanging in the armpits • Flight phase: swing legs forward, take off silks, backflip • Final position: hanging at shoulders • No contact with the floor https://youtube.com/shorts/zjuo9cyqwMA?si=RFkI9D8a6FvYvxqZ
1.0 CBRF		**SD067**	**Open grip Airborne spin** • Starting position: open hang grab • Flight phase: kicking legs, lifting off from the silks, 360 rotation around its axis • Final position: hands in an open grip, body in pencil position • No contact with the floor https://youtube.com/shorts/nqiw0g8zxFc?si=adRgd4lukX0a16s7

14.5 GROUP E - SPINNING ELEMENTS

Athlete can choose any element from groups A (flexibility elements), B (Strength elements) and group C (balance elements) and declare it as spinning element be 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

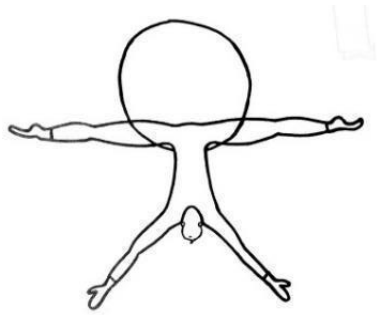
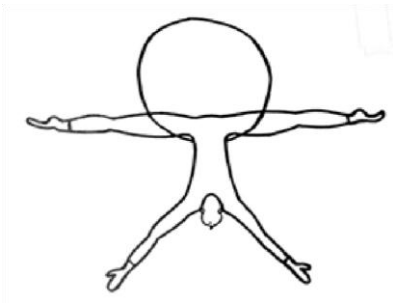
Note: Elements in D group cannot be used as spinning elements.

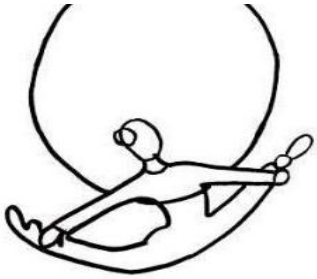
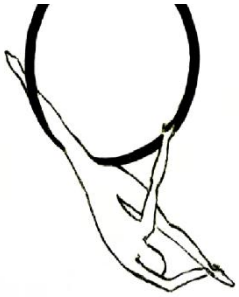
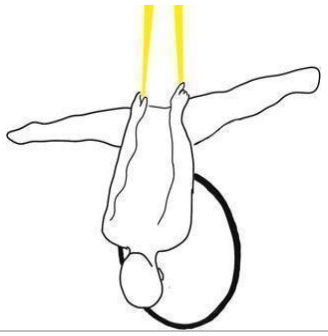
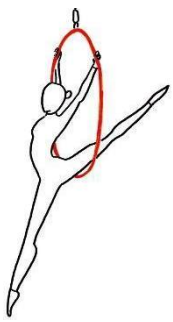
15. HOOP

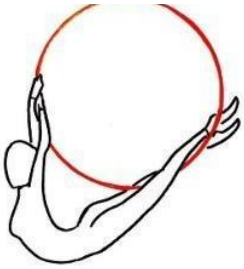
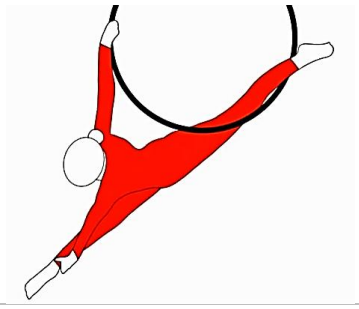
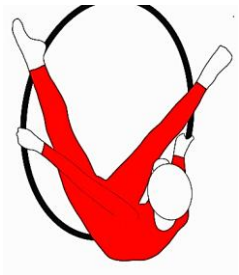
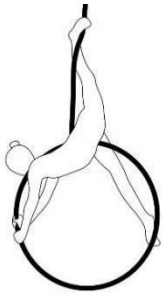
15.1 GROUP A - FLEXIBILITY ELEMENTS

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

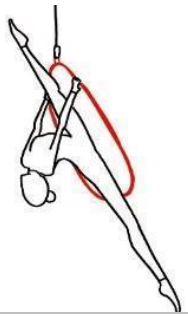
Note: In masters +50 category a tolerance of 20° is given for the requirement to open the legs to 180° if there is no 160° variation for the move. Moves, that do have different levels of execution are without tolerance.

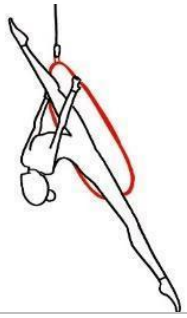
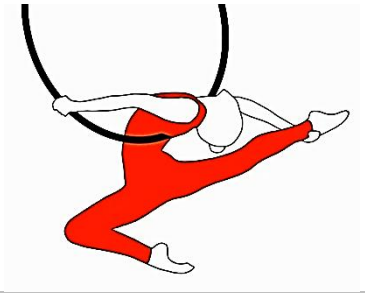
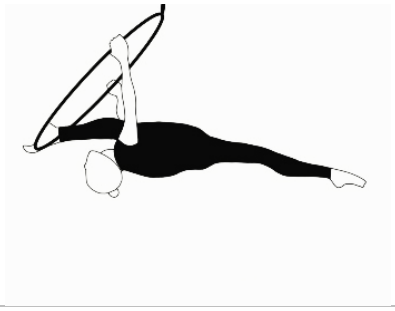
Value	Element	Code	Requirements
0.1		**HA001**	**Middle split hang 160°** • Opening of legs 160° or more • Legs are fully extended in middle split • Arms not in contact with hoop *Levels of execution:* *HA001 Middle split hang 160°* *HA002 Middle split hang 180°*
0.1		**HA055**	**Basket** • Back is in bend • Legs are fully extended
0.2		**HA002**	**Middle split hang 180°** • Opening of legs 180° or more • Legs are fully extended in middle split • Arms not in contact with hoop *Levels of execution:* *HA001 Middle split hang 160°* *HA002 Middle split hang 180°*
0.2		**HA003**	**Split no hands 160°** • Opening of the legs 160° • Only armpit, back and foot in contact with the hoop *Levels of execution:* *HA003 Split no hands 160°* *HA004 Split no hands 180°*

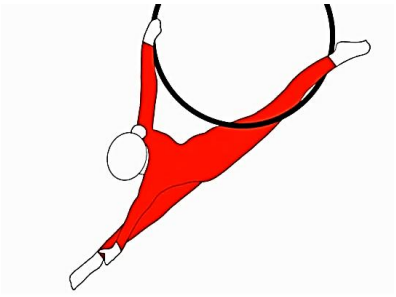
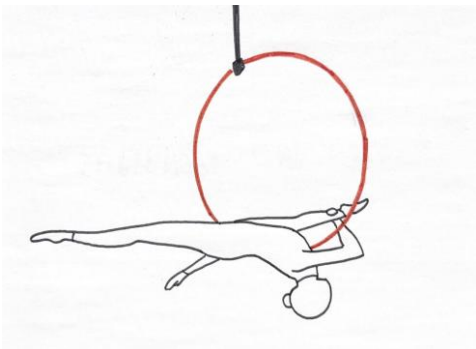
0.2		**HA005**	**Boat (V-position) 160°** ● Opening of the legs 160° ● V-position ● Only armpits and back in contact with the hoop ● Legs and arms are fully extended
0.2		**HA082**	**Inverted Split** ● Only one leg and hand in contact with the hoop ● Hand in contact with opposite leg behind of the shoulder
0.2		**HA109**	**Parallel Split in a strap** ● Opening of the legs 160° and more ● Legs are fully extended ● Hands are not in contact with the apparatus and the Strap
0.3		**HA006**	**Chinese chopsticks (leg bent) 160°** ● Opening of the legs 160° ● Hand in contact with similar leg ● Only armpit in contact with the hoop *Levels of execution:* *HA006 Chinese chopsticks (leg bent) 160°* *HA007 Chinese chopsticks (leg bent) 180°*
0.3		**HA018**	**Swan 160°** ● Opening of the legs 160° ● Hands in basic grip *Levels of execution:* *HA018 Swan 160°* *HA019 Swan in bilman 160°*

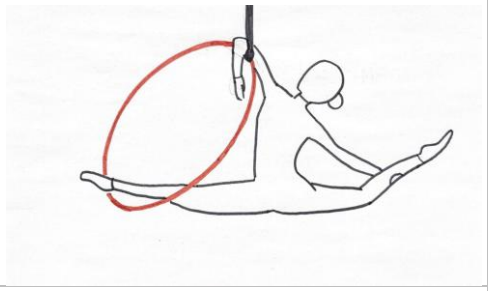
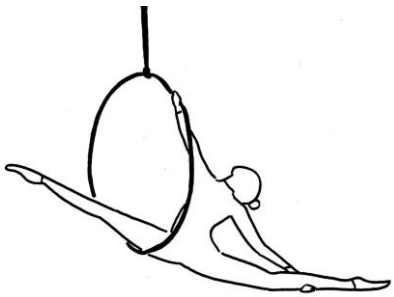
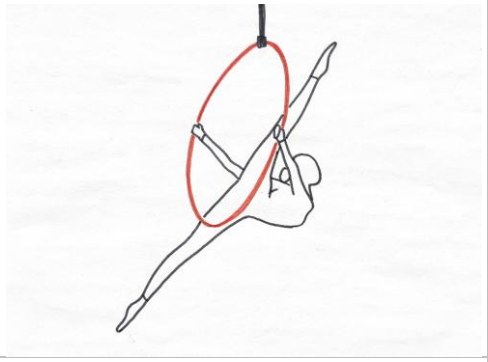
0.3		**HA020**	**Karma** ● Arms and Legs are fully extended
0.3		**HA052**	**Batman 160°** ● Opening of the legs 160° ● Only hand and leg in contact with the hoop ● Legs are fully extended *Levels of execution:* *HA052 Batman 160°* *HA051 Batman 180°*
0.3		**HA053**	**Parachutist** ● Back in bent ● Legs are fully extended *Levels of execution:* *HA053 Parachutist* *HA054 Super Parachutist*
0.3		**HA057**	**Eifel Tower 180°** Arms and Legs are fully extended

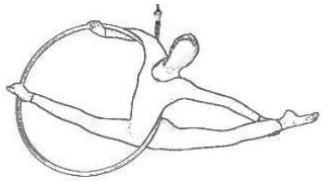
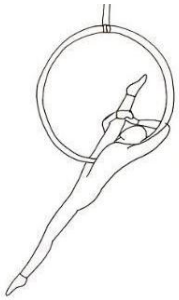
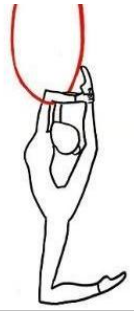
0.3		**HA061**	**Lower back hang** ● Only lower back in contact with the hoop ● Hands in contact with legs behind of head *Levels of execution:* *HA061 Lower back hang* *HA062 Lower back hang (extended)*

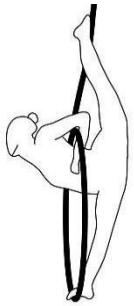
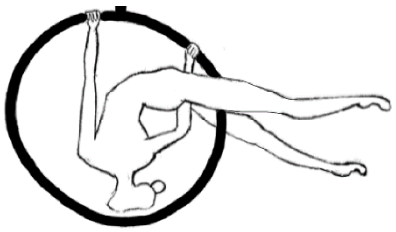
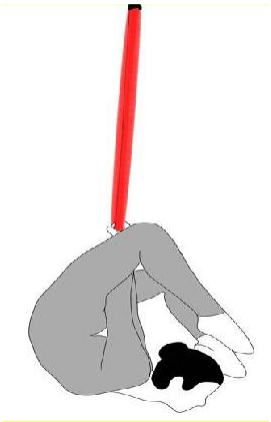
0.3		**HA130**	**Balogh ring** ● Hands grab the legs ● Back in bend ● Feet contact with head
0.3		**HA150**	**Vertical split 160°** ● Opening of the legs 160° ● Legs are fully extended in front split ● Hands in basic grip *Levels of execution:* *HA150 Vertical split 160°* *HA021 Vertical split 180°*
0.4		**HA004**	**Split no hands 180°** ● Opening of the legs 160° ● Only armpit, back and foot in contact with the hoop ● Legs are fully extended *Levels of execution:* *HA003 Split no hands 160°* *HA004 Split no hands 180°*
0.4		**HA007**	**Chinese chopsticks (leg bent) 180°** ● Opening of the legs 180° ● Hand in contact with similar leg ● Only armpit in contact with the hoop *Levels of execution:* *HA006 Chinese chopsticks (leg bent) 160°* *HA007 Chinese chopsticks (leg bent) 180°*
0.4		**HA008**	**Elbow split 160°** ● Opening of the legs 160° ● Upper hand in contact with the straight leg ● Only elbow in contact with the hoop *Levels of execution:* *HA008 Elbow split 160°* *HA009 Elbow split 180°*

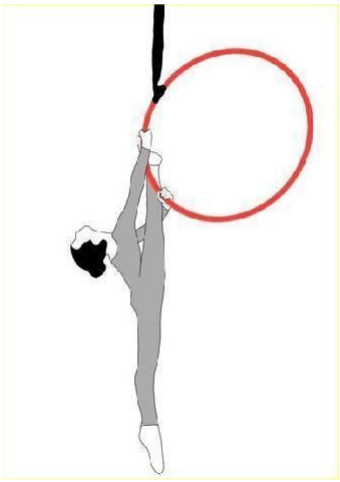
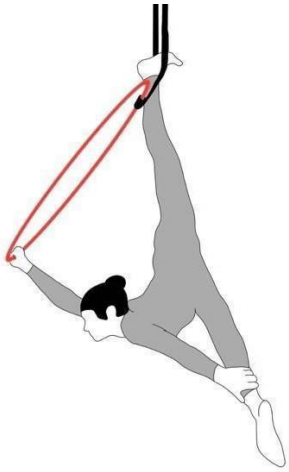
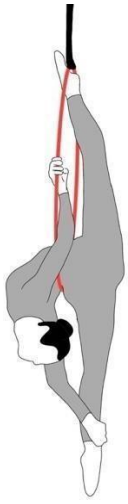
0.4		**HA019**	**Swan in bilman 160°** ● Opening of the legs 160° ● Hands in basic grip ● Head in contact with the back leg *Levels of execution:* *HA018 Swan 160°* *HA019 Swan in bilman 160°*
0.4		**HA021**	**Vertical split 180°** ● Opening of the legs 180° ● Legs are fully extended in front split ● Hands in basic grip *Levels of execution:* *HA150 Vertical split 160°* *HA021 Vertical split 180°*
0.4		**HA023**	**Invented ring 160°** ● Opening of the legs 160° ● Both hands in contact with the leg *Levels of execution:* *HA023 Invented ring 160°* *HA034 Invented ring 180°*
0.4		**HA049**	**Unicorn 160°** ● Opening of the legs 160° ● Only one hand, back, shoulder and neck in contact with the hoop ● Hand in contact with the leg *Levels of execution:* *HA049 Unicorn 160°* *HA048 Unicorn 180°*
0.4		**HA050**	**Russian split 160°** ● Opening of the legs 160° ● Front split ● Body strives for front leg ● Only hands and one foot in contact with the hoop *Levels of execution:* *HA050 Russian split 160°* *HA045 Russian split 180°*

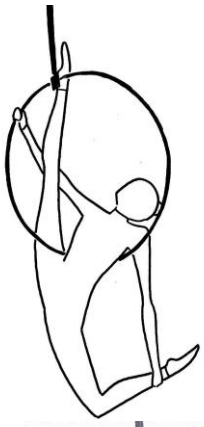
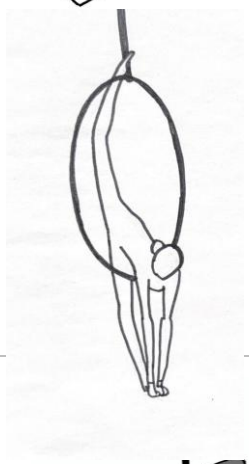
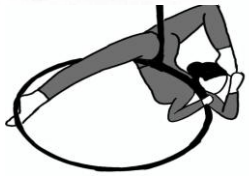
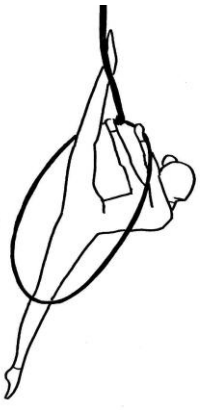
0.4		**HA051**	**Batman 180°** ● Opening of the legs 180° ● Only hand and leg in contact with the hoop ● Hand in contact with opposite leg ● Legs are fully extended *Levels of execution:* *HA052 Batman 160°* *HA051 Batman 180°*
0.4		**HA054**	**Super Parachutist** ● Back in bent ● Feet in contact with the head or shoulders *Levels of execution:* *HA053 Parachutist* *HA054 Super Parachutist*
0.4		**HA131**	**GAZELLE(G.NOVOTHNY) 160°** ● Opening the legs 160° ● Legs and arms are fully extended ● One leg is wrapped around the spanset the other one is in front of the hoop *Levels of execution:* *HA131 Gazelle(G.Novothny) 160°* *HA139 Gazelle(G.Novothny) 180°*
0.4		**HA132**	**SUPERNOVA ONE HANDED** ● Opening of the legs 180° or more ● Legs are fully extended ● One arm in contact with opposite leg, the other hand is free

0.4		**HA133**	**WINGLINE** ● Only one elbow and the same foot in contact with the apparatus ● Opening of the legs 180° or more ● Legs fully extended
0.4		**HA134**	**ELEVATED ARABESQUE (BARTOS ARABESQUE)** ● Opening of the legs 180° or more ● Legs and arms are fully extended
0.5		**HA135**	**BALOGH SLING 160°** ● Opening of the legs 160° ● Upper leg contact with strap ● Lower leg and arms fully extended *Levels of execution:* *HA135 Balogh sling 160°* *HA140 Balogh sling 180°*
0.5		**HA136**	**PARACHUTIST SPLIT(KUNDRA SPLIT)** ● Legs are fully extended ● Back in bent ● Legs in front split ● Opening of the legs 180°
0.5		**HA009**	**Elbow split 180°** ● Opening of the legs 180° ● Upper hand in contact with the straight leg ● Only elbow in contact with the hoop *Levels of execution:* *HA008 Elbow split 160°* *HA009 Elbow split 180°*

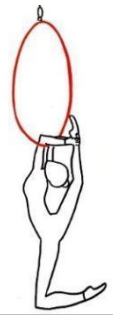
0.5		**HA011**	**Supportive split 180°** ● Opening of the legs 180° ● Only one hand, foot and back in contact with the hoop ● Hand in contact with the leg *Levels of execution:* *HA011 Supportive split 180°* *HA036 Supportive split 180° (extended)*
0.5		**HA012**	**Iguana** ● Legs are between arms and under upper part of the hoop ● Knees higher than the level of shoulders ● Hands in reversed grab *Levels of execution:* *HA012 Iguana* *HA013 Iguana (closed)*
0.5		**HA022**	**Bird of paradise 160°** ● Opening of the legs 160° ● Front split ● Back and elbow on the lower part of hoop *HA022 Bird of paradise 160°* *HA028 Bird of paradise 180°*
0.5		**HA024**	**Bilman in forearm 160°** ● Opening of the legs 160° ● Only elbows in contact with the hoop ● Hands in contact with the leg and are behind the head *Levels of execution:* *HA024 Bilman in forearm 160°* *HA027 Bilman in forearm 180°*
0.5		**HA034**	**Invented ring 180°** ● Opening of the legs 180° ● Both hands in contact with the leg *Levels of execution:* *HA023 Invented ring 160°* *HA034 Invented ring 180°*

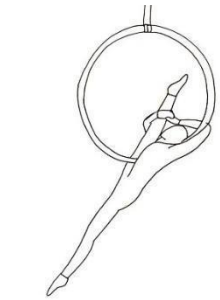
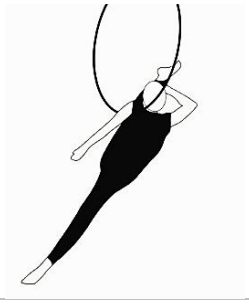
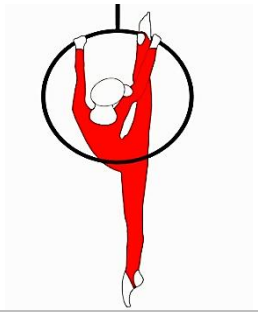
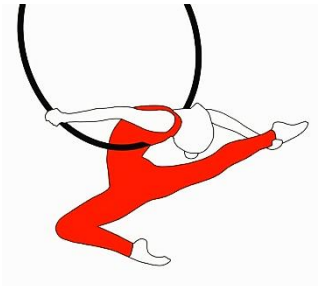
0.5		**HA058**	**Cuckoo 180°** ● Legs are fully extended ● Opening of the legs 180° ● Only elbows and feet in contact with the hoop
0.5		**HA056**	**Cocoon on the lower part of the hoop** ● Only one knee in contact with the hoop ● Both hands in contact with the leg behind the head *Levels of execution:* *HA056 Cocoon on the lower part of the hoop* *HA070 Cocoon on the lower part of the hoop – extended*
0.5		**HA064**	**Box** ● Only hands in contact with the hoop ● Back in bent ● Legs are fully extended and are parallel to the floor or below the parallel
0.5		**HA110**	**Basket on the lower arch** ● The legs pass under the lower arc of the apparatus ● Hands hold the apparatus from the inside inner part between the legs close to the hip ● Hands in reverse grip

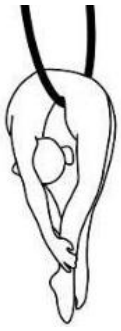
0.5		**HA111**	**Needle 160°** ● Opening of the legs 160° and more ● Legs are fully extended *Levels of execution:* *HA111 Needle 160°* *HA118 Needle 180°*
0.5		**HA112**	**Horo** ● Opening of the legs 160° and more ● Adjacent hand holds the leg
0.5		**HA113**	**Vagabova's Split** ● Opening of legs 180° and more ● Legs fully extended ● adjacent hand (straight) holds the leg behind the head ● Legs are fully extended ● Only the lower back and one arm in contact with the apparatus

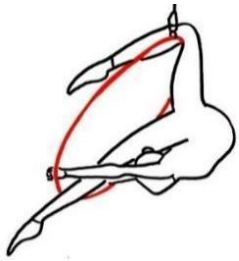
0.5		**HA137**	**GENIE(G.NOVOTHNY)** ● Opening the legs 180° or more ● Front leg is fully extended and held by the same arm ● Back leg in contact with the same side hand ● One hand in contact with the hoop ● Back leg fully extended
0.5		**HA138**	**INVERTED ARMPIT SPLIT(H.DORNYEI)** ● Opening the legs 180° or more ● Legs are fully extended ● Only chest, armpits and one leg in contact with hoop ● Both hands in contact with the front foot
0.5		**HA114**	**Eiffel Split (Szenczy's split)** ● Opening of legs 180° ● One leg fully extended,one foot in contact with the head ● One hand in contact with foot
0.5		**HA139**	**GAZELLE(G.NOVOTHNY) 180°** ● Opening the legs 180° ● Legs and arms are fully extended ● One leg is wrapped around the spanset the other one is in front of the hoop *Levels of execution:* *HA131 Gazelle(G.Novothny) 160°* *HA139 Gazelle(G.Novothny) 180°*

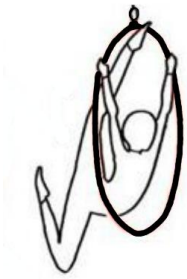
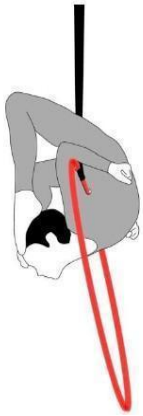
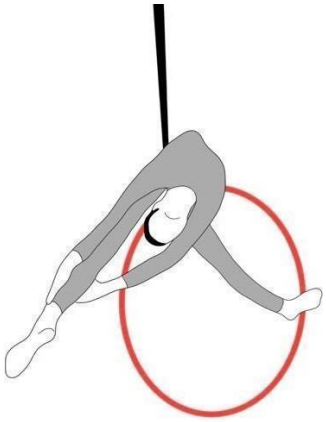
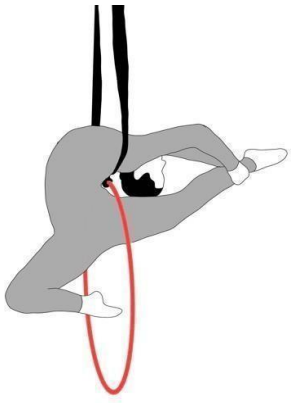
0.6		**HA140**	**BALOGH SLING 180°** ● Opening the legs 180° ● Upper leg contact with strap ● Lower leg and arms fully extended ● Head contact with leg *HA135 Balogh sling 160°* *HA140 Balogh sling 180°*

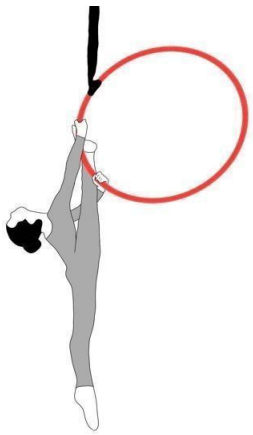
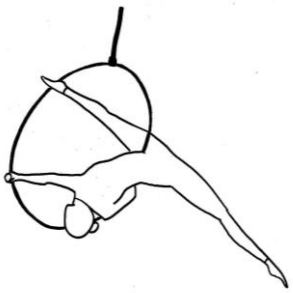
0.6		**HA010**	**Chinese chopsticks 180°** ● Opening of the legs 180° ● Both legs are fully extended ● Hand in contact with the similar leg ● Only armpit in contact with the hoop
0.6		**HA026**	**Inverted Bilman 160°** ● Opening of the legs 160° ● Both hands in contact with leg behind the head ● Head in contact with the leg *Levels of execution:* *HA026 Inverted Bilman 160°* *HA037 Inverted Bilman 180°*
0.6		**HA027**	**Bilman in forearm 180°** ● Opening of the legs 180° ● Only elbows in contact with the hoop ● Hands in contact with the leg and are behind the head ● Head in contact with leg *Levels of execution:* *HA024 Bilman in forearm 160°* *HA027 Bilman in forearm 180°*

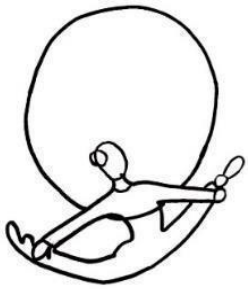
0.6		**HA028**	**Bird of paradise 180°** ● Opening of the legs 180° ● Front split ● Back and elbow on the lower part of hoop ● Legs are fully extended *HA022 Bird of paradise 160°* *HA028 Bird of paradise 180°*
0.6		**HA046**	**Clip 180°** ● Opening of the legs 180° ● Opposite arm in contact with the leg behind the shoulder ● Only armpit in contact with the hoop ● Legs are fully extended
0.6		**HA047**	**Split "Four" 180°** ● Opening of the legs 180° ● Upper leg in contact with the hoop and are between arms
0.6		**HA048**	**Unicorn 180°** ● Opening of the legs 180° ● Only one hand, back, shoulder and neck in contact with the hoop ● Hand in contact with the straight leg behind the head *Levels of execution:* *HA049 Unicorn 160°* *HA048 Unicorn 180°*

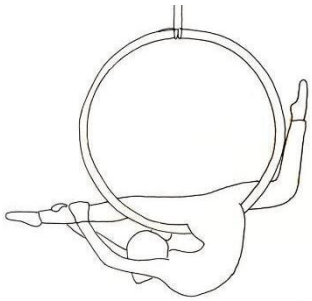
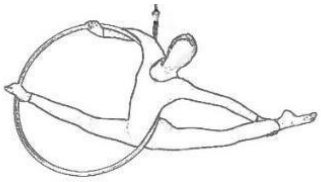
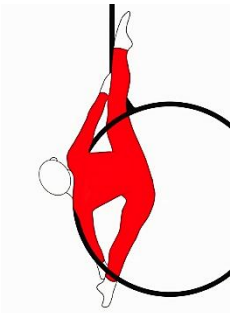
0.6		**HA062**	**Lower back hang (extended)** ● Only lower back in contact with the hoop ● Hands in contact with legs behind of head ● Legs are fully extended *Levels of execution:* *HA061 Lower back hang* *HA062 Lower back hang (extended)*

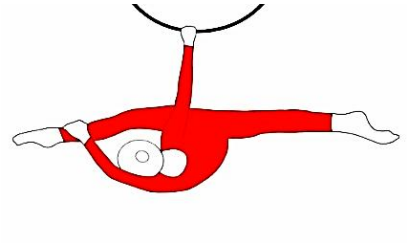
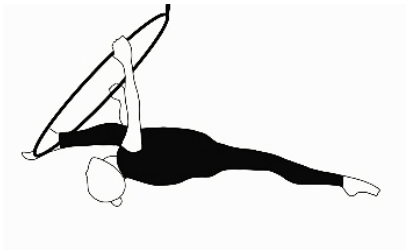
0.6		**HA025**	**Cocoon** ● Straight leg is between hands and in front of the hoop ● Head in contact with hip ● Arms are fully extended
0.6		**HA064**	**Box - closed** ● Only hands in contact with the hoop ● Back in bent ● Feet in contact with the head
0.6		**HA065**	**High flight 160°** ● Opening of the legs 160° ● Hand in contact with similar leg behind the head *Levels of execution:* *HA065 High flight 160°* *HA076 High flight 180° - extended*
0.6		**HA066**	**Cocktail 160°** ● Opening of the legs 160° ● Hand in contact with opposite leg behind shoulders ● Legs are fully extended
0.6		**HA068**	**Grasshopper** ● Opening of the legs 180° ● Both hands in contact with leg ● Legs are fully extended in front split

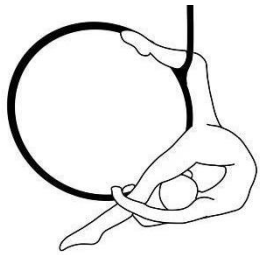
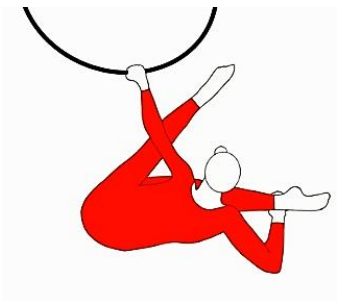
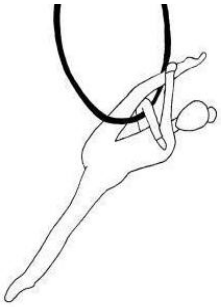
0.6		**HA069**	**Heron** ● Upper straight leg is hooking the hoop behind the head
0.6		**HA115**	**Iguana on the upper arc** ● Feet touching head ● Elbows hold the apparatus
0.6		**HA116**	**Broken doll** ● The supporting leg is straightened ● Lower back region in contact with the strap ● Hands hold the leg behind the head in in the "Bilmann" position
0.6		**HA117**	**Deer in a strap** ● Hands hold the leg behind the head in in the "Bilman" position ● Arms are fully extended ● Only the lower back is in contact with the strap and apparatus

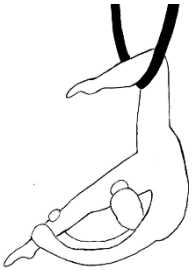
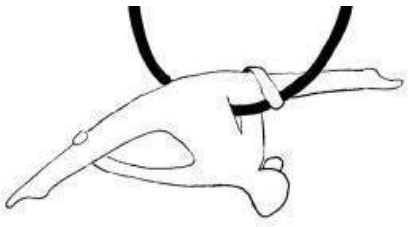
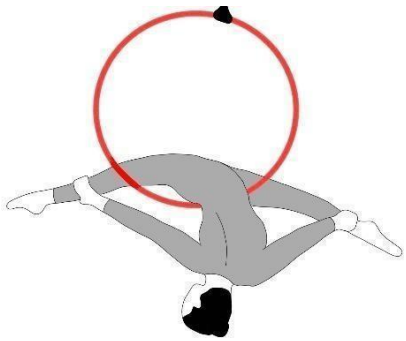
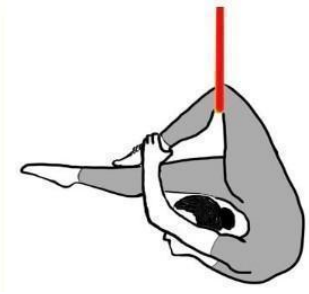
0.6		**HA118**	**Needle 180°** ● Hip Opening 180° and more ● Legs are fully extended *Levels execution:* *HA111 Needle 160°* *HA118 Needle 180°*
0.7		**HA141**	**CHILARI PEGASUS SPLIT** ● Opening of the legs 180° ● Top hand fully extended ● Opposite hand grips hoop behind the waist

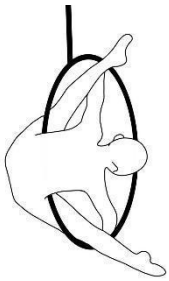
0.7		**HA013**	**Iguana (closed)** ● Legs are between arms and under upper part of the hoop ● Knees higher than the level of shoulders, hands in reversed grab ● Feet in contact with the head or shoulders *Levels of execution:* *HA012 Iguana* *HA013 Iguana (closed)*
0.7		**HA014**	**Boat 180°** ● Opening of the legs 180° ● Only armpits in contact with the hoop ● Arms and legs are fully extended ● Front split

0.7		**HA029**	**Aim 180°** ● Opening of the legs 180° ● Hands in contact with leg behind the head ● Both arms and hooking leg are fully extended *Levels of execution:* *HA029 Aim 180°* *HA035 Aim 180° - extended*
0.7		**HA036**	**Supportive split 180° (extended)** ● Opening of the legs 180° ● Only one hand, foot and back in contact with the hoop ● Hand in contact with the leg ● Legs are fully extended *Levels of execution:* *HA011 Supportive split 180°* *HA036 Supportive split 180° (extended)*
0.7		**HA037**	**Inverted Bilman 180°** ● Opening of the legs 180° ● Both hands in contact with leg behind the head ● Head in contact with the hip ● Legs are fully extended *Levels of execution:* *HA026 Inverted Bilman 160°* *HA037 Inverted Bilman 180°*
0.7		**HA042**	**Comet 180°** ● Opening of the legs 180° ● Hands in contact with straight leg behind the head
0.7		**HA043**	**Spiderman 180°** ● Opening of the legs 180° ● Legs are fully extended ● Lower hand in contact with ankle

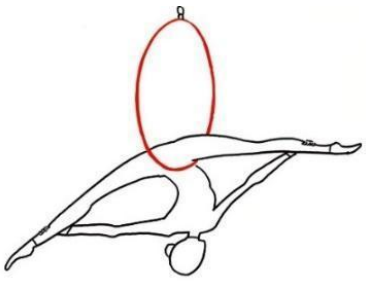
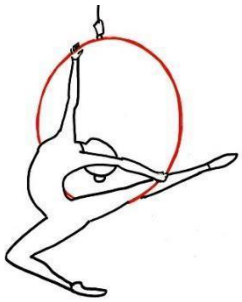
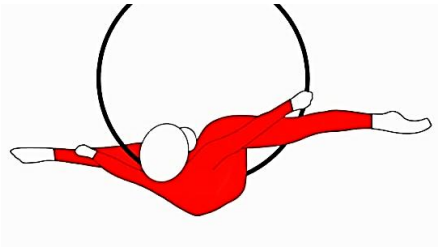
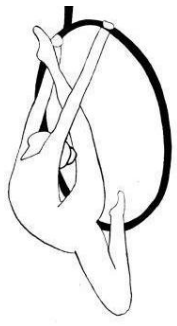
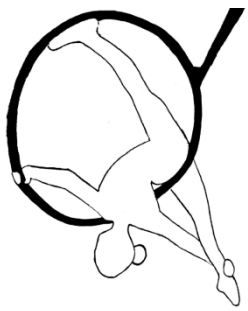
0.7		**HA044**	**Boomerang 180°** ● Opening of the legs 180° ● Hand in contact with opposite leg ● Only hand in contact with the hoop
0.7		**HA045**	**Russian split 180°** ● Opening of the legs 180° ● Body in contact with front leg ● Body is parallel to the floor *Levels of execution:* *HA050 Russian split 160°* *HA045 Russian split 180°*

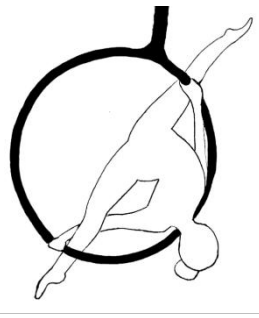
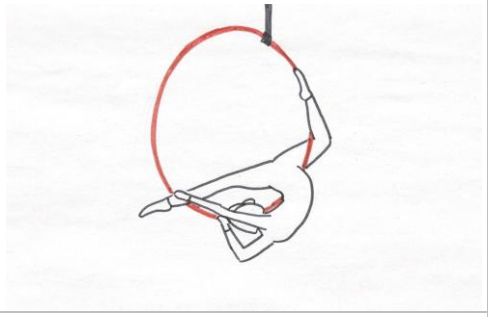
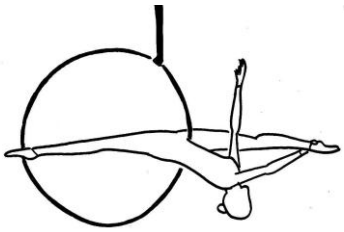
0.7		**HA060**	**Outward comet** ● Hands in contact with hoop behind the head ● Straight leg is between arms
0.7		**HA040**	**Twister** ● Only one hand in contact with the hoop ● Hand in contact with opposite leg behind shoulder ● Chest is turned from lower leg for 160°
0.7		**HA067**	**Rocket 180°** ● Opening of the legs 180° ● Only elbow, hand and leg in contact with the hoop ● Both legs are fully extended

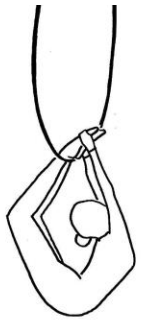
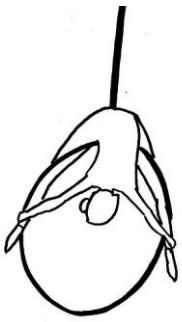
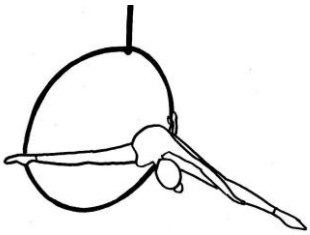
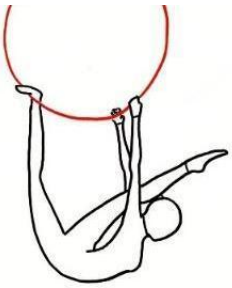
0.7		**HA070**	**Cocoon on the lower part of the hoop - extended** ● Only one knee in contact with hoop ● Both hands are fully extended and in contact with the leg behind the head ● Head in contact with the leg *Levels of execution:* *HA056 Cocoon on the lower part of the hoop* *HA070 Cocoon on the lower part of the hoop – extended*
0.7		**HA071**	**Toothpick 160°** ● Opening of the legs 160° ● Both hands in contact with leg ● Upper foot in contact with spanset ● Legs are fully extended in front split
0.7		**HA072**	**Rainbow 180°** ● Opening of the legs 180° ● Only one hip and hand in contact with the hoop
0.7		**HA119**	**The upside down twisted ship** ● Opposite hands hold the legs shin ● Legs and arms are fully extended ● Hip Opening 180° and more
0.7		**HA120**	**Spy on the knee** ● Hands hold the leg behind the head ● The free leg is fully extended. ● Head touches thigh

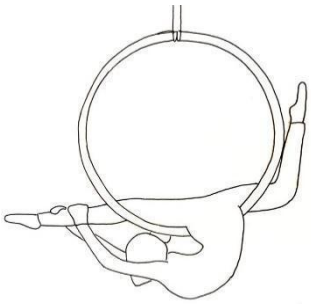
0.7		**HA121**	**Oleksiuk Split 180°** ● Opening of legs 180° or more ● Legs and arms are fully extended ● Upper foot in contact with spanset
0.7		**HA122**	**Eiffel Split-Extended Legs (Szenczy's Extended Split)** ● Opening of legs 180° ● Legs are fully extended ● Free extended leg in contact with one hand
0.8		**HA059**	**Droplet backbent** ● Legs and arms are fully extended

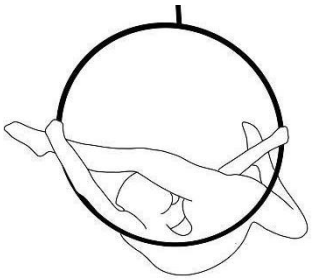
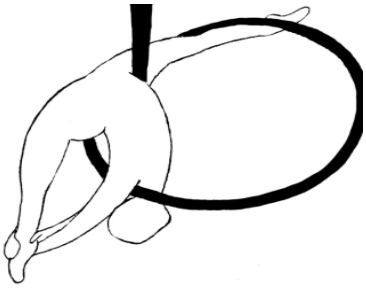
0.8		**HA015**	**Bilman 180°** ● Opening of the legs 180° ● Both hands in contact with leg behind the head ● Only shoulders and neck in contact with the hoop *Levels of execution:* *HA015 Bilman 180°* *HA016 Bilman 180° - extended*

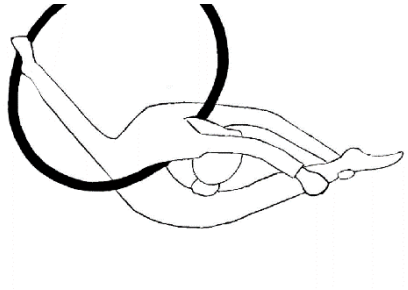
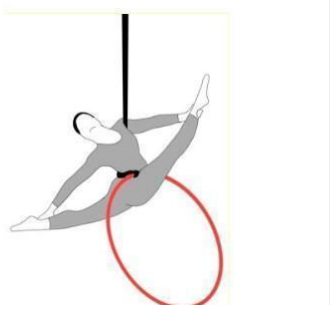
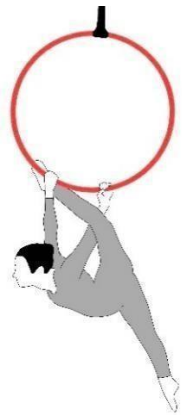
0.8		**HA030**	**Front split on the hip 180°** ● Opening of the legs 180° ● Front split ● Legs and arms are fully extended ● Hands in contact with similar legs ● Only one hip and lower part of stomach could be in contact with the hoop
0.8		**HA039**	**Yudina 180°** ● Opening of the legs 180° ● Both hands and hip in contact with the hoop ● Head in contact with leg.
0.8		**HA041**	**UFO 180°** ● Opening of the legs 180° ● Legs are fully extended and on the different sides of hoop ● Back in bent ● Hand in contact with leg
0.8		**HA073**	**Tulip in ring 160°** ● Opening of the legs 160° ● Head in contact with leg ● Arms are fully extended *Levels of execution:* *HA073 Tulip in ring 160°* *HA077 Tulip in ring 180° - extended*
0.8		**HA074**	**Yolanta split 180°** ● Opening of the legs 180° ● Legs are fully extended ● Hand in contact with opposite leg behind the hoop

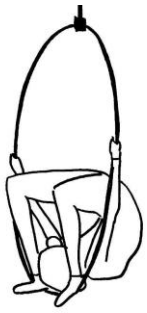
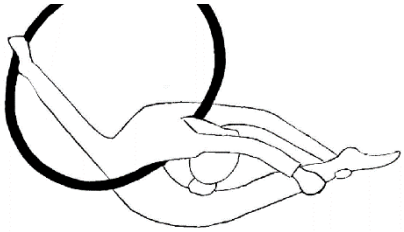
0.8		**HA075**	**Half-moon split 180°** ● Opening of the legs 180° ● Legs are fully extended in front split
0.8		**HA084**	**Flag split 180°** ● Opening of the legs 180° ● Legs are fully extended in front split ● Only one hand in contact with the hoop ● Hand in contact with similar leg
0.8		**HA142**	**WOODPECKER** ● Back leg is fully extended and between the hand and the hoop ● Back leg is below than parallel to the floor ● Hands are in contact with the hoop behind the head
0.8		**HA143**	**Lilla split** ● Legs are fully extended ● One hand is in contact with opposite leg ● Free hand is not contact with hoop ● Opening of the legs 180° ● Only one foot and one side of pelvis are in contact with the hoop
0.8		**HA144**	**LINDA BENDY BACK** ● Only one elbow in contact with the hoop ● Feet in the opposite hands ● Final position: basket in bendy

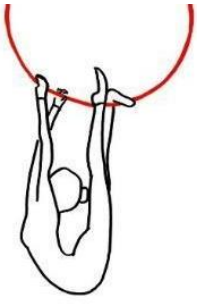
0.8		**HA145**	**BAKOS ANKLE RING** ● Only ankles contact with the hoop ● Hands in contact with feet behind the head *Levels of execution:* *HA145 BAKOS ANKLE RING* *HA148 Super BAKOS ANKLE RING*
0.9		**HA146**	**INFINITY(KACHURINA)** ● Both hands grab the hoop ● Back in bent
0.9		**HA147**	**CLOCK HAND** ● Legs are fully extended ● Opening the legs 180° ● One arm is in contact with the hoop behind the back ● The other arm is in contact with the same side leg
0.9		**HA017**	**Tulip 180°** ● Opening of the legs 180° ● Leg is hooking behind the head ● Only ankle and wrists in contact with the hoop ● Head in contact with leg
0.9		**HA031**	**Peacock** ● Only hands and foot in contact with the hoop ● Legs and arms are fully extended ● Leg is between arms under hoop *Levels of execution:* *HA031 Peacock* *HA033 Super peacock*

0.9		**HA035**	**Aim 180° - extended** ● Opening of legs 180° in front split ● Hands in contact with leg behind the head ● Arms and legs are fully extended ● Head in contact with the leg *Levels of execution:* *HA029 Aim 180°* *HA035 Aim 180° - extended*

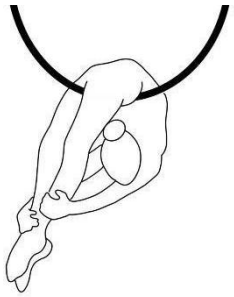
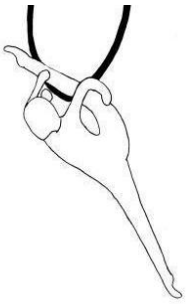
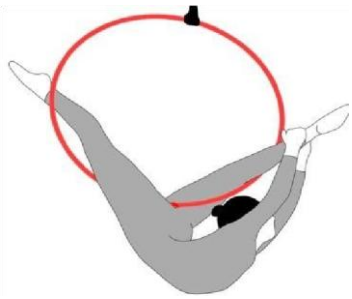
0.9		**HA063**	**Super aim 180°** ● Opening of the legs 180° ● Chest is not in contact with the hoop ● Head in contact with hip
0.9		**HA077**	**Tulip in ring 180° - extended** ● Opening of the legs 180° ● Head in contact with hip ● Arms and legs are fully extended *Levels of execution:* *HA073 Tulip in ring 160°* *HA077 Tulip in ring 180° - extended*
0.9		**HA076**	**High flight 180° - extended** ● Opening of the legs 180° ● Hand in contact with similar straight leg behind the head ● Head in contact with hip *Levels of execution:* *HA065 High flight 160°* *HA076 High flight 180° - extended*
0.9		**HA078**	**Bilman with spanset 180°** ● Opening of the legs 180° ● Legs are fully extended ● Both hands in contact with leg behind the head

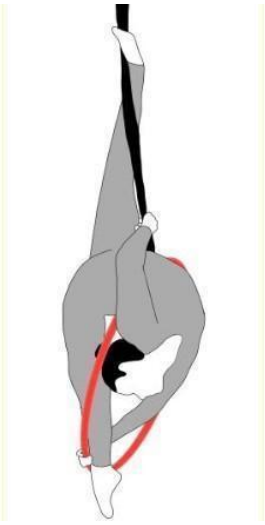
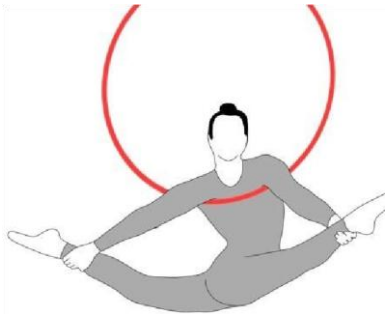
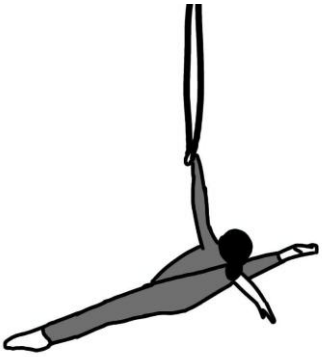
0.9		**HA079**	**Eagle eye 180°** ● Opening of the legs 180° ● Legs are fully extended ● Both hands in contact with leg behind the head *Levels of execution:* *HA079 Eagle eye 180°* *HA080 Super eagle eye 180°*
0.9		**HA123**	**Corkscrew** ● Opening of legs 180° and more ● Legs are fully extended ● Chest is turned 90° or more from the front leg
0.9		**HA124**	**Twisted ship with the strap** ● Opening of legs 180° and more ● Opposite hands hold the legs by the shins ● Arms and legs fully extended ● Only the shoulder and the back in contact with the strap
0.9		**HA125**	**Pheasant** ● Only the hands are in contact with the apparatus ● Legs and arms are fully extended ● The leg is extended between the hands and the apparatus ● Opposite grip ● Head touches leg

0.9		**HA148**	**SUPER BAKOS ANKLE RING** ● Only ankles contact with the hoop ● Hands in contact with feet behind the head ● Head contact with hip *Levels of execution:* *HA145 BAKOS ANKLE RING* *HA148 Super BAKOS ANKLE RING*
0.9		**HA149**	**STANDING SNAIL(BAKOS BACK SNAIL)** ● Only hands and feet contact with the hoop ● Back in bent
1.0		**HA080**	**Super eagle eye 180°** ● Opening of the legs 180° ● Legs are fully extended ● Both hands in contact with leg behind the head ● Head in contact with hip *Levels of execution:* *HA079 Eagle eye 180°* *HA080 Super eagle eye 180°*

1.0		**HA016**	**Bilman 180° - extended** ● Opening of the legs 180° ● Both hands in contact with straight leg behind the head ● Only shoulders and neck in contact with the hoop *Levels of execution:* *HA015 Bilman 180°* *HA016 Bilman 180° - extended*
1.0		**HA032**	**Droplet** ● Legs and arms are fully extended ● Head in contact with hip

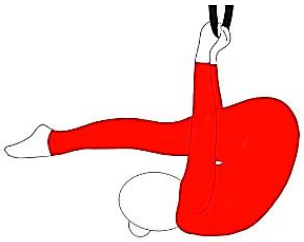
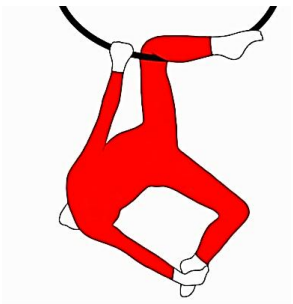
1.0		**HA033**	**Super Peacock** ● Only hands and foot in contact with the hoop ● Legs and arms are fully extended ● Leg is between arms and hoop, head in contact with legs *Levels of execution:* *HA031 Peacock* *HA033 Super Peacock*

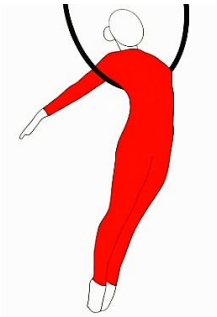
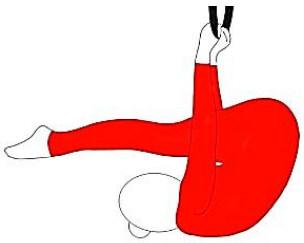
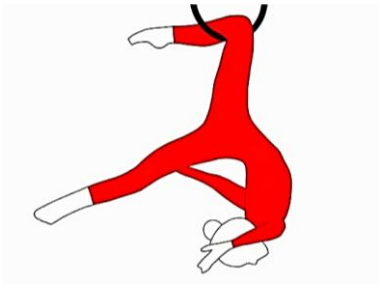
1.0		**HA038**	**Super backbent** ● Legs are fully extended ● Head in contact with hips
1.0		**HA081**	**Stradomskaite bilman** ● Elbow hooking ● Hand in contact with opposite leg behind the head ● Both legs are fully extended
1.0 CBRF		**HA083**	**Snail - no hands** ● Only neck and ankles in contact with the hoop
1.0		**HA126**	**Ninja Backbend** ● Hands hold the leg behind the head ● Head in contact with hip ● Legs and arms are fully extended

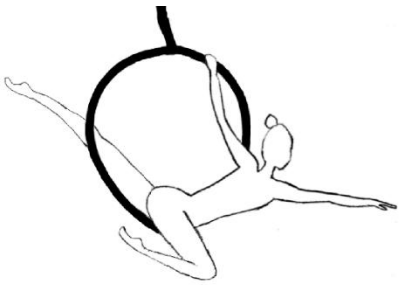
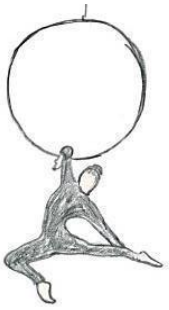
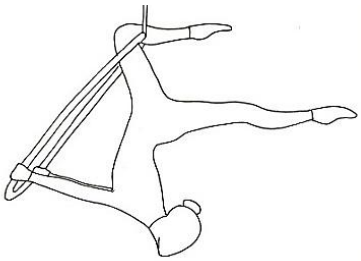
1.0		**HA127**	**Flamingo** ● The opposite straight arm holds the apparatus behind the head ● Opening of legs 180 and more ● Head in contact with hip ● Legs fully extended ● Top leg hooks onto the strap
1.0		**HA128**	**Twisted Ship** ● Opening of legs 180° and more ● Opposite hand holds the shins ● Legs and arms are fully extended ● Only shoulders and chest are in contact with apparatus
1.0		**HA129**	**Diagonal Split (Kipko)** ● Opening of the legs 180° ● One leg is behind the head in front split ● One hand in contact with the hoop,other hand is in a free position

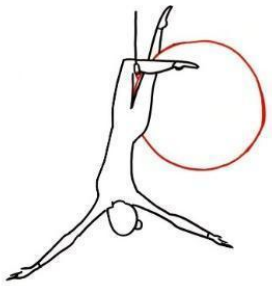
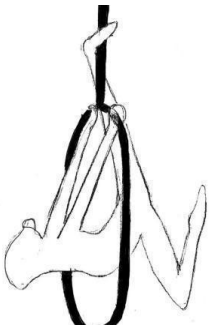
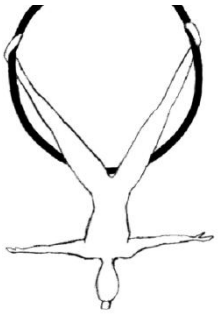
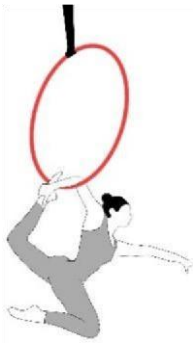
15.2 GROUP B - STRENGTH ELEMENTS

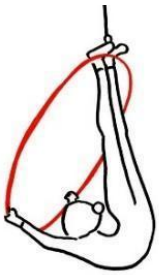
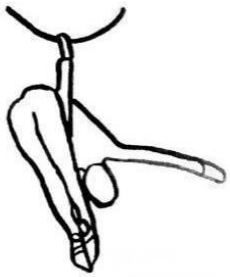
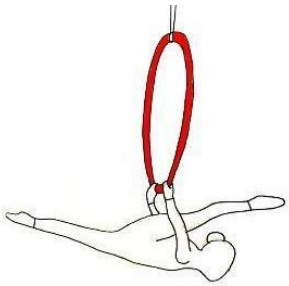
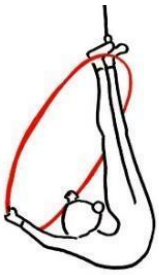
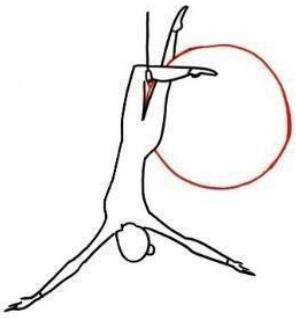
Note: All Strength elements must be held in fixed position for 2 seconds

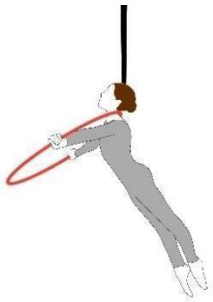
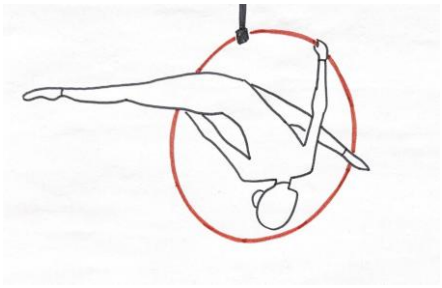
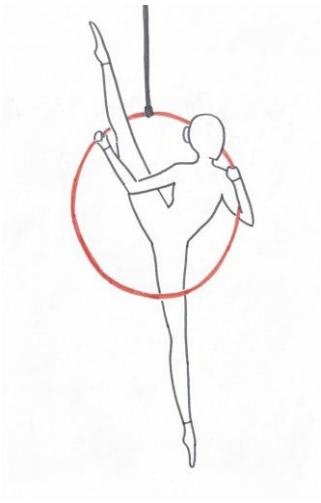
Value	Element	Code	Requirements
0.1		**HB001**	**Hang «Arrow»** ● Arm in support ● Only one hand, shoulder and back in contact with the hoop ● Legs are fully extended
0.1		**HB002**	**Elbow hang supported** ● Only one elbow and onehand could be in contact with the hoop
0.1		**HB003**	**Straddle** ● Pelvis is higher then level of shoulders ● Legs in V-position ● Only hands in contact with the hoop ● Legs are fully extended
0.1		**HB032**	**Knee hang with support** ● Only one knee and one hand could be in contact with the hoop

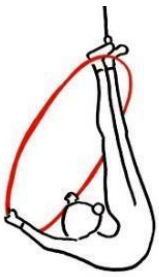
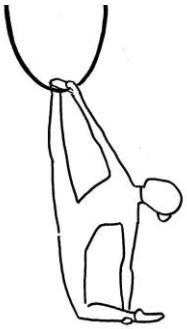
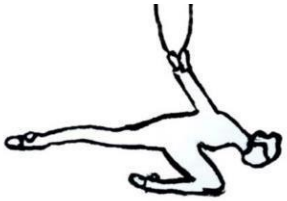
0.1		**HB033**	**Angel** ● Only armpits and back in contact with the hoop ● Legs are fully extended
0.1		**HB034**	**Corner** ● Legs are closed and parallel to the floor ● Legs and arms are fully extended ● Only hands in contact with the hoop
0.1		**HB053**	**Tuck - one hand** ● Tuck position ● Only one hand in contact with the hoop
0.2		**HB004**	**Knee hang** ● Only one knee in contact with the hoop ● Free leg extended and parallel to the floor or below the level of parallel
0.2		**HB031**	**Elbow hang** ● Only one elbow in contact with the hoop

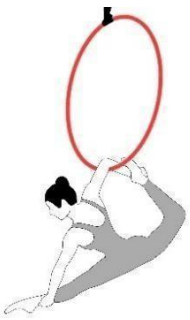
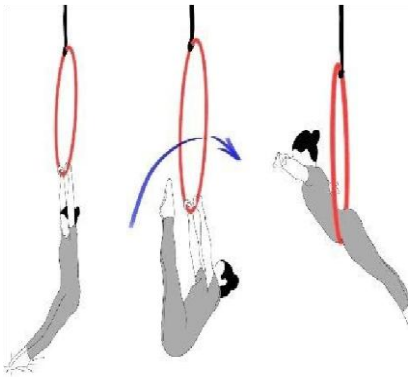
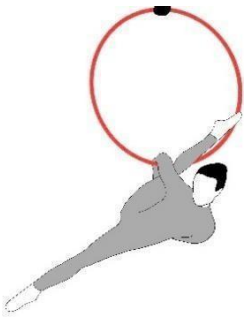
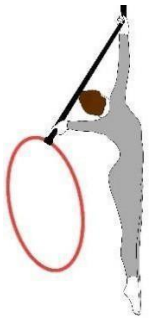
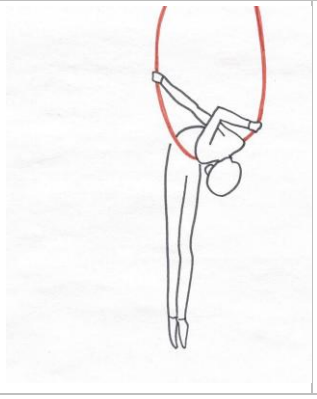
0.2		**HB054**	**Little ring** ● Arms are fully extended
0.2		**HB096**	**Superman** ● Only one hand and hip in contact with the hoop ● Upper hand is fully extended
0.3		**HB005**	**Lizard** ● Only legs in contact with the hoop ● The top of head directed to down
0.3		**HB006**	**Elbow Hang «Deer»** ● Only elbow in contact with the hoop ● Similar hand in contact with straight leg
0.3		**HB019**	**Shrimp** ● Only one knee and both hands in contact with the hoop ● Arms are fully extended ● Free leg is extended and parallel to the floor or below the parallel

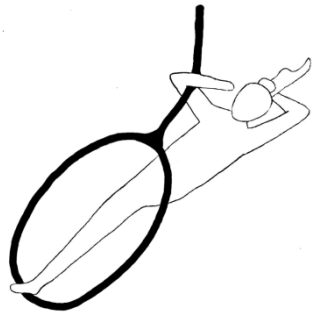
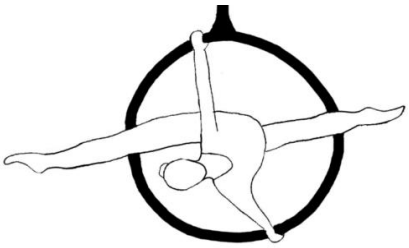
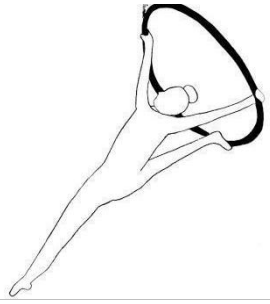
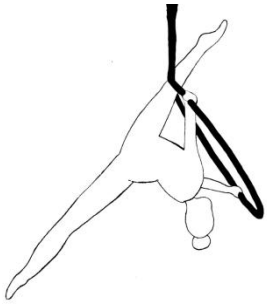
0.3		**HB020**	**Inverted four** ● Only legs in contact with the hoop ● One leg straight up ● The top of head is directed to down
0.3		**HB041**	**Bow and arrows** ● Foot in contact spanset ● Back in bent ● Hands in contact with the hoop ● Arms are fully extended
0.3		**HB042**	**Starfish** ● Legs are fully extended ● Hands are not in contact with the hoop ● The top of head directed to down
0.3		**HB078**	**Hanging under the elbow with leg hold** ● One Elbow in contact with the apparatus ● One hand in contact with opposite leg
0.3		**HB098**	**LITTLE RING(RASZTOVITS RING) 160°** ● Arms fully extended ● Lower leg fully extended ● Only one knee and hands in contact with hoop ● Opening of the legs 160° *Levels of execution:* *HB098 LITTLE RING(RASZTOVITS RING) 160°* *HB101 LITTLE RING(RASZTOVITS RING) 180°*

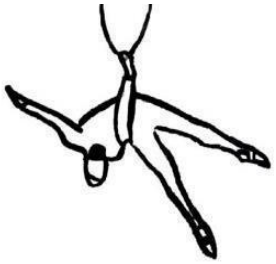
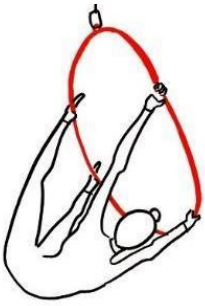
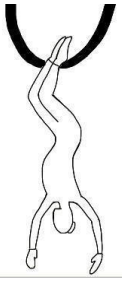
0.3		**HB108**	**Feet hang in the strap** ● Legs and arms fully extended ● Foot are between the strap
0.4		**HB007**	**Flag** ● Legs and body in pike position ● Legs are closed and fully extended ● Only one hand in contact with the hoop
0.4		**HB021**	**Horizontal split** ● Legs are fully extended in split ● Body is parallel to the floor ● Leg is between arms
0.4		**HB107**	**Polina hang with hands** ● Feet and inner ankle in contact with apparatus ● Hands contact with hoop ● Back in bent ● Legs and arms are fully extended *Levels of execution:* *HB107 Polina Hang with hands* *HB087 Polina Hang*
0.4		**HB043**	**Inverted four – no hands** ● Only legs in contact with the hoop ● One leg straight up ● The top of head directed to down ● Hands are not in contact with legs and hoop

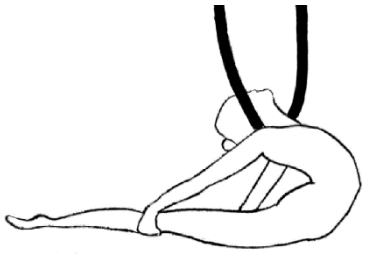
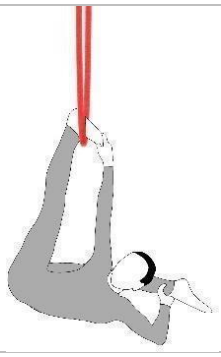
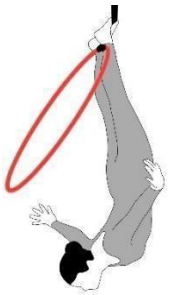
0.4		**HB079**	**Hanging on the neck on the upper arch** ● Only the neck and hands are in contact with the apparatus. ● Arms and legs are fully extended ● Body in pencil position
0.4		**HB099**	**SKYLINE SPLIT** ● Legs and arms fully extended ● One foot and arms in contact with the hoop
0.4		**HB100**	**GOLDEN RATIO MIDDLE SPLIT(BARTOS SPLIT)** ● One shoulder and both hands in contact with the hoop ● Opening of the legs 160° or more ● Legs are fully extended
0.4		**HB101**	**LITTLE RING(RASZTOVITS RING) 180°** ● Arms fully extended ● Lower leg fully extended ● Only one knee and hands in contact with hoop ● Opening of the legs 180° *Levels of execution:* *HB098 LITTLE RING(RASZTOVITS RING) 160°* *HB101 LITTLE RING(RASZTOVITS RING) 180°*

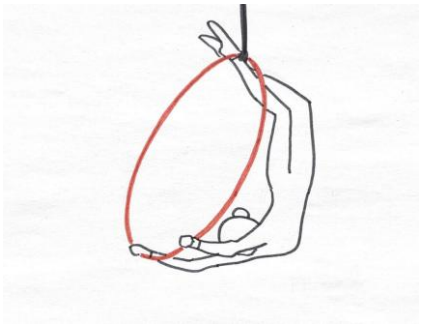
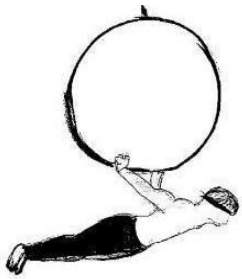
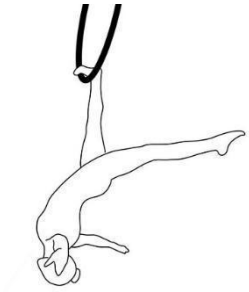
0.5		**HB022**	**Feet hang in backbent** ● Legs and arms are fully extended ● Back in bent ● Only feet and hands contact with the hoop ● Feet not in contact with strap
0.5		**HB102**	**GECKO(G.NOVOTHNY)** ● Opening of the legs 180° or more ● Only one foot in contact with hoop ● Supporting leg is fully extended ● One hand is holding the one foot in contact with the hoop, the other hand is holding the other leg
0.5		**HB023**	**Feet hang** ● Only feet in contact with the hoop ● Legs are fully extended ● Top of the head is direct to the floor ● Body and legs in pencil position
0.5		**HB008**	**Back basic plank - legs bent** ● Body is parallel to the floor ● Tuck position
0.5		**HB009**	**Basic plank - legs bent** ● Body is parallel to the floor ● Tuck position ● Arms are fully extended

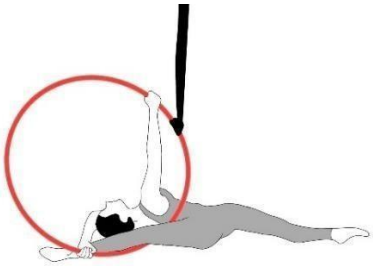
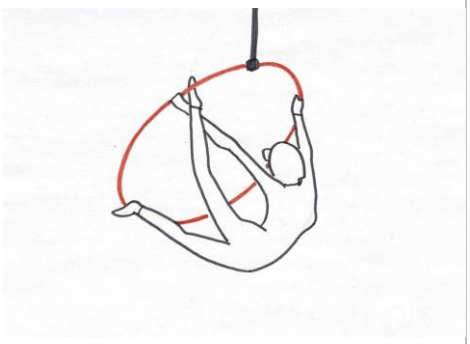
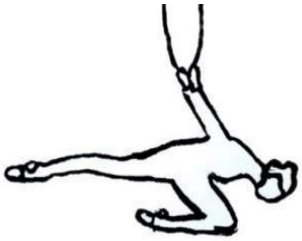
0.5		**HB080**	**Hanging under the elbow with a leg hold of 180°** ● One elbow in contact with the apparatus ● Hands hold legs ● Opening of the legs 180° and more
0.5		**HB081**	**Upside down lift** ● Starting Position: hanging on the lower arc, hands in basic grip ● The legs are fully extended and connected together ● Lifting with force, without swinging or pushing ● Final position: on the hips, hands not in contact with the apparatus
0.5		**HB082**	**Hanging under the elbow in a castle** ● Elbow of one arm and one leg in contact with apparatus ● Hands clasped behind the back ● The leg passes behind the shoulder ● Opening of the legs 160° and more
0.5		**HB083**	**“Assassin”Hang** ● Legs and arms are straight ● The lower arm is extended to the side ● The hands are spread to hold the strap
0.5		**HB103**	**WATERFALL** ● Legs are closed and fully extended ● Back is in bend

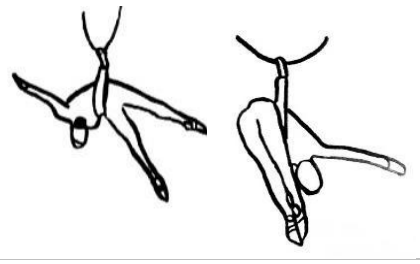
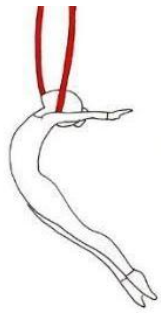
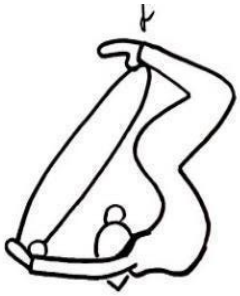
0.6		**HB010**	**Hang «Three»** ● Arms are fully extended ● Only ankles and hands in contact with the hoop
0.6		**HB050**	**Bird of paradise with spanset** ● Legs are fully extended ● Only elbow and foot in contact with the hoop ● Hand in contact with opposite leg behind the head
0.6		**HB044**	**Horizontal magnet split** ● Legs are fully extended in front split ● Body is not in contact with lower arm
0.6		**HB045**	**Russian twist** ● Legs and hands are fully extended ● Only hands and foot in contact with the hoop
0.6		**HB046**	**Royal shrimp** ● Legs and hands are fully extended ● Only hands and knee in contact with the hoop

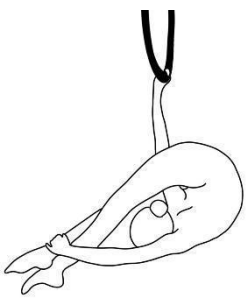
0.6		**HB085**	**Sheila Twist** ● One armpit in contact with the hoop ● Hands in contact with the opposite feet ● Legs fully extended
0.7		**HB011**	**Reversed flag** ● Legs are fully extended ● Only one hand in contact with the hoop
0.7		**HB024**	**Satellite** ● Legs and arms are fully extended ● Only feet and hands in contact with the hoop *Levels of execution:* *HB024 Satellite* *HB106 Extreme Satellite(Szenderak)*
0.7		**HB049**	**Bat** ● Only ankles in contact with the hoop ● Top of the head is direct to the floor ● Hands are not in contact with legs *Levels of execution:* *HB049 Bat* *HB055 Extreme bat*

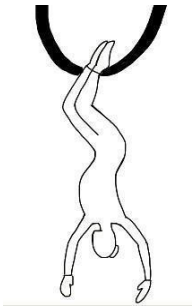
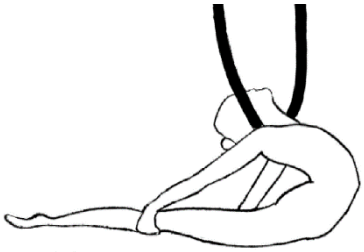
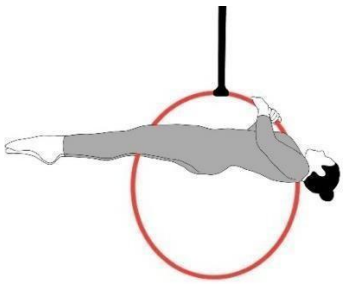
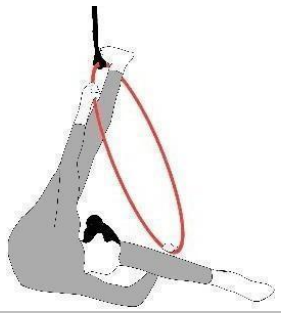
0.7		**HB047**	**Candle with support** ● Legs are fully extended ● Neck hang ● Upper leg is behind the hoop, hand in contact with this similar leg *Levels of execution:* *HB047 Candle with support* *HB051 Candle*
0.7		**HB048**	**Neck hang legs hooking** ● Only neck in contact with the hoop ● Hands in contact with legs *Levels of execution:* *HB048 Neck hang legs hooking* *HB052 Neck hang legs hooking - extended*
0.7		**HB086**	**"Twister" on the foot** ● One foot in contact with the apparatus ● One hand holds the opposite hand foot on the lower arch ● The second hand holds the leg behind the shoulder.
0.7		**HB087**	**“Polina" Hang** ● Feet and inner ankle in contact with apparatus ● The head is directed towards the floor ● Legs are fully extended *Levels of execution:* *HB107 Polina Hang with hands* *HB087 Polina Hang*

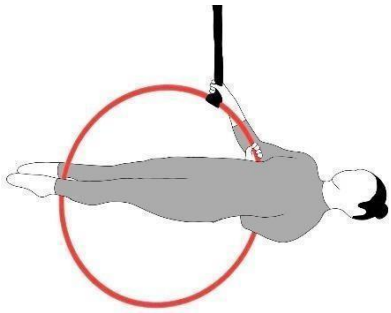
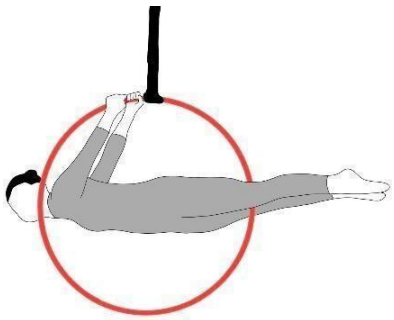
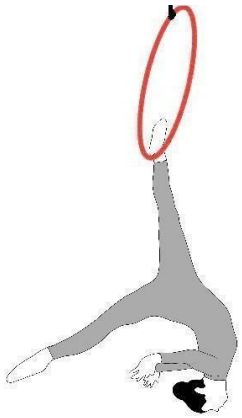
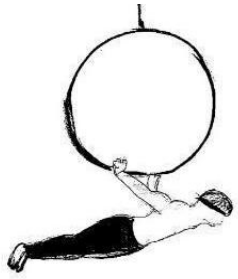
0.7		**HB104**	**BAKOS HANG** ● Arms are fully extended ● Only ankles and hands in contact with hoop ● Shoulders are the same level or higher than hip
0.8		**HB105**	**HANG <<THREE>>WITH ONE ANKLE(SZENDERAK HANG)** ● Arms fully extended ● Only one ankle and hands in contact with the hoop
0.8		**HB014**	**Back basic plank V-position** ● Legs and body are parallel to the floor ● Legs are fully extended in V-position ● Arms are fully extended
0.8		**HB015**	**Basic plank V-position** ● Legs and body are parallel to the floor ● Legs are fully extended in V-position ● Arms are fully extended
0.8		**HB026**	**Foot hang** ● Only one foot in contact with the hoop ● Both legs are fully extended ● Top of the head is direct to the floor

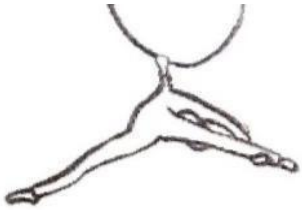
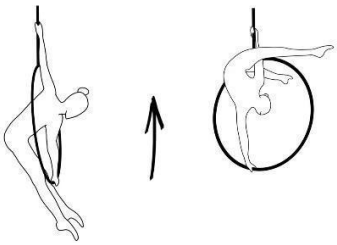
0.8		**HB057**	**One hand hang «Three»** ● Only ankles and one hand in contact with the hoop ● Supporting arm is straight
0.8		**HB088**	**“Boomer" Hang** ● The body is parallel to the floor ● Legs are straight ● Opening of the legs 180° and more
0.8		**HB106**	**EXTREME SATELLITE(SZENDERAK)** ● Legs and arms are fully extended ● Only feet and hands in contact with the hoop ● Upper leg is between hands *Levels of execution:* *HB024 Satellite* *HB106 Extreme Satellite(Szenderak)*
0.9		**HB012**	**Reversed flag in bilman** ● Opening of the legs 160° ● Only one hand in contact with the hoop ● Free hand in contact with leg behind the head. *Levels of execution:* *HB012 Reversed flag in bilman* *HB029 Reverses flag in bilman - extended*
0.9		**HB013**	**Back basic plank - one leg bent** ● Body and straight leg are parallel to the floor ● One leg bent

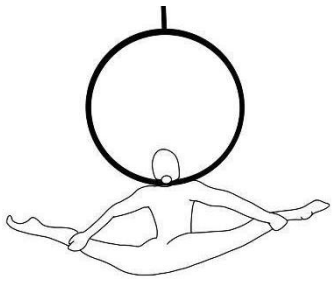
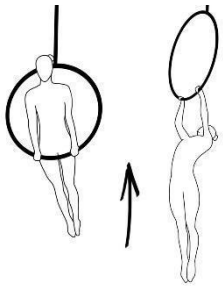
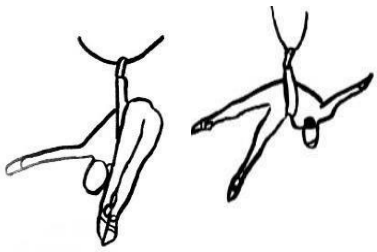
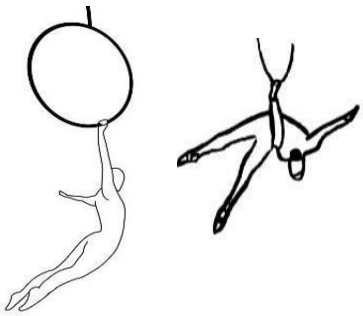
0.9		**HB016**	**Transition from reversed flag to flag** ● Legs are fully extended ● Free hand doesn't help during transition ● Fixing of starting and final position position 2 sec
0.9		**HB025**	**Neck hang** ● Only neck in contact with the hoop
0.9		**HB027**	**Crescent** ● Only ankles and hands in contact with the hoop ● Legs and arms are fully extended
0.9		**HB028**	**Basic plank - one leg bent** ● Body and straight leg are parallel to the floor ● One leg bent ● Arms are fully extended

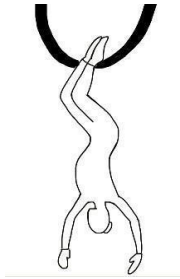
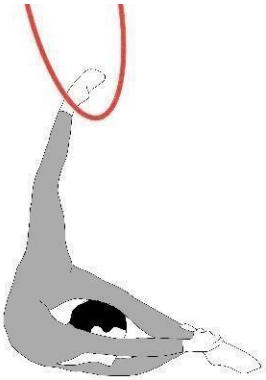
0.9		**HB038**	**Shell – one hand** ● Only one hand in contact with the hoop ● Hand is between legs ● Hand in contact with fully extended legs behind the head

0.9		**HB055**	**Extreme bat** ● Only one ankle in contact with the hoop ● Top of the head is direct to the floor ● Hands are not in contact with supporting leg *Levels of execution:* *HB049 Bat* *HB055 Extreme bat*
0.9		**HB051**	**Candle** ● Legs are fully extended ● Neck hang ● Hands are not in contact with the hoop ● Upper leg is behind the hoop, hand in contact with this similar leg *Levels of execution:* *HB047 Candle with support* *HB051 Candle*
0.9		**HB052**	**Neck hang legs hooking - extended** ● Only neck in contact with the hoop ● Hands in contact with fully extended legs *Levels of execution:* *HB048 Neck hang legs hooking* *HB052 Neck hang legs hooking - extended*
0.9		**HB089**	**String** ● The body is parallel to the floor ● Legs are fully are closed and fully extended ● No crossing of legs
0.9		**HB090**	**Satellite without support** ● Legs are fully extended ● Head in contact with the hip ● The free leg goes behind the hand under lower arc of the apparatus

0.9		**HB091**	**Plank with support behind the back** ● Legs and body parallel to the floor ● Legs fully extended, on different sides of hoop ● No crossing of legs
0.9		**HB092**	**Dolphin Plank** ● Legs and body parallel to the floor ● Arms fully extended ● The shoulder is not in contact with the hoop ● Legs fully extended, on different sides apparatus ● No crossing of legs
0.9 CBRF		**HB093**	**Bat one leg** ● Only the ankle of one leg is in contact with apparatus ● The head is directed towards the floor ● Hands not in contact with legs *Levels of execution:* *HB093 Bat on one leg.* *HB094 Bat on one leg in Bilman*
1.0		**HB017**	**Back basic plank pencil** ● Legs and body are parallel to the floor Legs are fully extended and closed

1.0		**HB018**	**Basic plank pencil** ● Legs and body are parallel to the floor ● Legs are fully extended and closed Arms are fully extended
1.0		**HB029**	**Reversed flag in bilman – extended** ● Opening of the legs 160° ● Only one hand in contact with the hoop ● Free hand in contact with straight leg behind the head. *Levels of execution:* *HB012 Reversed flag in bilman* *HB029 Reversed flag in bilman - extended*
1.0 CBRF		**HB030**	**Extreme foot hang in bilman** ● Only one foot in contact with the hoop ● Supporting leg is straight ● Both hands in contact with free leg in bilman position Head in contact with leg
1.0		**HB035**	**Flag deadlift** ● No momentum ● Arms and legs are fully extended

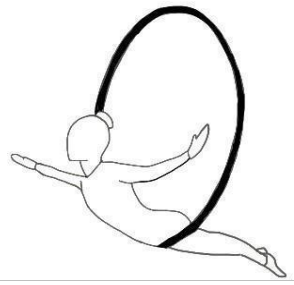
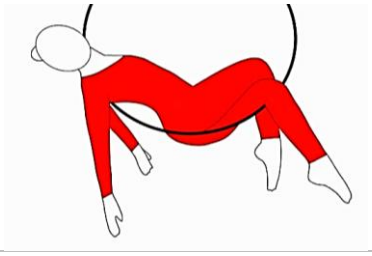
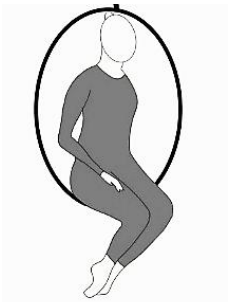
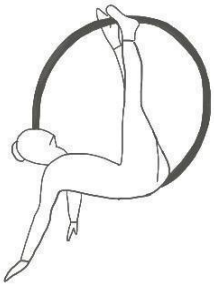
1.0 CBRF		**HB036**	**Neck hang in split** ● Only neck in contact with the hoop ● Opening of the legs 180° ● Legs are fully extended
1.0		**HB037**	**Pulled and pushed deadlift** ● Starting position: hang at the lower part of the hoop ● No momentum ● Legs are fully extended and closed
1.0		**HB039**	**Transition from flag to reversed flag** ● Legs are fully extended ● Free hand doesn't help during transition ● Fixing of starting and final position position 2 sec
1.0		**HB040**	**Transition from one hand hang to reversed flag** ● Starting position: one hand hang ● Legs are fully extended ● Free hand doesn't help while performing ● Fixing of final position 2 sec

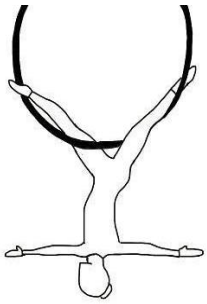
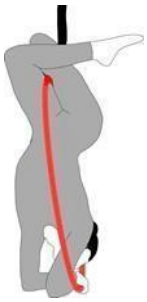
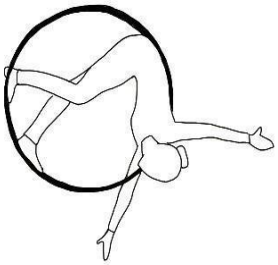
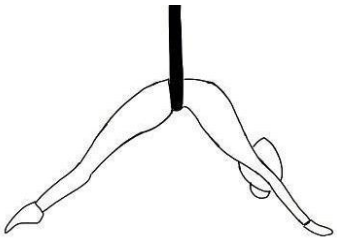
1.0 CBRF		**HB056**	**Extreme bat in bilman** ● Only one ankle in contact with the hoop ● Both hands in contact with free leg in bilman position
1.0 CBRF		**HB094**	**Bat in Bilman** ● Only the ankle of one leg is in contact with the hoop ● Two straight arms hold the free leg in "bilman" *Levels of execution:* *HB093 Bat on one leg* *HB094 Bat on one leg in Billman*
1.0 CBRF		**HB095**	**Super Tulip with one Hand(Kipko)** ● Opening of legs 180° ● Only one ankle in contact with the hoop ● Only one hand in contact with the shin behind the head

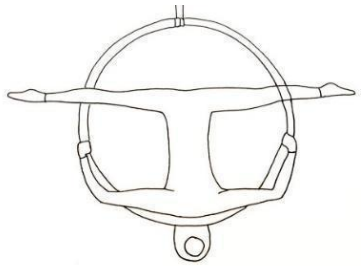
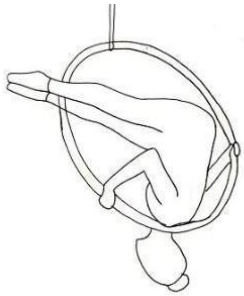
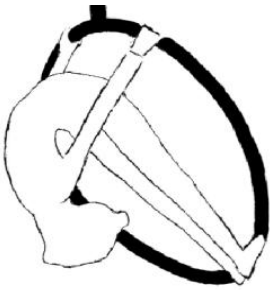
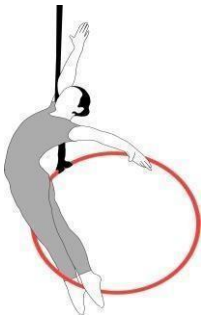
15.3 GROUP C – BALANCE ELEMENTS

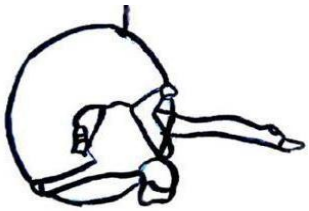
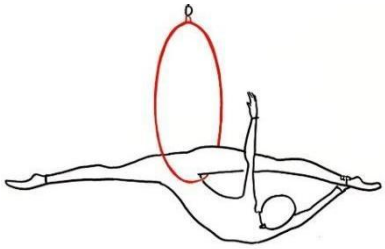
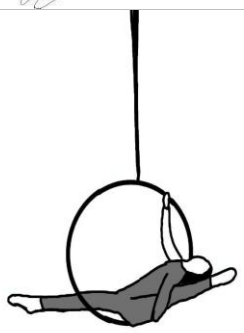
Note: All balance elements must be held in fixed position for 3 seconds.

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.

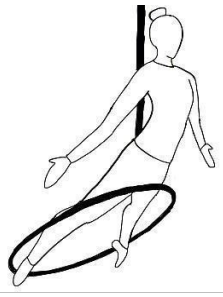
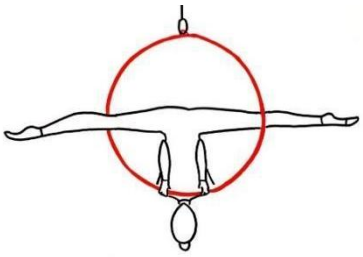
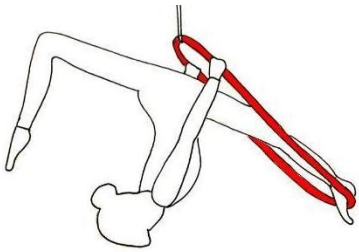
Value	Element	Code	Requirements
0.1		**HC001**	**Welcome** ● Only pelvis in contact with the hoop ● Shoulders higher then level of parallel ● Legs are fully extended
0.1		**HC002**	**Hammock** ● Only shoulders, pelvis and legs in contact with the hoop ● Legs are crossed
0.1		**HC038**	**Parrot** ● Only pelvis and hip could be in contact with the hoop
0.2		**HC003**	**Corner balance** ● Only back and feet in contact with the hoop ● Legs are fully extended

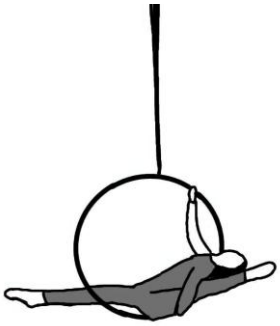
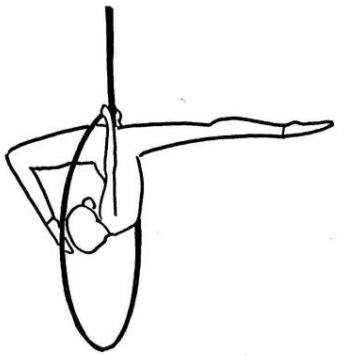
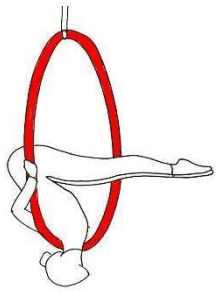
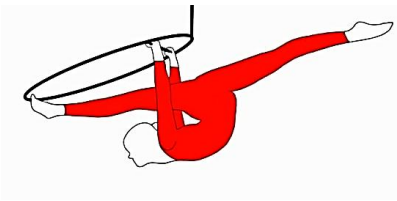
0.2		**HC004**	**Ninja** ● Only legs in contact with the hoop ● Legs are fully extended ● Top of the head is direct to the floor
0.2		**HC084**	**Balance in strap** ● Legs are fully extended ● Hands are not in contact with the hoop ● Hands hold legs in “V” position
0.3		**HC085**	**Geisha** ● The hands, elbows and legs rest on the bottom arc. ● Back is bent ● The legs are crossed on the upper arch and hold the strap
0.3		**HC005**	**Coin** ● Only feet and back in contact with the hoop ● Top of the head is direct to the floor
0.3		**HC006**	**Balance in bent** ● Only lower back in contact with the hoop ● Back in bent ● Legs are fully extended

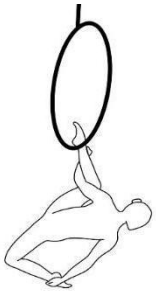
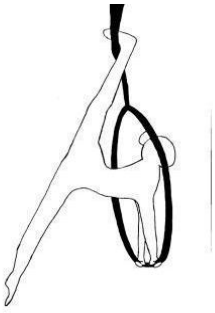
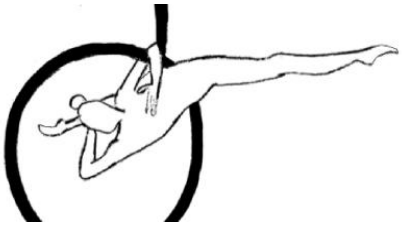
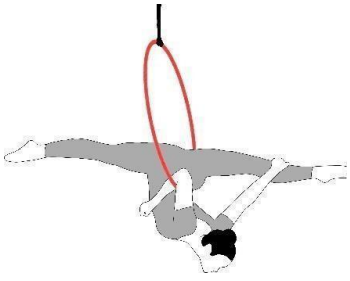
0.3		**HC016**	**Shoulders stand** ● Shoulders, neck, arms and legs in contact with the hoop. ● Legs are fully extended in middle split *Levels of execution:* *HC016 Shoulders stand* *HC021 Shoulders stand – one side*
0.3		**HC017**	**Pin** ● Legs are fully extended and closed ● Only one shoulder, neck, hands and legs in contact with the hoop
0.3		**HC052**	**Hook** ● Only hands and feet in contact with the hoop ● Arms and legs are fully extended ● Back in bent ● Legs are closed
0.3		**HC014**	**Tango** ● Back in bent ● Hands and lower leg are fully extended ● Upper leg at the upper part of the hoop
0.3		**HC086**	**Cruiser** ● Legs and arms fully extended ● Only legs and shoulder in contact apparatus

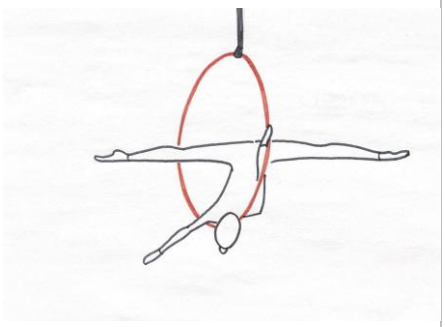
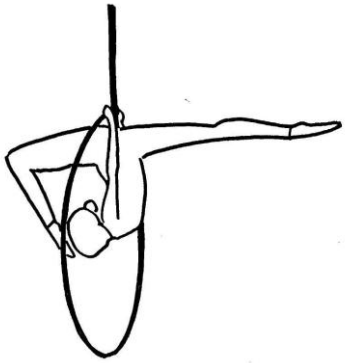
0.4		**HC007**	**Slingshot** ● Only shoulder and hands in contact with the hoop ● Legs in V-position ● Supporting arm is extended ● Pelvis and back not in contact with lower arm *Levels of execution:* *HC007 Slingshot* *HC110 SLINGSHOT ONE HAND*
0.4		**HC018**	**Balance on the hip 160°** ● Opening of the legs 160° ● Legs are fully extended ● Hand in contact with opposite leg behind the head ● Only hip in contact with the hoop *Levels of execution:* *HC018 Balance on the hip 160°* *HC025 Balance on the hip 180° - no hands*
0.4		**HC087**	**Titanic** ● Legs and arms are fully extended ● Only the legs and neck are in contact with apparatus
0.4		**HC088**	**Nana Armpit Split 160°** ● Opening of legs 160° ● Legs fully extended ● Two hands and back in contact with the hoop,one leg in contact with the armpit *Levels of execution:* *HC088 Nana Armpit split 160°* *HC089 Nana Armpit Split 180°*

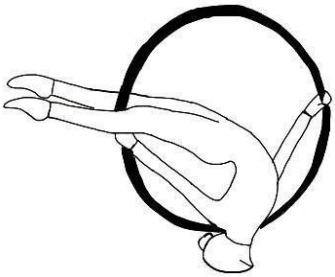
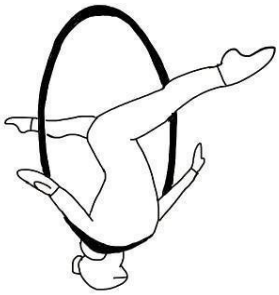
0.4		**HC043**	**One-hand stand backbent with spanset** ● Legs parallel to the floor ● Legs are fully extended ● Supporting arm is straight

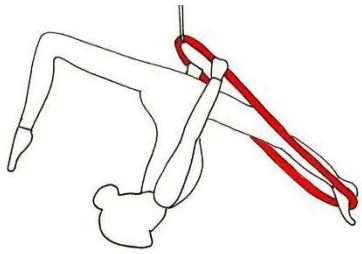
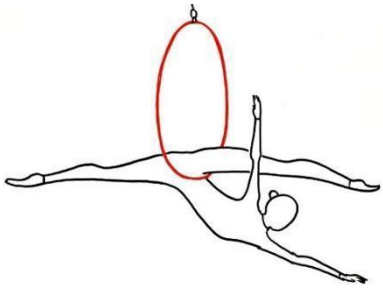
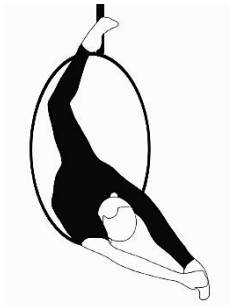
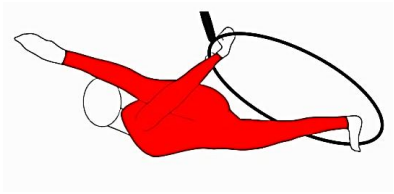
0.5		**HC008**	**Rider** ● Only legs in contact with the hoop ● Only back in contact with spanset ● The top of head is directed up ● Legs are fully extended
0.5		**HC019**	**Shoulder supporting – different sides** ● Legs are fully extended in V-position and are different sides from the hoop ● The top of head is directed to the floor ● Only hands, shoulders and legs could be in contact with the hoop *Levels of execution:* *HC019 Shoulder supporting – different sides* *HC026 Shoulder supporting – one side*
0.5		**HC020**	**Scorpion 160°** ● Opening of the legs 160° ● Back leg bent and directed to the head ● Supporting leg is straight *Levels of execution:* *HC020 Scorpion 160°* *HC024 Scorpion - closed 180°*
0.5		**HC021**	**Shoulders stand – one side** ● Shoulders, neck and hands in contact with the hoop ● Legs are fully extended in middle split ● Opening of the legs 160° ● Legs are from one side of the hoop *Levels of execution:* *HC016 Shoulders stand* *HC021 Shoulders stand – one side*

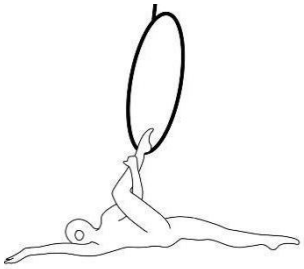
0.5		**HC089**	**Nana Armpit Split 180°** ● Opening of legs 180° ● Legs fully extended ● Two hands and back in contact with the hoop,one leg in contact with the armpit *Levels of execution:* *HC088 Nana Armpit split 160°* *HC089 Nana Armpit Split 180°*
0.5		**HC113**	**ELEKES SCORPION** ● Only hands are in contact with the hoop ● Front leg is fully extended ● Back leg is bent and directed to the head *Levels of execution:* *HC113 Elekes skorpion* *HC114 Elekes skorpion-closed*
0.6		**HC022**	**Shoulder Balance «Corner»** ● Only hands, shoulders and neck could be in contact with the hoop ● Legs are fully extended, parallel to the floor and closed
0.6		**HC036**	**Bow 160°** ● Only hands and foot in contact with the hoop ● Back in bent ● Opening of the legs 160° ● Legs are fully extended

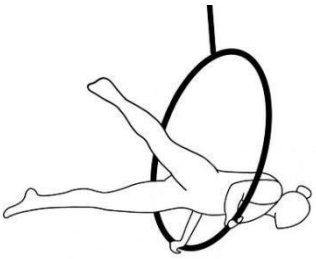
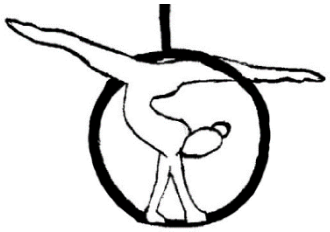
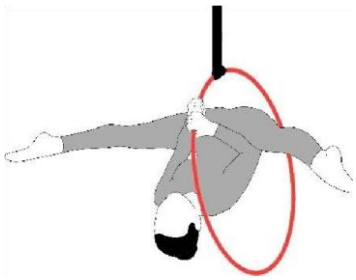
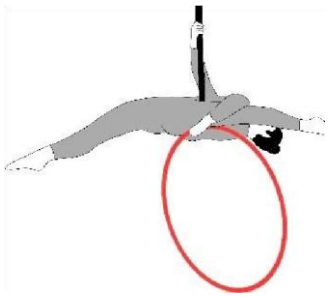
0.6		**HC044**	**Hook in bilman 160°** ● Opening of the legs 160° ● Only foot in contact with the hoop ● Hand in contact with similar leg in bilman position *Levels of execution:* *HC044 Hook in bilman 160°* *HC045 Hook in plank*
0.6		**HC046**	**Balance «Four»** ● Hand in contact with similar leg behind the head
0.6		**HC053**	**Dangerous bridge** ● Hands supporting on the lower part of the hoop ● Arms and legs are fully extended ● One leg in contact with the spanset
0.6		**HC054**	**Elbow-hip balance on the upper part of the hoop** ● Only hip and elbow in contact with the hoop ● Hand in contact with opposite leg behind the head ● Legs are fully extended
0.6		**HC090**	**Libra** ● Opening of the legs 180° and more ● One hand holds the adjacent leg, the second hand holds the apparatus under the elbow ● Legs are fully extended ● The body is parallel to the floor Levels of execution: HC090 Libra HC098 Balance in Libra

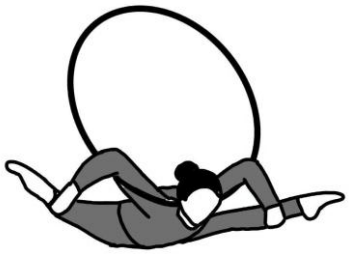
0.6		**HC110**	**SLINGSHOT ONE HAND** ● Only shoulder and one hand are in contact with the hoop ● Legs in V-position ● Pelvis is higher than the shoulders *Levels of execution:* *HC007 Slingshot* *HC110 SLINGSHOT ONE HAND*
0.6		**HC114**	**ELEKES SCORPION-Closed** ● Only hands are in contact with the hoop ● Front leg is fully extended ● The foot of the back leg is in contact with head *Levels of execution:* *HC113 Elekes skorpion* *HC114 Elekes skorpion-closed*

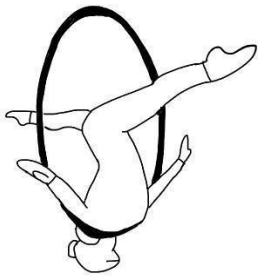
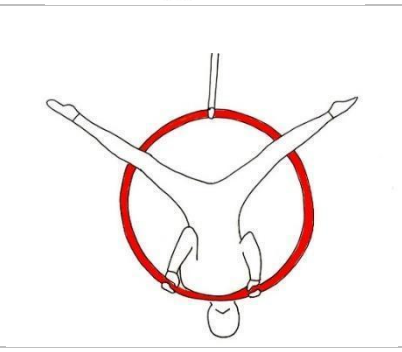
0.7		**HC010**	**Mermaid** ● Only shoulder and hands in contact with the hoop ● Legs are fully extended and parallel to the floor ● Pelvis is not in contact with hands ● Back in bent
0.7		**HC011**	**Helicopter** ● Legs are fully extended in front split ● Only shoulders and hands could be in contact with the hoop ● Hands are not in contact with the hoop *Levels of execution:* *HC011 Helicopter* *HC012 Super helicopter 180°*

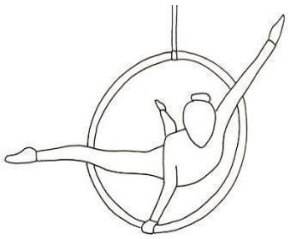
0.7		**HC024**	**Scorpion - closed 180°** ● Opening of the legs 180° ● Back leg in contact with the head ● Supporting leg is straight *Levels of execution:* *HC020 Scorpion 160°* *HC024 Scorpion - closed 180°*
0.7		**HC025**	**Balance on the hip 180° - no hands** ● Opening of the legs 180° ● Legs are fully extended ● Hands are not in contact with legs ● Only hip in contact with the hoop *Levels of execution:* *HC018 Balance on the hip 160°* *HC025 Balance on the hip 180° - no hands*
0.7		**HC034**	**Crossbow** ● Ankle and chest in contact with the hoop ● Both hands in contact with leg *Levels of execution:* *HC034 Crossbow* *HC035 Crossbow extended*
0.7		**HC037**	**Machine gun** ● Only hands and foot in contact with the hoop ● Legs in split position ● Upper leg is between arms and are behind the back ● Legs are fully extended

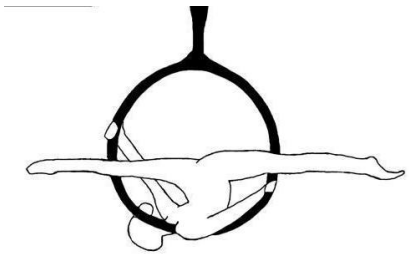
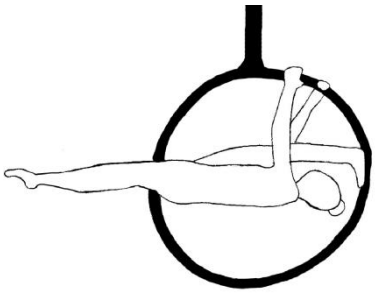
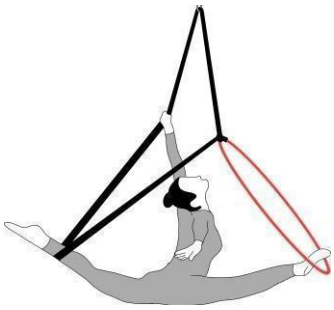
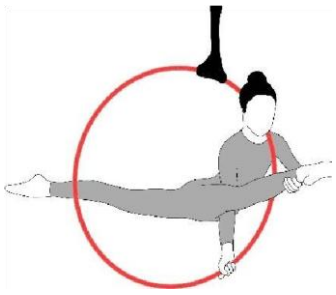
0.7		**HC045**	**Hook in plank** • Only foot in contact with the hoop • Body is parallel to the floor *Levels of execution:* *HC044 Hook in bilman 160°* *HC045 Hook in plank*

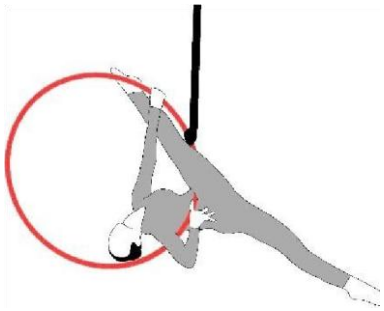
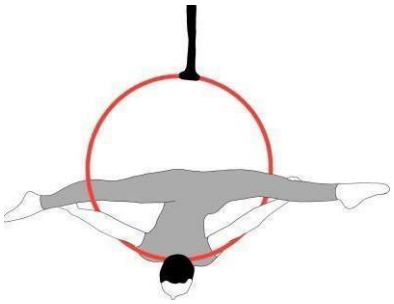
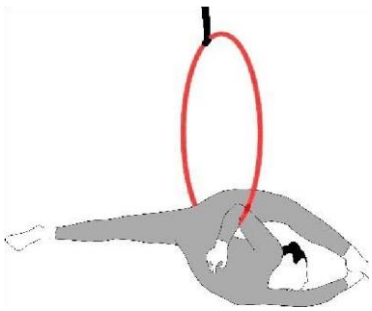
0.7		**HC050**	**Plank V-position** ● Only hands in contact with the hoop ● Body is parallel to the floor ● Legs are fully extended *Levels of execution:* *HC050 Plank - V-position* *HC051 Plank - pencil*
0.7 CBRF		**HC039**	**Split handstand** ● Supporting arms are on the lower part of the hoop ● Arms and legs are fully extended ● Legs not in contact with spanset
0.7		**HC091**	**V shoulder rest on a side arc** ● Hands and shoulder in contact with the hoop and are located on the side arc ● The legs are fully extended and in the "V" position
0.7		**HC092**	**Split “Ice Pick” 180°** ● Opening of the legs 180° and more ● Legs are straight ● The hand with the same name ● holds the apparatus behind the leg

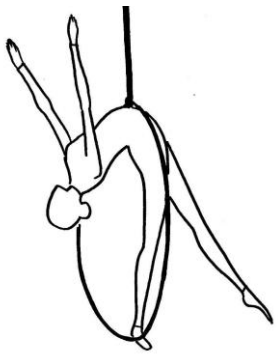
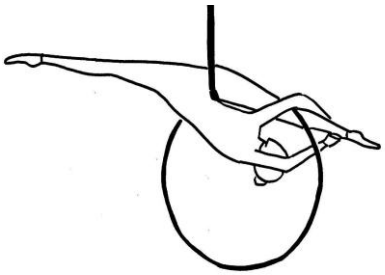
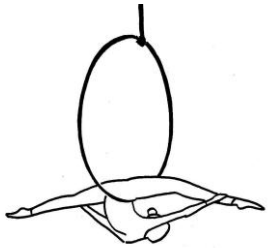
0.7		**HC093**	**Crab Downstairs variation(Oleksiuk)** ● Only elbows and neck in contact with the hoop ● Legs and body parallel to the floor

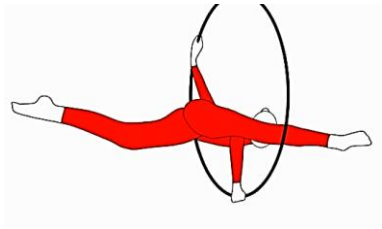
0.8 CBRF		**HC012**	**Super helicopter 180°** ● Opening of the legs 180° ● Legs are fully extended ● Only shoulders could be in contact with the hoop ● Hands are not in contact with the hoop *Levels of execution:* *HC011 Helicopter* *HC012 Super helicopter 180°*
0.8		**HC026**	**Shoulder supporting – one side** ● Legs are fully extended in V-position and are on one side from the hoop ● The top of head is directed to the floor ● Only hands and shoulders in contact with the hoop *Levels of execution:* *HC019 Shoulder supporting – different sides* *HC026 Shoulder supporting – one side*

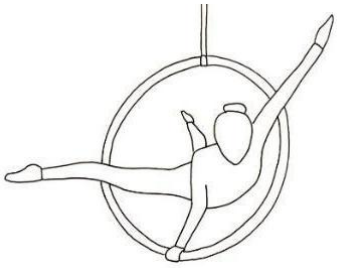
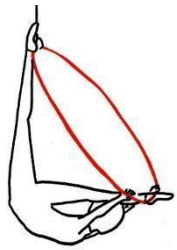
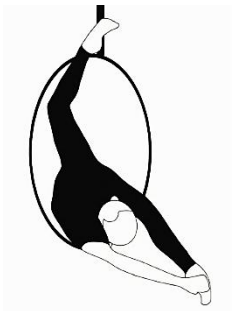
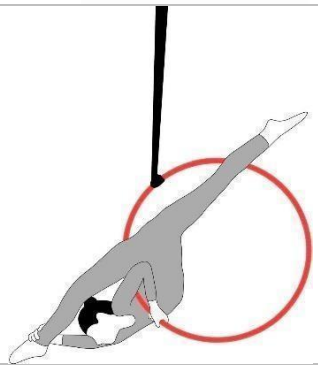
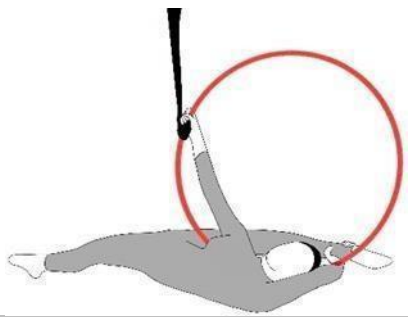
0.8		**HC040**	**Crocodile both handed V-position** ● Only hands in contact with the hoop ● Body is parallel to the floor ● Legs are on the different sides of the hoop

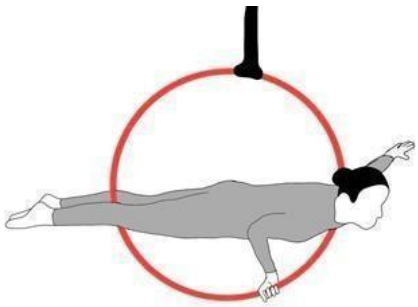
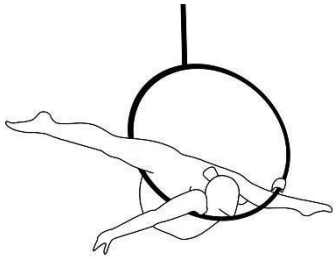
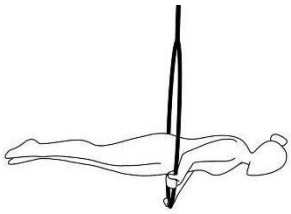
0.8		**HC055**	**Jupiter 180°** ● Opening of the legs 180° ● Legs are fully extended and are on the different sides from the hoop ● Shoulders supporting
0.8		**HC056**	**Balance in russian split 180°** ● Opening of the legs 180° ● Legs are fully extended ● Body is parallel to the floor
0.8		**HC094**	**Takeoff** ● Only legs and one hand in contact with hoop ● Legs are fully extended ● Opening 180° and more *Levels of execution:* *HC094 Takeoff* *HC105 Super Takeoff*
0.8		**HC095**	**Rook** ● Only the hand, shoulder and legs in contact with the hoop ● The body is parallel to the floor, the upper hand holds leg ● Legs are fully extended

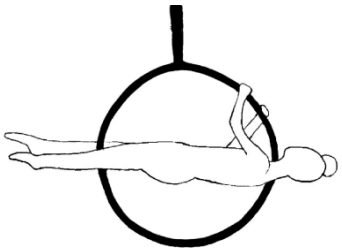
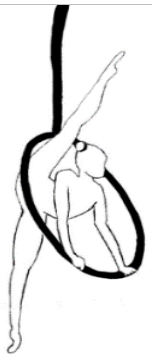
0.8		**HC096**	**Jade Split 180°** ● Opening of the legs 180° and more ● Legs are straight ● One hand holds the apparatus and the same leg, the other hand rests under the back
0.8		**HC097**	**Stela stand 180°** ● Opening of the legs 180° and more ● Legs are fully extended on different sides apparatus ● Shoulders in contact with the apparatus, on the lower arch ● The wrists hold the legs
0.8		**HC098**	**Balance in Libra** ● Hip Opening 180° and more ● One hand holds the opposite hand leg behind head, hand holds the apparatus under the elbow ● Legs are straight ● The body is parallel to the floor *Levels of execution:* *HC090 Libra* *HC098 Balance in Libra*
0.8 CBRF		**HC099**	**Front split balance on the spanset(Kipko)** ● Opening of legs 180°or more ● Hands are not in contact with the spanset ● Single spanset spiral wrap on the the ankles

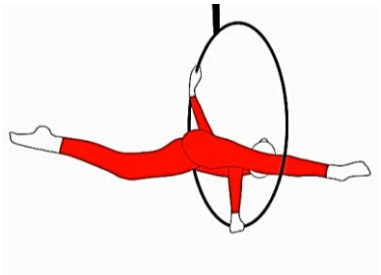
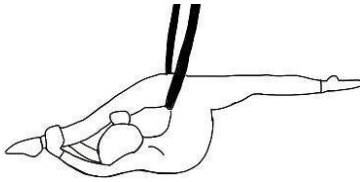
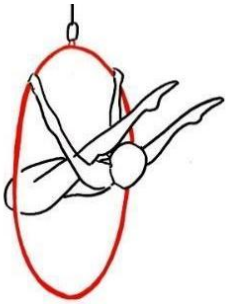
0.8		**HC111**	**DORNYEI BACKBEND** ● Only one foot and abdomen are in contact with the hoop ● The free leg is fully extended ● Back in bent ● The face directed to the floor
0.8		**HC112**	**BIRD OF PARADISE ON TOP OF THE HOOP(L.BARTOS)** ● Both hands in contact with front leg ● Legs fully extended ● Front split ● Opening of the legs 180° or more
0.9		**HC115**	**EXTREME BILMAN BALANCE(DORNYEI BALANCE)** ● Opening of the legs 180° or more ● Front split ● One hand is in contact with the leg behind the head, the other hand is in contact with the knee of the front leg ● Legs and arms are fully extended

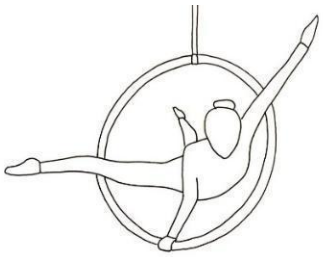
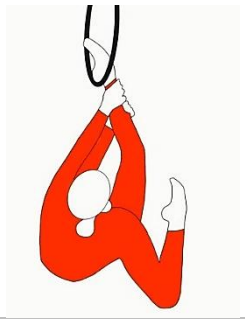
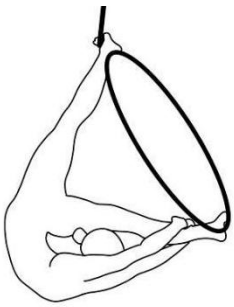
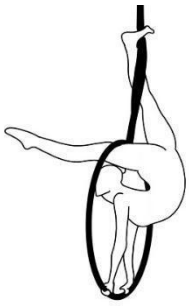
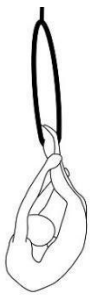
0.9		**HC009**	**Wenson split with supporting** ● Legs are fully extended in front split ● Body is parallel to the floor *Levels of execution:* *HC009 Wenson split with supporting* *HC013 Wenson split*

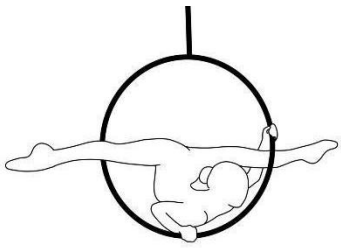
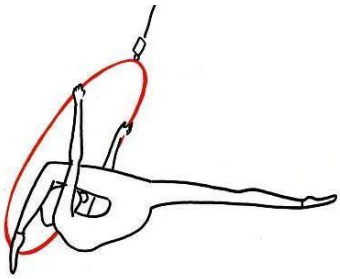
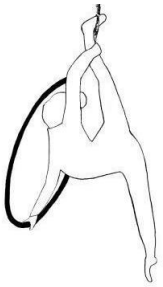
0.9 CBRF		**HC027**	**Crocodile one handed – V-position** ● Only one hand in contact with the hoop ● Body is parallel to the floor ● Legs in V-position *Levels of execution:* *HC027 Crocodile one handed – V-position* *HC030 Crocodile one handed – pencil*
0.9		**HC033**	**Bokhan backbent** ● Head in contact with leg *Levels of execution:* *HC033 Bokhan backbent* *HC041 Bokhan super backbent*
0.9		**HC035**	**Crossbow extended** ● Ankle and chest in contact with the hoop ● Both hands in contact with straight leg behind the head ● Head in contact with the hip *Levels of execution:* *HC034 Crossbow* *HC035 Crossbow extended*
0.9		**HC100**	**Rainbow on the elbow 180°** ● Opening of the legs 180° and more ● One hand holds the leg behind the head, the second hand holds the apparatus ● Both legs are fully extended
0.9		**HC101**	**'Love' Hang** ● Opening of the legs 180° and more ● One hand holds the apparatus, the other hand holds the opposite leg by the ankle ● The body is parallel to the floor ● Arms and legs are fully extended ● No head and neck clamp

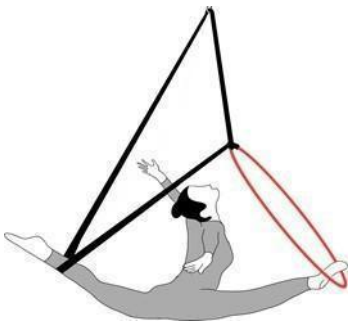
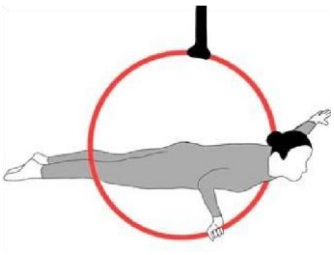
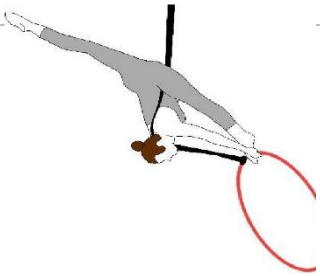
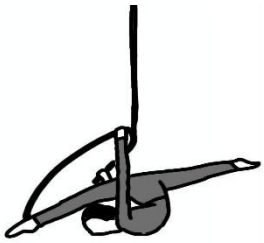
0.9		**HC102**	**Cuckoo bird in balance** ● Opening the legs 180° or more ● Only the legs are in contact with the apparatus. ● Legs are fully extended
0.9 CBRF		**HC103**	**Crocodile legs together** ● Only the hand, shoulder and legs in contact with the apparatus ● Body parallel to the floor, upper arm straightened forward (as an extension of the body) ● Legs and body in the "Pencil" position ● No clamping of the apparatus under the armpit or with the a hand
0.9		**HC104**	**Eiffel Split in bilman(Szenczy's split bilman)** ● Opening of legs 180° ● Both hands in contact with the feet ● Foot in contact with the head
0.9		**HC048**	**Cruiser Split on the chest 180** ● Opening of the legs 180° ● Head in contact with the hip *Levels of execution:* *HC048 Cruiser Split on the chest 180* *HC049 Cruiser Split 180*
0.9		**HC051**	**Plank – pencil** ● Only hands in contact with the hoop ● Body is parallel to the floor ● Legs are closed *Levels of execution:* *HC050 Plank - V-position* *HC051 Plank – pencil*

0.9		**HC057**	**String** ● Body is parallel to the floor Legs are fully extended and are closed
0.9		**HC023**	**Mexican handstand split** ● Only hands and hip in contact with the hoop ● Arms and legs are fully extended Legs in front split

1.0		**HC013**	**Wenson split** ● Legs are fully extended in front split ● Body is parallel to the floor ● Only hands in contact with the hoop *Levels of execution:* *HC009 Wenson split with supporting* *HC013 Wenson split*
1.0		**HC015**	**Bilman balance 180°** ● Opening of the legs 180° ● Front split ● Both hands in contact with leg behind the head ● Legs are fully extended
1.0		**HC028**	**Crab** ● Only hands in contact with the hoop ● Legs are fully extended behind the shoulders ● Body is parallel to the floor

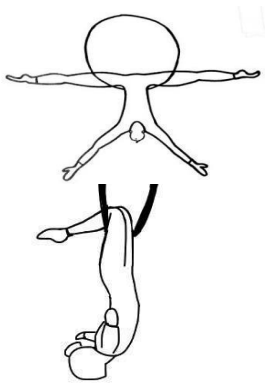
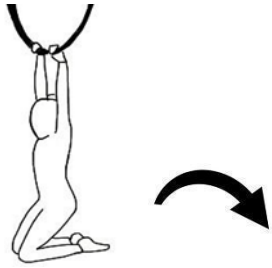
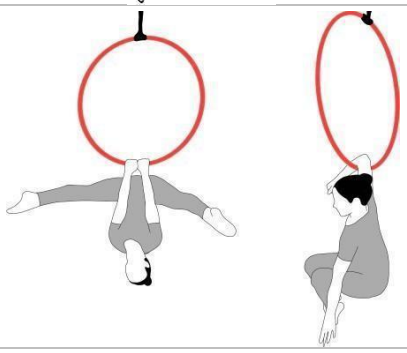
1.0 CBRF		**HC030**	**Crocodile one handed – pencil** ● Only one hand in contact with the hoop ● Body and legs parallel to the floor ● Legs and body in pencil position *Levels of execution:* *HC027 Crocodile one handed – V-position* *HC030 Crocodile one handed – pencil*
1.0 CBRF		**HC032**	**Super tulip** ● Only ankle in contact with the hoop ● Hands in contact with leg behind the head
1.0		**HC041**	**Bokhan super backbent** ● Head in contact with the hip ● Only feet in contact with the hoop ● Legs are fully extended *Levels of execution:* *HC033 Bokhan backbent* *HC041 Bokhan super backbent*
1.0		**HC042**	**Mexican handstand** ● Arms and legs are fully extended ● Head in contact with the hip
1.0 CBRF		**HC047**	**Ankles hang backbent** ● Hands in contact with legs behind the head ● Only ankles in contact with the hoop.

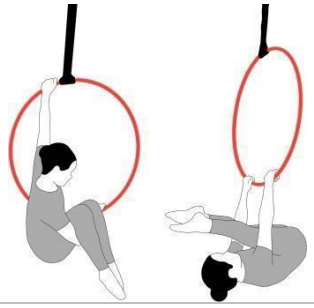
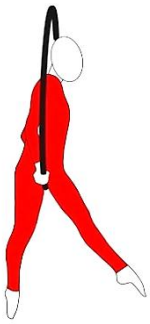
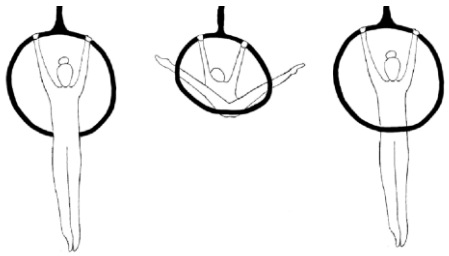
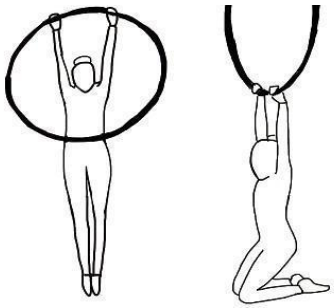
1.0		**HC049**	**Cruiser Split 180** ● Opening of the legs 180° ● Only legs and hands in contact with the hoop ● Head in contact with the hip *Levels of execution:* *HC048 Cruiser Split on the cheast 180* *HC049 Cruiser Split 180*
1.0		**HC029**	**Snail 180°** ● Opening of the legs 180° ● Leg is behind the head, in contact with hoop ● Head in contact with leg
1.0 CBRF		**HC031**	**Super dangerous bridge on the top of hoop** ● Arms fully extended and supporting on the top of hoop ● One leg in contact with spanset ● Back and shoulders not in contact with spanset
1.0 CBRF		**HC058**	**Dangerous bridge in bilman** ● Hand in contact with opposite leg behind the head ● Foot in contact with spanset ● Legs are fully extended
1.0 CBRF		**HC059**	**Anaconda** ● Only feet and pelvis in contact with the hoop ● Backbent in hoop ● Hands in contact with legs

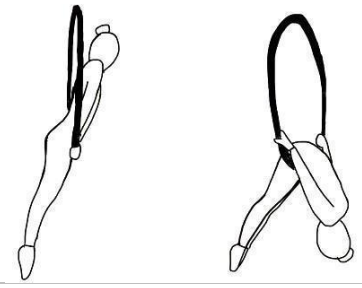
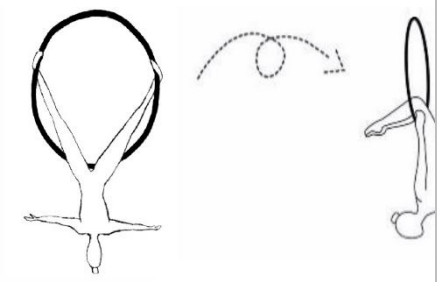
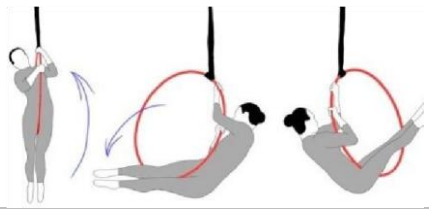
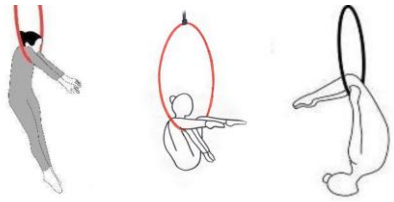
1.0		**HC105**	**Super takeoff** ● Hip Opening 180° and more ● Only the legs are in contact with the apparatus. ● Legs are fully extended *Levels of execution* *HC094 Takeoff* *HC105 Super Takeoff*
1.0		**HC106**	**Vergunova's Plank** ● Only the wrist of one hand, shoulder and 1 leg in contact with the apparatus ● Body and legs in the "Pencil" position parallel to the floor, upper arm straightened and set aside ● Legs on one side of the apparatus,brought together, not crossed ● No clamping of the apparatus under the armpit
1.0 CBRF		**HC107**	**Russian split on the upper arc** ● Opening of the legs 180° and more ● Hands in support on the upper arc ● Arms and legs are fully extended ● The body strives towards the front leg
1.0		**HC108**	**Extended Snail Split(Katsali Split)** ● Opening of legs 180° ● Both legs fully extended
1.0		**HC109**	**Handstand on top of the hoop(Kipko)** ● Opening of legs 180° ● Arms and legs fully extended ● Both hands in contact with the upper part of the hoop ● One leg in contact with spanset,free leg positioned between the arms and hoop

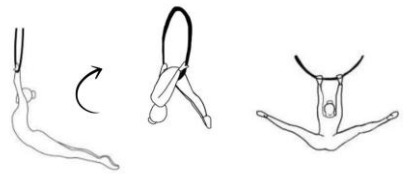
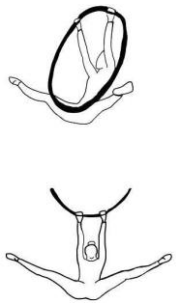
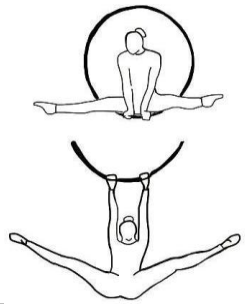
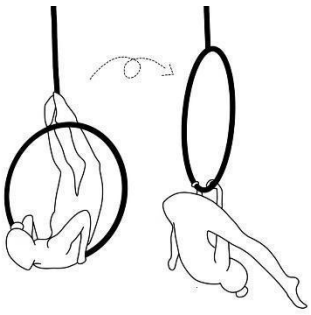
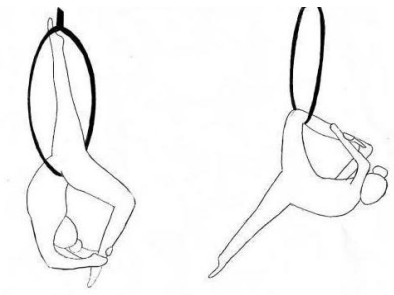
15.4 GROUP D – DYNAMIC ELEMENTS

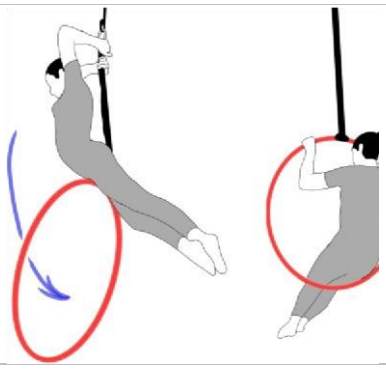
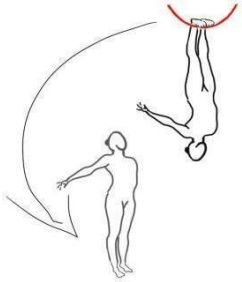
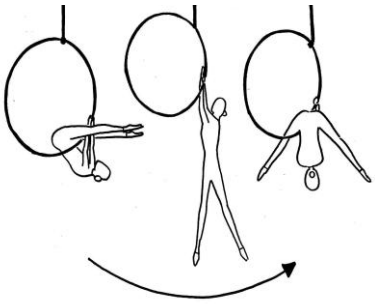
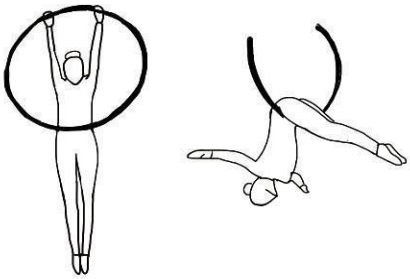
Note: All dynamic elements must show a clear aerial phase and dynamism

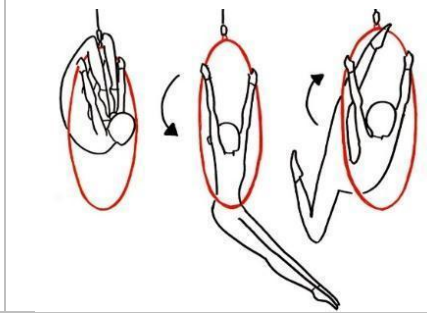
Value	Element	Code	Requirements
0.1		**HD016**	**Drop to knee hooking** ● Starting position: hang in middle split, legs are fully extended ● Final position: knee hooking ● Hands are not in contact with the hoop
0.1		**HD035**	**Back roll under hoop** ● Starting position: on the floor ● Backward roll without separation from the hoop ● Final position on the floor.
0.2		**HD001**	**Forward roll** ● One leg bent ● Starting and final position - upright ● 2 turns and more ● Forward rotation
0.2		**HD077**	**Pike with a split legs to the elbow hang** ● Starting position: hanging in a split V position ● Final position: hanging on one elbow ● No contact with the floor

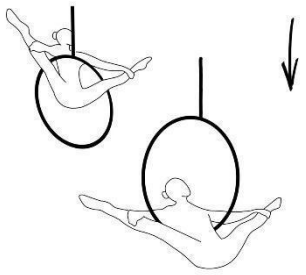
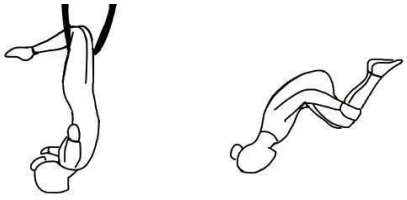
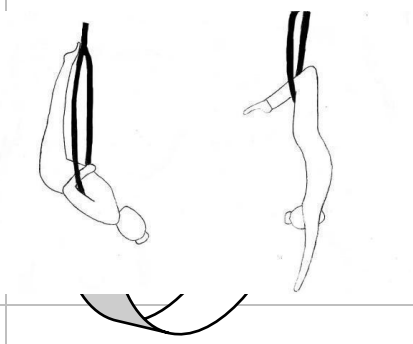
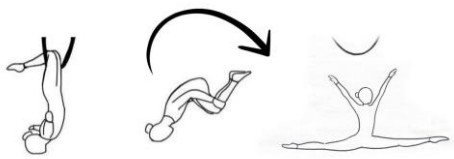
0.2		**HD078**	**Fall to a fold** ● Starting position: one hand on the upper arc, the second on the lower ● Only the brushes are in contact with the apparatus ● Moving the upper arm on the lower arc ● Final position: hanging on the lower arc, legs in a fold
0.3		**HD002**	**Backward roll** ● One leg bent ● Starting and final position - upright ● 2 turns and more ● Backward rotation
0.3		**HD018**	**Hoop clock forward** ● Legs are fully extended ● Starting and final position - upright ● 2 turns and more ● Forward rotation
0.3		**HD037**	**Straddle swing to pencil through the hoop** ● Starting position: pencil hang facing the hoop ● Legs are move through the hoop in V-position ● Final position: pencil hang behind the hoop
0.4		**HD003**	**Drop from upper to lower part of hoop** ● Starting position: pencil ● Basic grip ● No contact with the floor

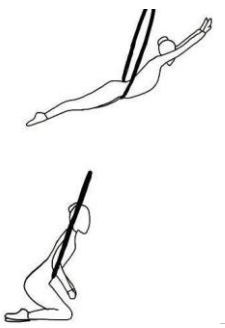
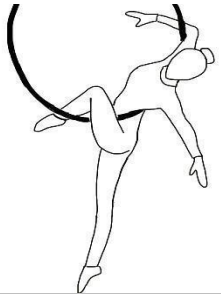
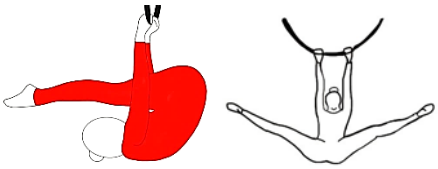
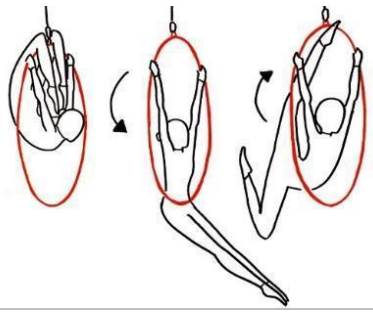
0.4		**HD006**	**Forward pike roll** ● Starting position: pencil, arms are fully extended ● Forward roll through pike position ● No contact with the floor
0.4		**HD019**	**Hoop clock backward** ● Legs are fully extended ● Starting and final position upright ● 2 turns and more ● Backward rotation
0.4		**HD044**	**Starfish drop to knee hooking** ● Starting position: «Starfish», legs are fully extended ● Final position: knee hooking ● Hands are not in contact with the hoop
0.4		**HD079**	**Fish Spin** ● Rotation around the lateral arc of the hoop ● During the turn, the legs are brought together and straightened ● Only the hands and the inner thigh surface in contact with the apparatus ● 2 turns or more
0.4		**HD106**	**ARMPIT SWING TO KNEE HOOKING(SZENDERAK ARMPIT SWING)** ● Starting position: armpit hang ● Legs are fully extended during the swing ● Final position: knee hooking

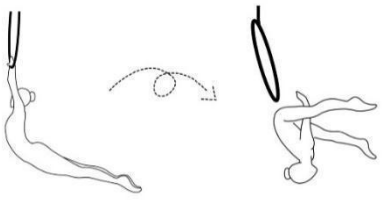
0.4		**HD107**	**LOOP WITH HOOP(VARGA TURN)** ● Starting on the floor ● Only hands in contact with the hoop ● Minimum 360° rotation ● Final position: legs in V-position, pelvis higher than level of shoulders
0.5		**HD004**	**V-position drop from upper to lower part of the hoop** ● Legs are fully extended in V-position ● No contact with the floor ● Starting and final position: legs are parallel to the floor or above then level of parallel
0.5		**HD005**	**Forward roll in straddle position** ● Starting and final position: legs and arms are fully extended ● Forward roll ● Final position: legs are fully extended and parallel to the floor or above then level of parallel ● No contact with the floor
0.5		**HD034**	**Armpit rotation** ● Starting position: laying on the chest, legs support upper part of hoop ● Forward roll to armpit ● Final position: straddle hang on the lower part of hoop
0.5		**HD036**	**Ring drop to knee hooking** ● Starting position: ring hang on the lower part of the hoop, hands in contact with leg ● Final position: knee hooking ● Hands in contact with leg during drop

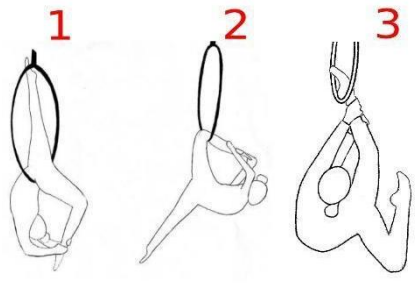
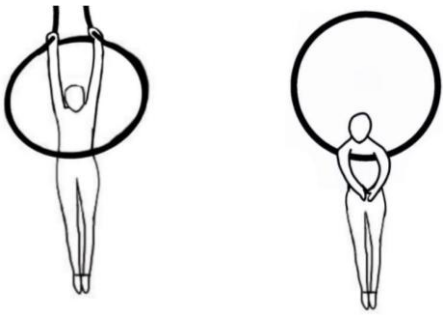
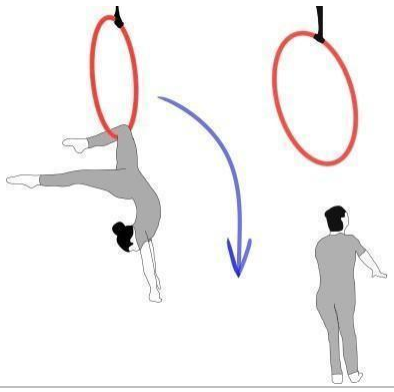
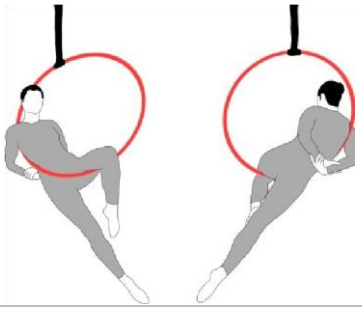
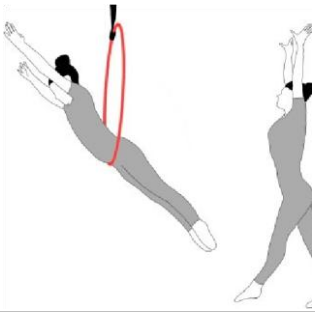
0.5		**HD080**	**Fall from the rider** ● Starting position: only hips in in contact with the hoop, the hands are held by the strap ● During execution, hands are simultaneously making an adjustment from the strap to the upper arc of the apparatus ● Turn forward ● Final position: Sit on the apparatus or «Pencil" position
0.5		**HD081**	**Dismount from hanging on feet** ● Starting position: hanging on your feet, head directed to the floor ● Hands not in contact with the floor on landing ● Final position: Standing on the floor
0.6		**HD109**	**CSETECOPTER** ● Starting position inverted, only hands and one side of pelvis are contact with the hoop ● During the execution, legs are fully extended and the position of the hand does not change ● Final position: same as the starting position
0.6		**HD007**	**Backward pike turn – no hands** ● Starting position: pencil, arms are fully extended ● Backward roll through pike position ● Hands are not in contact with the hoop during turn
0.6		**HD011**	**Elbows rotation** ● Starting position: back and elbows in contact with the hoop, legs are straight up ● 2 turns and more ● Legs are closed

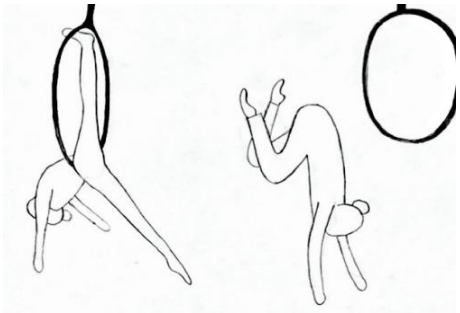
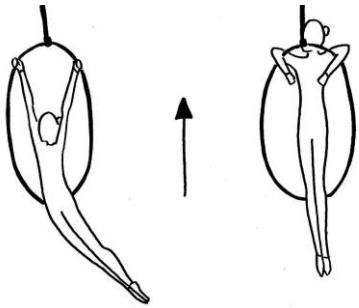
0.6		**HD017**	**Swing to heron** ● Starting position: knee hooking on the upper part of hoop ● Direct transition ● Final position: heron – straight leg is hooking upper part of hoop behind the head

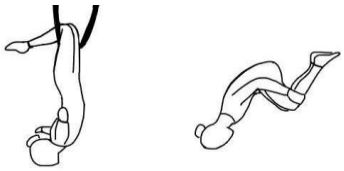
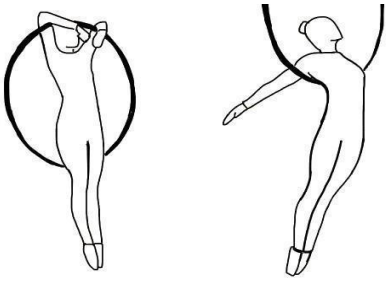
0.6		**HD027**	**Boat drop** ● Starting position: armpit hang on the upper part of hoop ● Final position: armpit hang on the lower part of hoop ● Hands are not in contact with the hoop ● Legs and elbows are fully extended
0.6		**HD010**	**Back flip from lower part of the hoop** ● Starting position: knee hooking ● Hands are not in contact with the hoop ● Back flip ● Hands are not in contact with floor during landing
0.6		**HD045**	**Elbow swing drop to knee hooking** ● Starting position: back and elbows in contact with the hoop ● Drop to knee hooking ● No hands on hoop ● Final position: Knee hooking
0.7		**HD110**	**BACK FLIP FROM LOWER PART OF THE HOOP WITH SPLIT LANDING(SZENDERAK FLIP)** ● Starting position: knee hooking ● Hands are not in contact with hoop ● Back flip ● Final position: split on the floor

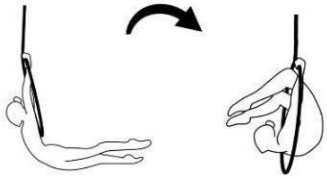
0.7		**HD008**	**Hip rotation forward** ● Starting position: «pencil», pelvis in contact with the hoop ● Tuck position during rotation ● 2 turns and more ● Legs are closed
0.7		**HD009**	**Rotation «Goddess»** ● Starting position: back, elbow and leg in contact with the hoop ● 2 turns and more
0.7 CBRF		**HD020**	**Sea regrip** ● Starting position: legs parallel to the floor, fully extended and are closed between arms ● Final position: pelvis higher then level of shoulders, legs in V-position ● No contact with the floor
0.7		**HD046**	**Swing to heron – both legs** ● Starting position: knee hooking on the upper part of hoop ● Direct transition ● Final position: heron – both legs are fully extended and hooking upper part of hoop behind the head

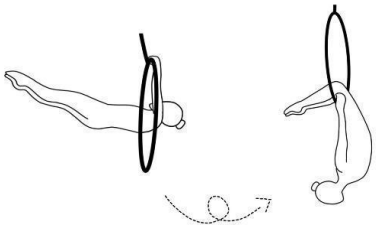
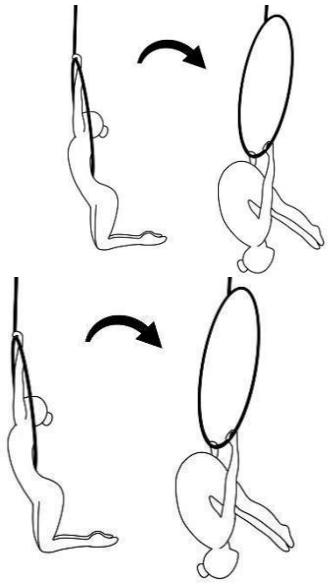
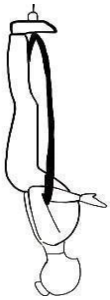
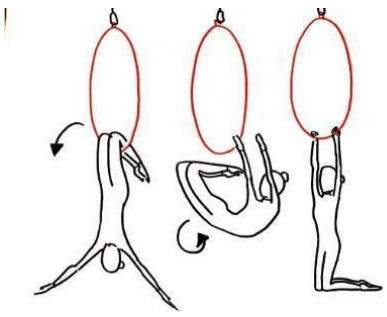
0.7		**HD031**	**Back straddle position flip under the hop** ● Starting position: hang on lower part of the hoop, not in contact with floor ● Back flip in V-position ● Hands are not in contact with floor during landing

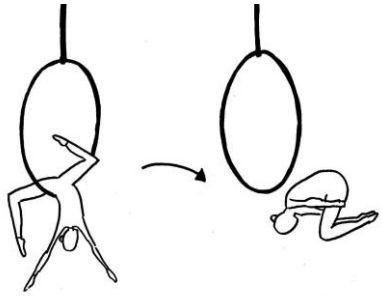
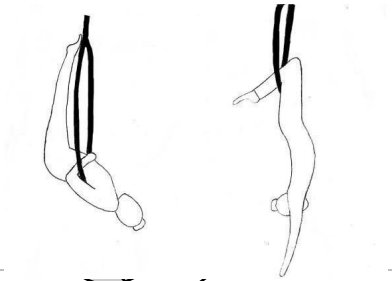
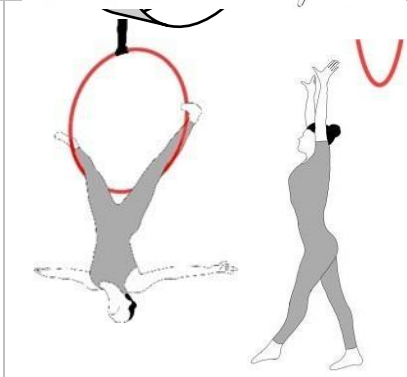
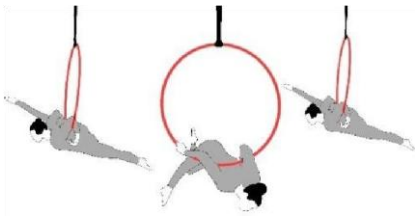
0.7 CBRF		**HD038**	**Double ring drop to super tulip through knee hooking** ● Starting position: lower back hang, hands in contact with leg behind the head ● Final position: «Super tulip»: only ankle in contact with the hoop ● Hands in contact with leg behind the head during double drop
0.7		**HD076**	**Gelfand Drop from spanset to armpits** ● Starting position: spanset hands hang, pencil position ● Final position: armpits hang at the low bar
0.7		**HD082**	**Somersault from a hang under one knee** ● Starting position: hanging under 1 knee ● Hands not in contact with the apparatus ● Backflip ● Hands are not in contact with the floor when landing ● Final position: Standing on the floor
0.7		**HD083**	**Witch Spin** ● Starting position: hands together together behind the back, far leg in contact with the apparatus ● Body in contact with apparatus ● 2 turns or more
0.7		**HD084**	**HD084 Forward hip flip** • Starting position: only the pelvis in contact with a apparatus, shoulders above parallel, legs fully extended • During the performance, the hands are not in contact with a apparatus

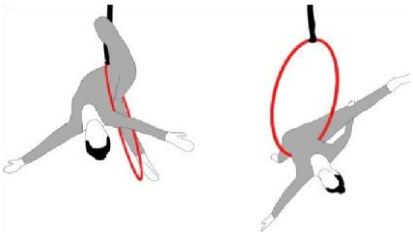
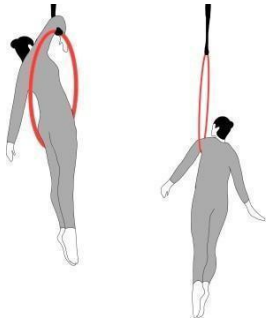
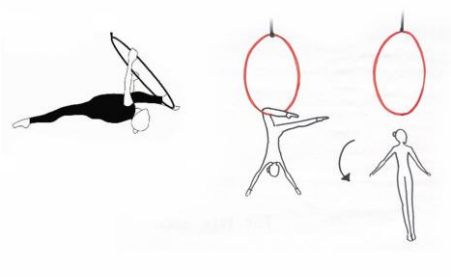
0.7		**HD039**	**Back flip from lower back** ● Starting position: lower back hang, leg straight up ● Hands are not in contact with the hoop ● Back flip ● Hands are not in contact with floor during landing
0.7		**HD111**	**EHRLICH REGRIP** ● Starting position: hanging on the upper arch in pencil position ● During the execution, legs are fully extended ● Final position: elbow hang on upper arch

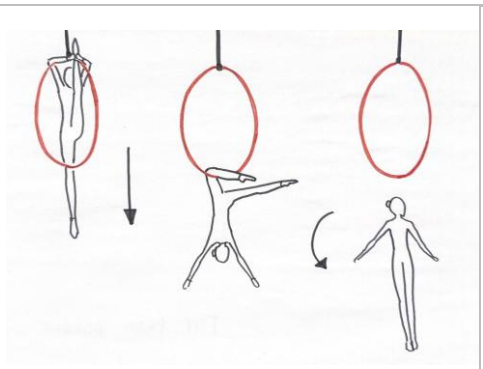
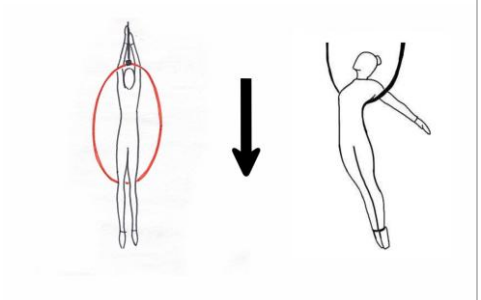
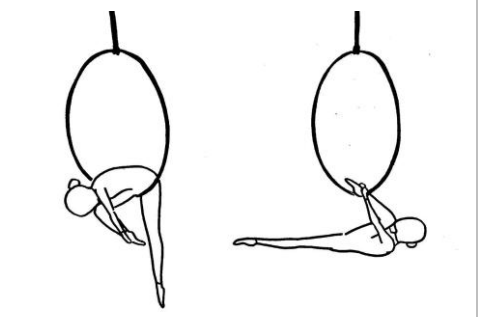
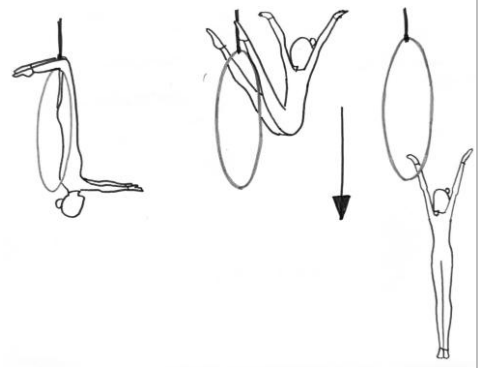
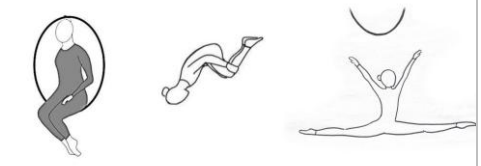
0.8		**HD012**	**Pike back flip from lower part of hoop** ● Starting position: knee hooking ● Hands are not in contact with the hoop ● Back flip in pike position ● Hands are not in contact with the floor
0.8		**HD013**	**Elbow drop to armpits** ● Starting position: elbow hang on the upper part of hoop ● Drop to power part of hoop ● Final position: armpit hang ● No contact with the floor

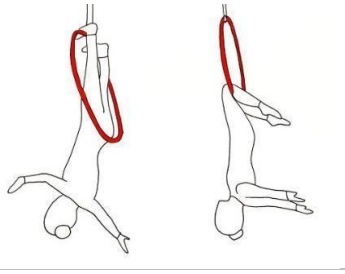
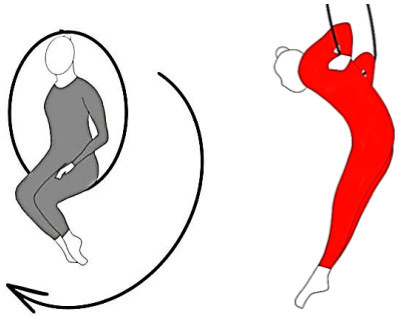
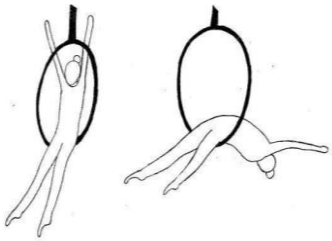
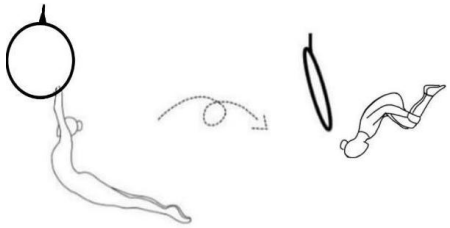
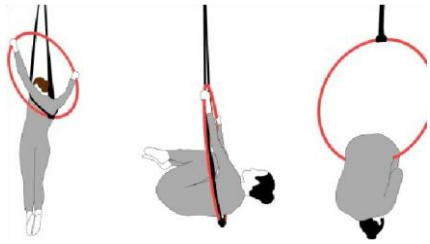
0.8		**HD022**	**Swing to iguana** ● Starting position: hang on the upper part of hoop ● Final position: iguana, fixed 2 sec.

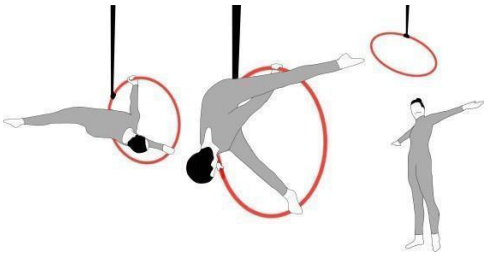
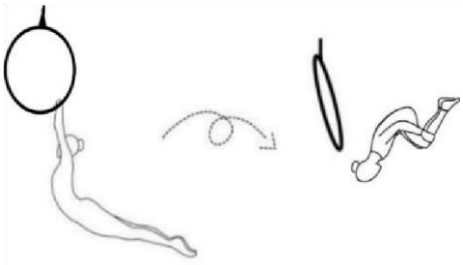
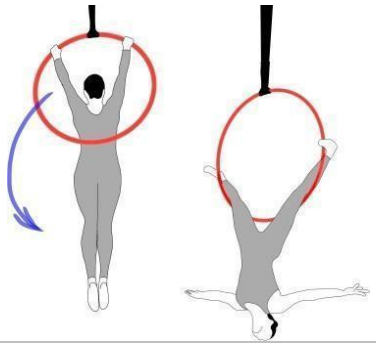
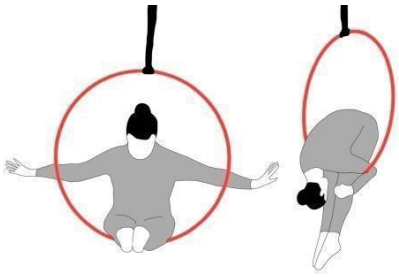
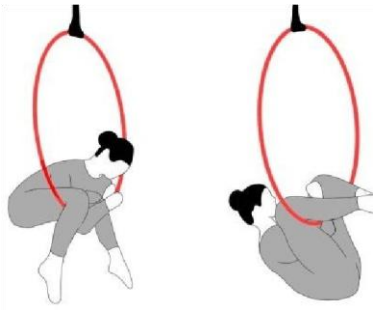
0.8 CBRF		**HD028**	**Swing drop to knee hooking** ● Starting position: hang on the upper part of hoop ● Back roll ● Final position: Knee hooking
0.8 CBRF		**HD029**	**Extreme regrip** ● Starting position: hang on the upper part of hoop ● Final position: hang on lower part of the hoop in pike position ● No contact with the floor
0.8		**HD030**	**Elbows rotation in split** ● 2 turns and more ● One leg straight in split position
0.8		**HD015**	**Back flip with half-turn** ● Starting position: knee hooking ● Back flip with half-turn ● Final position: hang with straight hands ● No contact with the floor

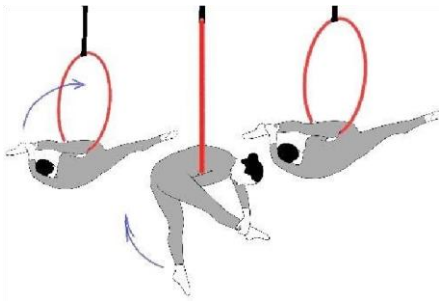
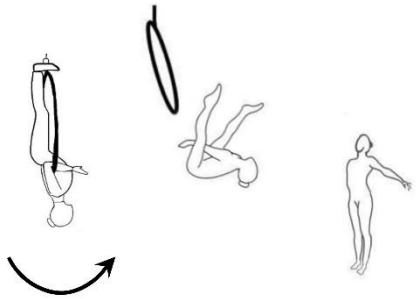
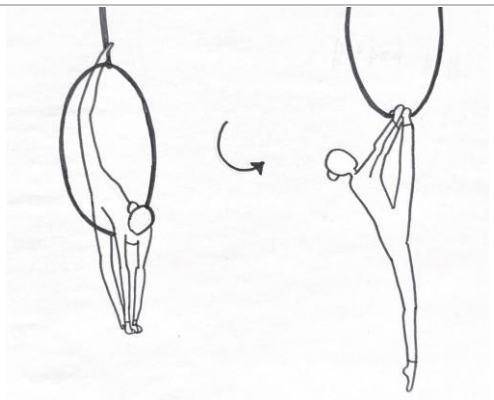
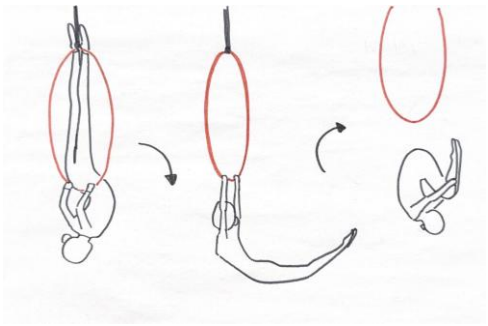
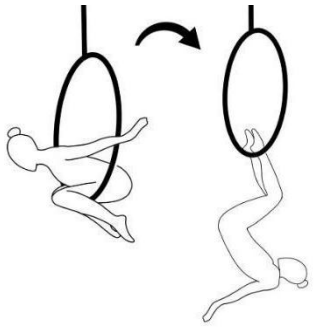
0.8		**HD112**	**Back flip from lower back without support** ● Starting position: only lower back is in contact with the hoop ● During the execution hands are not in contact with the hoop ● Hands are not in contact with the floor during landing ● Final position : Standing on floor
0.8		**HD040**	**Elbow rotation with drop to knee hooking** ● Starting position: Back and elbows in contact with the hoop, legs straight up ● 2 turns and more ● Drop to knee hooking ● Hands are not in contact with the hoop ● Final position: knee hooking
0.8		**HD085**	**Starfish Flip** ● Starting position: element «Starfish» ● Backward movement of the body ● During the movement, the hands are not in contact with the hoop ● When landing, the hands are not in contact with floor ● Final position: Standing on the floor
0.8		**HD086**	**Rotation "Weather Vane"** ● Starting position: Back and two hands in in contact with the hoop, adjacent hand holds ● the leg in a split ● 2 turns or more

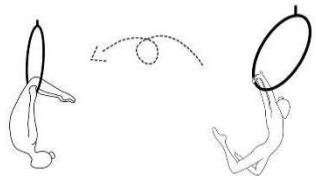
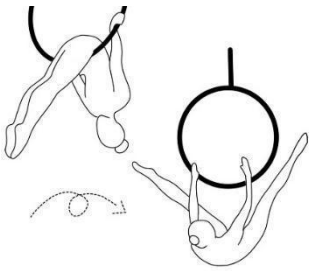
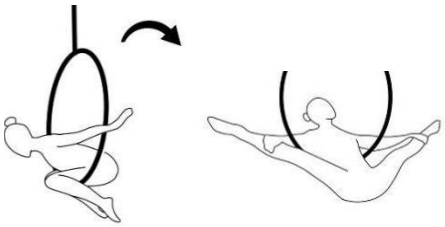
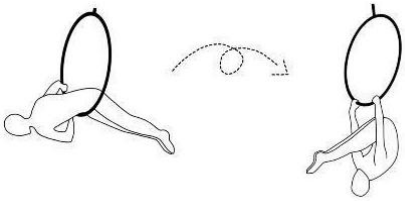
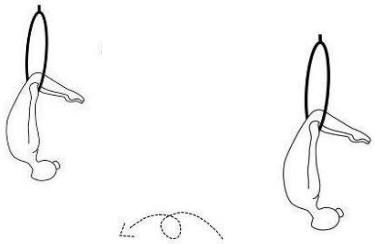
0.8		**HD087**	**The Jamila Fall** ● Starting position: hanging on the far leg above the upper arch ● Final position: opening Straight split on ● the lower arc, the hand holds the adjacent leg ● Hands not in contact with the hoop
0.8		**HD088**	**Alexandrova's fall** ● Starting position: hanging on the elbow upper arch ● Final position: hanging on the armpit in the hollow
0.8		**HD089**	**180° somersault** ● Starting position: hands not in contact with apparatus, hanging under the knees ● Backflip from the lower arc ● Rotate around its axis 180 degrees
0.8		**HD113**	**GRETI DROP(G.NOVOTHNY)** ● Starting position: russian split 180° or more ● Somersault from hang under one knee ● One leg flip ● During the execution: no regrip with the hands ● Final position: on the floor ● Hands are not in contact with floor

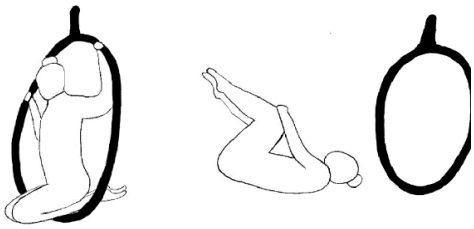
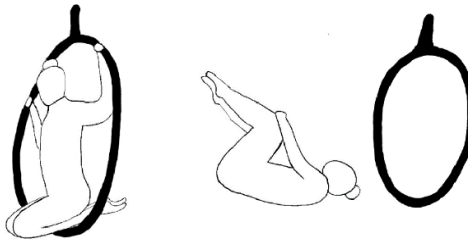
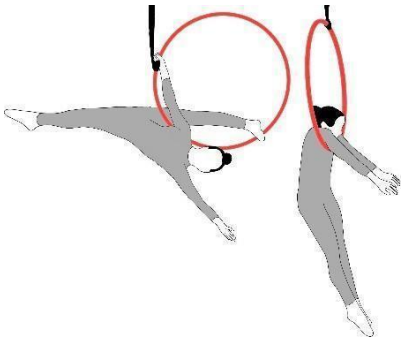
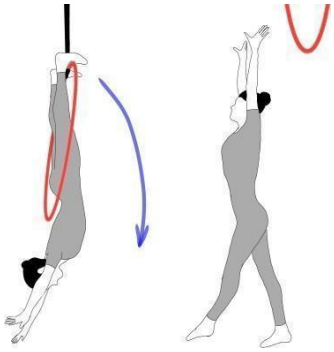
0.8		**HD114**	**FLIP FROM DOUBLE ELBOW SPLIT(DORNYEI FLIP)** ● Starting position: hanging on the upper arc in front split ● Back flip from one knee ● Hand are not in contact with the floor during landing
0.8		**HD115**	**BIG DROP TO ARMPITS(SZENDERAK DROP)** ● Starting position: only hands contact with spanset ● Drop to lower part of hoop ● Final position: armpit hang ● No contact with the floor
0.9		**HD116**	**JENSER SOMERSAULT** ● Starting position:sitting on the hoop with one leg back ● Forward roll ● Final position: only one ankle is in contact with the hoop
0.9		**HD117**	**ANYSHCHENKO landoff** ● Starting position:knee hooking on the upper arc ● Hand not in contact with the floor when landing ● Final position: Standing on the floor
0.9		**HD118**	**SITTING BACK FLIP WITH SPLIT LANDING(SZENDERAK SITTING FLIP)** ● Starting position: sitting on the hoop ● Back flip, hand are not in contact with the hoop during performing ● Final position: split on floor

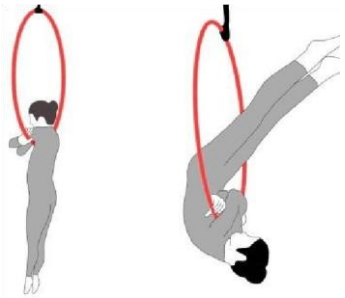
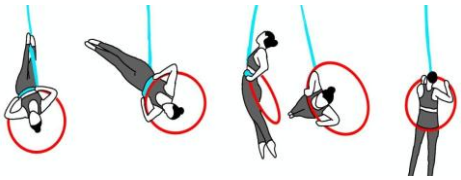
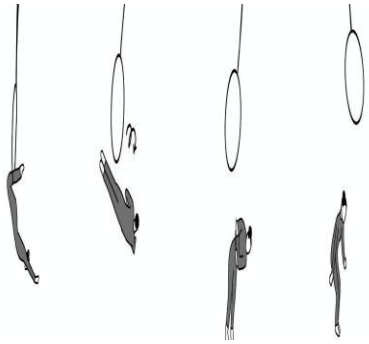
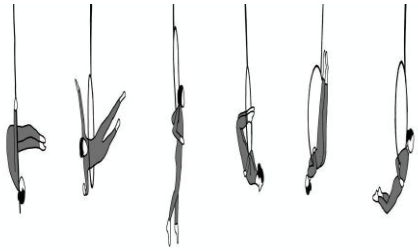
0.9 CBRF		**HD014**	**Feet drop to knee hooking** • Starting position: feet hang, legs are fully extended • Drop to lower part of hoop • Hands are not in contact with the hoop • Final position: knee hooking
0.9 CBRF		**HD026**	**Sitting back flip to elbows** • Starting position: sitting on the hoop, hands are not in contact with the hoop • Back flip • Final position: elbow hang • No contact with the floor
0.9 CBRF		**HD041**	**Sitting back flip through beckbent** • Starting position: sitting on the hoop • Back flip, hands are not in contact with the hoop during performing • Hands are not in contact with floor during landing
0.9		**HD105**	**Gelfand back flip (from side of hoop)** • Starting position: hands hang at the side of hoop • Back flip, hips are closed • Hands are not in contact with floor the during landing
0.9		**HD090**	**The "Swing" fall** • Starting position: hanging in a sling on the upper arc of the apparatus in the "Pencil" position, between the straps, hands resting on the lower crossbar • When performing, legs are together • Break in the hips on the lower arc • Final position: body position – spear on the lower arc

0.9 CBRF		**HD091**	**«Russian" Jump** • Starting position: Russian split • 180 parallel to the floor • Turn it on yourself • While moving 1 hand goes between the legs • Final position: standing on your feet • No contact with the floor
0.9		**HD092**	**Backflip from pendulum** • Starting position: hanging on your hands, the brushes hold the apparatus on both sides • Backflip through tuck • Hands are not in contact with the floor when landing
0.9 CBRF		**HD093**	**Starfish fall from Pendulum** • Starting position: hanging on the upper arc, arms and legs are completely straight • During the performance the body sways in the "Pencil" position, hands not in contact with the apparatus, legs straight • Backward break • End position: element "Starfish"
0.9		**HD094**	**Rotation "Fold"** • Starting position: Sitting on the bottom arc, • rotation in fold position • Only elbows and feet in contact with apparatus • The knees bend during execution • 2 turns or more • Final position: Sitting on the lower arc
0.9		**HD095**	**Curly Spin** • Starting position: sitting on the apparatus, fixation with elbows between knees • Only elbows and feet in contact apparatus • 2 turns or more

0.9		**HD096**	**Rotate "Compass"** ● Starting position: Balance on hip ● During the movement, the opposite hand holds a straight leg, legs straight ● 2 turns or more
1.0		**HD119**	**ANYSHCHENKO Flip** ● Starting position: Back and elbows in contact with the hoop, legs straight up ● Legs are closed during the turns ● 2 turns and more ● Frontflip ● Hands are not in contact with the floor when landing ● Final position: standing on floor
1.0		**HD120**	**BACK ROLL TO ONE FOOT(DORNYEI ROLL)** ● Starting position: only one ankle, chest and armpits are contact with the hoop ● No contact with the floor ● Final position: only one foot is in contact with the hoop
1.0 CBRF		**HD121**	**MINKA FLIP** ● Starting position: lying on the lower back ● 630° turn backward ● Hands are not in contact with floor during landing ● Final position: Standing on the floor
1.0 CBRF		**HD021**	**Front roll to bat** ● Starting position: sitting on the hoop ● Forward roll ● Final position: ankle hang ● Without separation from the hoop ● No contact with the floor Hands are not in contact with the hoop

1.0 CBRF		**HD023**	**Back flip to hand hang** ● Starting position: sitting on the hoop, hands are not in contact with the hoop ● Back flip ● Final position: hand hang ● No contact with the floor
1.0 CBRF		**HD024**	**Swing and catching** ● Starting position: stomach laying on the hoop ● Forward roll ● Final position: hand hang, legs in V-position ● No contact with the floor
1.0 CBRF		**HD025**	**Back flip half-turn to armpits** ● Starting position: sitting on the hoop, Hands are not in contact with the hoop ● Back half-turn flip ● Final position: armpits hooking ● No contact with the floor
1.0 CBRF		**HD032**	**Side turn to lower part of the hoop** ● Starting position: stomach laying on the hoop ● Turn around its axis 360 ● Final position: hang in pike position in lower part of the hoop ● No contact with the floor
1.0 CBRF		**HD033**	**Double knee hooking side turn** ● Starting position: knee hooking, hands are not in contact with the hoop ● Turn around its axis ● Final position: knee hooking, hands are not in contact with the hoop ● No contact with the floor

1.0 CBRF		**HD042**	**Shin sitting forward flip** • Starting position: sitting on the hoop, shin in contact with the hoop • Forward flip • Hands are not in contact with the floor during landing
1.0 CBRF		**HD043**	**Shin sitting back flip** • Starting position: sitting on the hoop, shin in contact with the hoop • Back flip • Hands are not in contact with floor the during landing
1.0		**HD097**	**Somersault 360 Twist** • Starting position: hands not in contact with the hoop, hanging under the knees • Backflip from the lower arc • Rotate around its axis 360 degrees
1.0		**HD098**	**Vergunova's Fall** • Starting position: Split • "Vergunova",hip opening 180 or more, arms and legs straight, no grabbing of the second hand on the apparatus • Final position: Hanging armpits
1.0 CBRF		**HD099**	**Somersault from a hanging position on feet** • Starting position: hanging on your feet upper arc of the apparatus • Backward movement of the body • When landing, the hands are not in contact with the floor

1.0		**HD100**	**The Hug Spin** ● During the turn, only the shoulders, hands and chest in contact with the apparatus ● 2 or more turns
1.0 CBRF		**HD101**	**Backflip from hanging on the top arc** ● Starting position: hanging on the top arc in the "pencil" position ● Backflip ● Hands are not in contact with the floor when landing
1.0 CBRF		**HD102**	**Chilary Plank Drop** ● Starting position: both legs in straps fully extended in upright position ● Legs extended in plank position throughout turns ● 2 turns and more ● Final position : hang in pencil position from upper part of the hoop
1.0 CBRF		**HD103**	**Knee Hooking Side Turn(Tzaneti Jump out)** ● Starting position: knee hooking,no hands in contact with the hoop ● Twist 360° jump out ● Landing in upright position ● No contact with floor
1.0 CBRF		**HD104**	**Drop 'n' Rotation(Luhinina Drop)** ● Starting position:legs are closed and fully extended,only hands in contact with hoop ● Drop into elbows rotation ● Two turns and more

15.5 GROUP E - SPINNING ELEMENTS

Athlete can choose any element from groups A (flexibility elements), B (Strength elements) and group C (balance elements) and declare it as spinning element be changing the code from A001 to A001/E or B001 to B001/E.

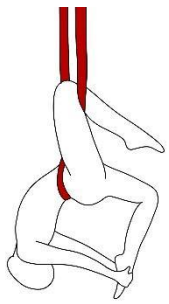
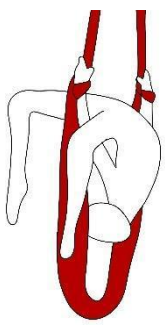
Element must fill the original requirements described on the elements table and spin minimum 720° on fixed position

Note: Elements in D group cannot be used as spinning elements.

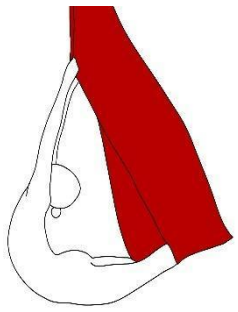
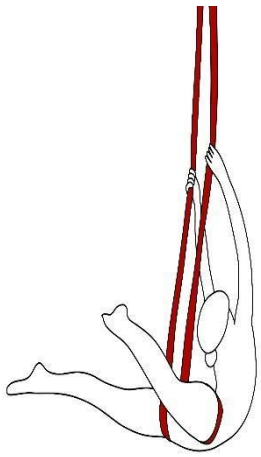
16.1 GROUP A – FLEXIBILITY ELEMENTS

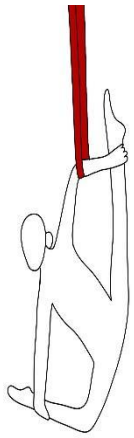
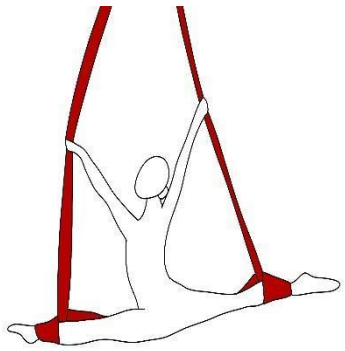
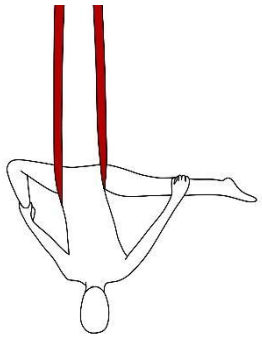
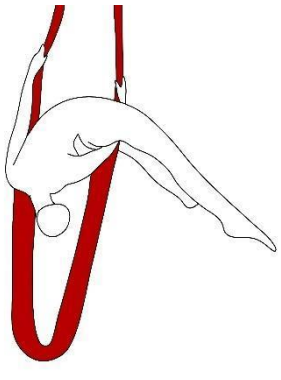
Note: All flexibility elements must be held in fixed position for 2 seconds

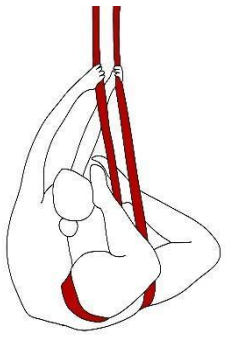
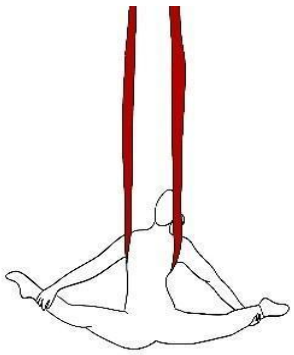
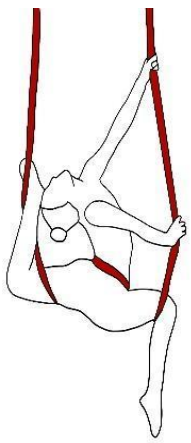
Note: In masters +50 category a tolerance of 20° is given for the requirement to open the legs to 180° if there is no 160° variation for the move. Moves, that do have different levels of execution are without tolerance.

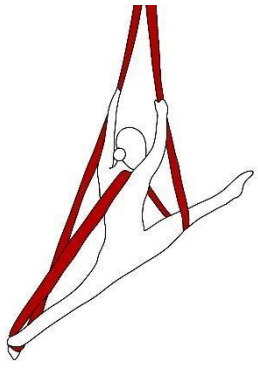
Value	Element	Code	Requirements
0,1		**AHA001**	**Upright backbend** • Arms are fully extended • Only one foot in knot and hands in contact with the hammock
0,1		**AHA002**	**Inside leg hang** • Arms fully extended • Both hands hold on to the leg
0,2		**AHA003**	**Upright backbend** • Arms are fully extended • Only one foot and hands in contact with the hammock
0,2		**AHA004**	**Latern** • Back in bend

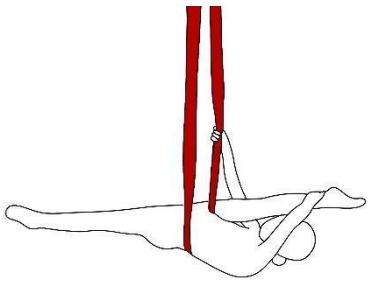
0,2		**AHA005**	**Split open silk 160°** • Opening of the legs 160° *Levels of execution:* *AHA005 Split open silk 160* *AHA019 Split open silk 180*

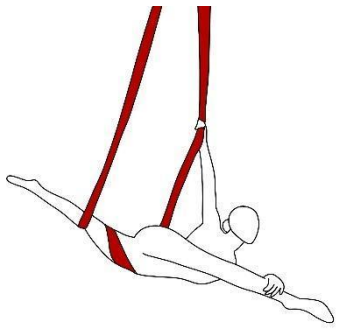
0,2		**AHA006**	**Open Silk Backbend** • Legs parallel to the floor or above parallel
0,2		**AHA007**	**Basket** • Back in bend
0.2		**AHA008**	**Dove (legs extended)** • Arms and legs fully extended *Levels of execution:* *AHA008 Dove (legs extended)* *AHA013 Dove* *AHA083 Extreme Dove*

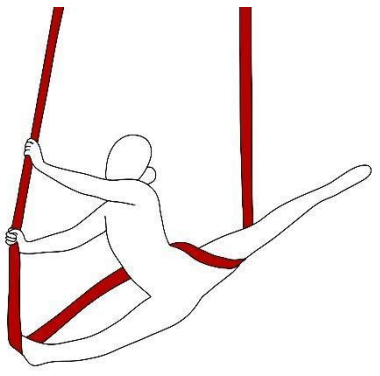
0,3		**AHA009**	**Elbow split passe 160º** • Only one elbow in contact with hammock • Upper hand in contact with the front extended leg • One hand in contact with passè leg • Opening of legs 160º *Levels of execution:* *AHA009 Elbow split passe 160°* *AHA020 Elbow split passe 180°*
0,3		**AHA010**	**Split in knots 160°** • Opening of the legs 160° *Levels of execution:* *AHA010 Split in knots 160°* *AHA032 split in knots 180°*
0,3		**AHA011**	**Split passe 160º** • Opening of legs 160º • Arms fully extended • Back leg passè *Levels of execution:* *AHA011 Split passe 160°* *AHA026 Split passe 180°*
0,3		**AHA012**	**Lantern extended** • Legs fully extended and parallel to the floor or below parallel • Only hands in contact with the silk

0,3		**AHA013**	**Dove (with tolerance)** ● Feet in contact with head, tolerance 20% ● Hands fully extended *Levels of execution:* *AHA008 Dove(legs extended)* *AHA013 Dove* *AHA083 Extreme Dove*
0,3		**AHA014**	**Armpit Split 160°** ● Opening of legs 160° in front split ● Arms fully extended ● Only armpits in contact with hammock *Levels of execution:* *AHA014 Armpit split 160°* *AHA022 Armpit split 180°*
0,3		**AHA015**	**Mona passé** ● Front leg in bent ● Head in contact with back foot ● Arms fully extended *Levels of execution:* *AHA015 Mona Passé* *AHA036 Mona Passé extended*

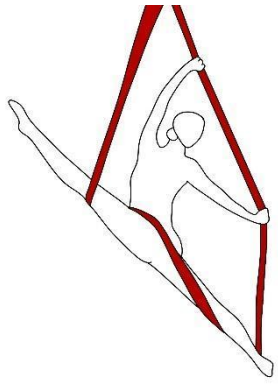
0,3		**AHA084**	**Diamond Split 160^{o}** ● Opening of legs 160^{o} in front split ● Legs fully extended *Levels of execution:* *AHA084 Diamond split 160°* *AHA023 Diamond split 180°*

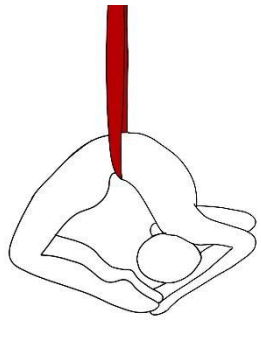
0,3		**AHA085**	**Laysplit 160º** ● Opening of legs 160º ● Legs fully extended *Levels of execution:* *AHA085 Laysplit 160°* *AHA024 Laysplit 180°*

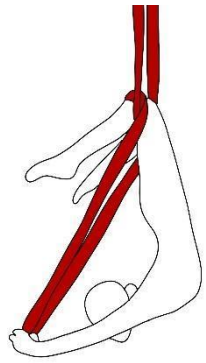
0,3		**AHA086**	**Inverted Twist Split 160º** ● Opening of legs 160º ● Free hand in contact with front extended leg ● Legs fully extended *Levels of execution* *AHA086 Inverted Twist Split 160º* *AHA027 Inverted Twist Split 180º*

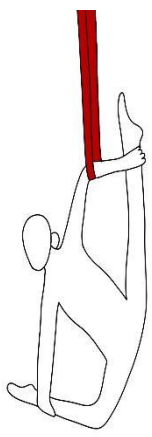
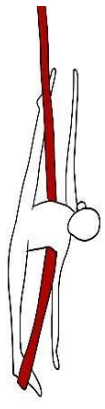
0,3		**AHA088**	**Flyer Split 160°** ● Opening of legs 160º ● Arms fully extended ● Shoulders above level of pelvis ● Legs fully extended *Levels of execution:* *AHA088 Flyer Split 160°* *AHA031 Flyer Split 180°*

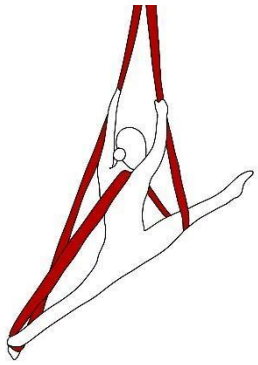
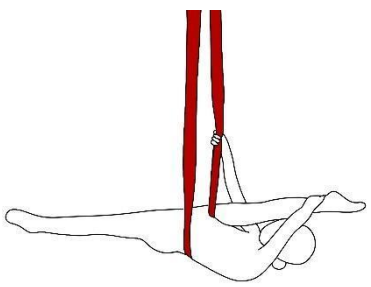
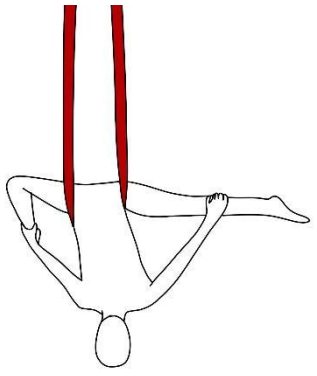
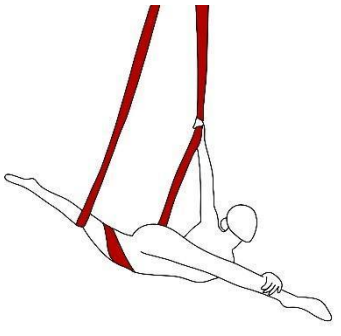
0,3		**AHA028**	**Box** ● Feet in contact with the head (with 20% tolerance) *Levels of execution:* *AHA028 Box* *AHA048 Box 2*

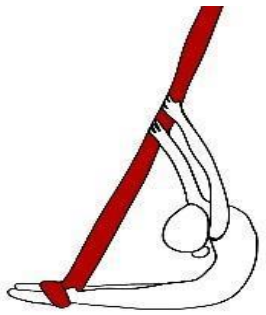
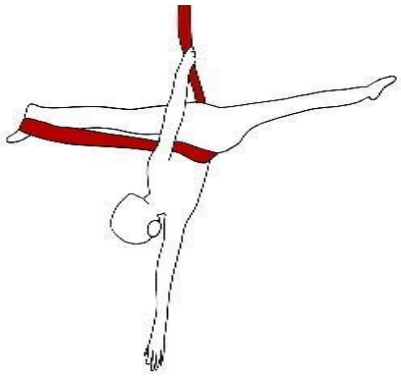
0,3		**AHA090**	**Luna Split 160º** ● Opening of legs 160º ● Front split ● Arms fully extended ● Legs fully extended *Levels of execution* *AHA090 Luna Split 160°* *AHA037 Luna Split 180°*

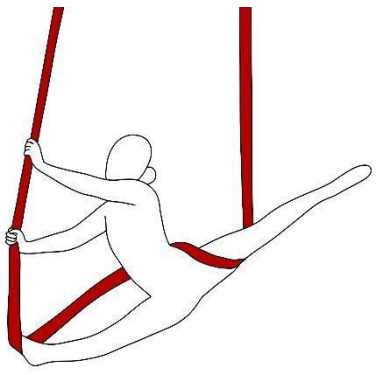
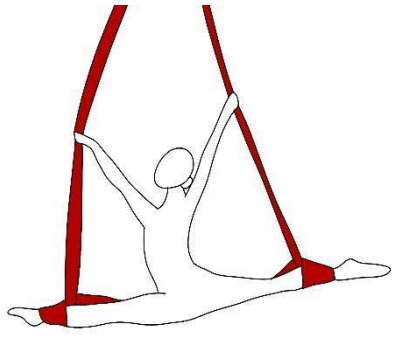
0,3		**AHA033**	**Fang Backbend** ● Only lower back in contact with hammock ● Hands in contact with feet behind the head *Levels of execution* *AHA033 Fang Backbent* *AHA099 Fang Backbent closed*

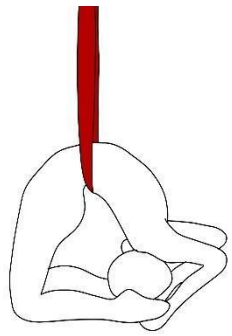
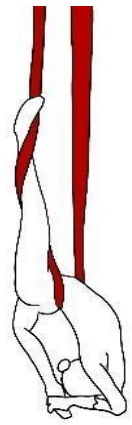
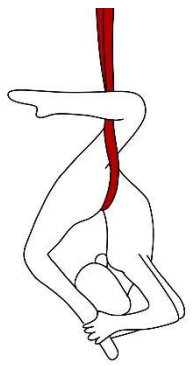
0,3		**AHA016**	**Knee wrap in backbend** ● Back in bent ● Arms fully extended
0,3		**AHA017**	**Standing Splits 160º** ● Opening of legs 160° ● No hands on hammock ● Legs fully extended *Levels of execution:* *AHA017 Standing Splits 160°* *AHA025 Standing Splits 180°*

0,3		**AHA018**	**Aurora Hang backbend** ● Hands in contact with feet ● Back in bent *Levels of execution:* *AHA018 Aurora Hang backbend* *AHA038 Aurora Hang backbend extended* *AHA075 Aurora hang backbend fully extended*
0,3		**AHA019**	**Split open silk 180°** ● Opening of the legs 180° ● Hands and feet in contact with the silk *Levels of execution:* *AHA005 Split open silk 160°* *AHA019 Split open silk 180°*
0,4		**AHA020**	**Elbow split passè 180º** ● Only one elbow in contact with hammock ● Upper hand in contact with front extended leg ● One hand in contact with passè leg ● Opening of legs 180º *Level of execution* *AHA009 Elbow split passe 160°* *AHA020 Elbow split passe 180°*
0,4		**AHA021**	**«T» Split 160°** ● Opening of the legs 160° ● Middle split ● Hands are not in contact with the hammock and legs *Levels of execution* *AHA021 «T» Split 160°* *AHA039 «T» Split 180°*

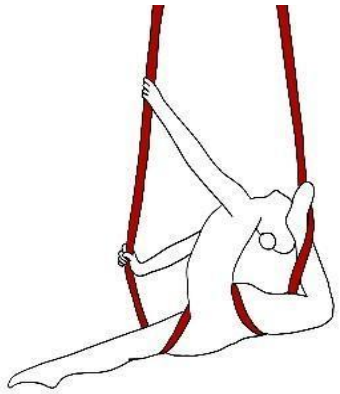
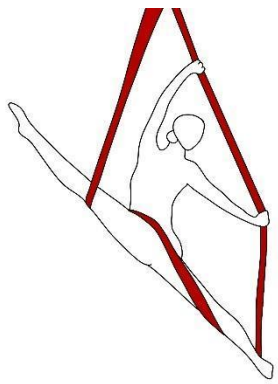
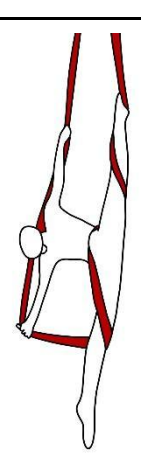
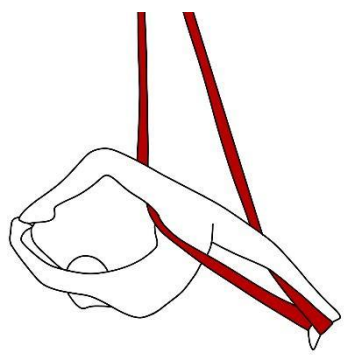
0,4		**AHA023**	**Diamond Split 180°** • Opening of legs 180° in front split • Legs fully extended *Levels of execution:* *AHA084 Diamond split 160°* *AHA023 Diamond split 180°*
0,4		**AHA024**	**Laysplit 180°** • Opening of legs 180° • Legs fully extended *Levels of execution:* *AHA085 Laysplit 160°* *AHA024 Laysplit 180°*
0,4		**AHA025**	**Standing Splits 180°** • Opening of legs 180° • No hands on hammock • Legs fully extended *Levels of execution:* *AHA017 Standing Splits 160°* *AHA025 Standing Splits 180°*
0,4		**AHA026**	**Split passe 180°** • Opening of legs 180° • Arms fully extended • Back leg passè *Levels of execution:* *AHA011 Split passe 160°* *AHA026 Split passe 180°*
0,4		**AHA027**	**Inverted Twist Split 180°** • Opening of legs 180° • Free hand in contact with front extended leg • Legs fully extended *Levels of execution* *AHA086 Inverted Twist Split 160°* *AHA027 Inverted Twist Split 180°*

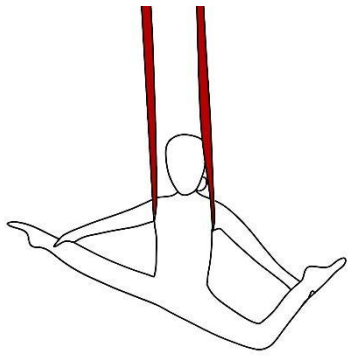
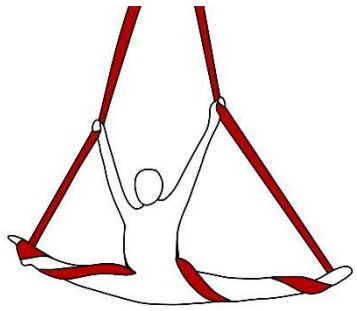
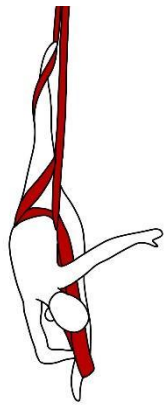
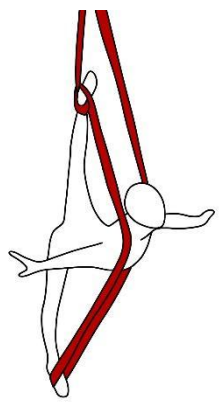
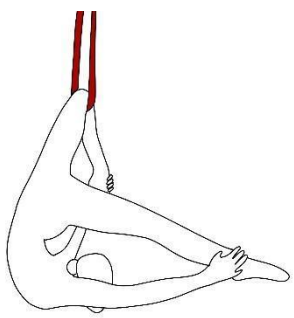
0,4		**AHA029**	**Box legs extended** ● Legs parallel to the floor or above parallel ● Arms fully extended
0,4		**AHA030**	**Allegra 160°** ● Opening of legs 160º ● Legs fully extended *Levels of execution:* *AHA030 Allegra 160°* *AHA041 Allegra 180°*

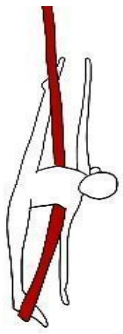
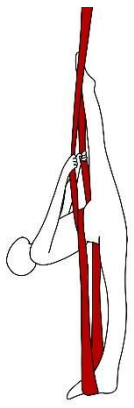
0,4		**AHA031**	**Flyer Split 180°** ● Opening of legs 180º ● Arms fully extended ● Shoulders above level of pelvis ● Legs fully extended *Levels of execution:* *AHA088 Flyer Split 160°* *AHA031 Flyer Split 180°*
0,4		**AHA032**	**Split in knots 180°** ● Opening of the legs 180° ● Legs fully extended *Levels of execution:* *AHA010 Split in knots 160°* *AHA032 split in knots 180°*

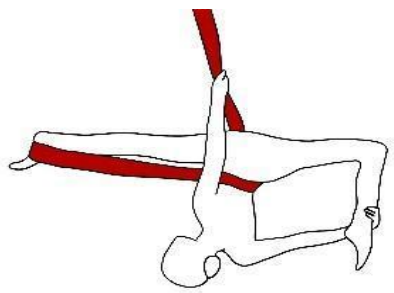
0,4		**AHA099**	**Fang Backbend closed** ● Only lower back in contact with hammock ● Hands in contact with feet behind the head ● Feet in contact with the head *Levels of execution* *AHA033 Fang Backbent* *AHA099 Fang Backbent closed*
0,4		**AHA034**	**Backsplit in loop passé** ● Upper leg fully extended, back leg passè ● Both hands in contact with back foot ● Head in contact with the foot *Levels of execution:* *AHA034 Backsplit in loop* *AHA070 Backsplit in loop extended*
0,4		**AHA035**	**Arrow** ● Hands in contact with the back foot ● Foot in contact with the head *Levels of execution* *AHA035 Arrow* *AHA089 Arrow extended*

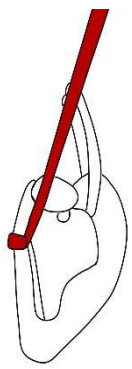
0,4		**AHA092**	**Fleurie Passe 160^{o}** ● Opening of the legs 160^{o} ● Lower leg extended ● Hand in contact with the opposite extended leg. *Levels of execution:* *AHA092 Fleurie Passé 160°* *AHA053 Fleurie Passe 180°*

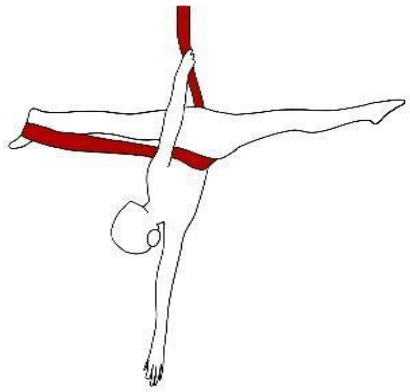
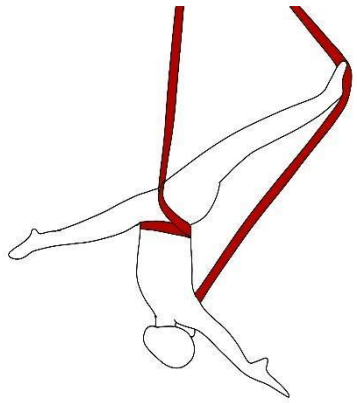
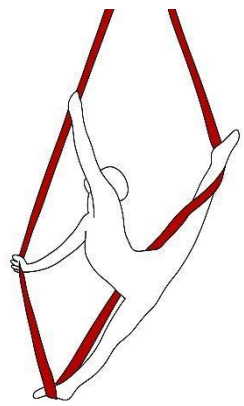
0,4		**AHA036**	**Mona Passe Extended** ● Front leg fully extended ● Head in contact with back foot ● Arms fully extended *Levels of execution:* *AHA015 Mona Passé* *AHA036 Mona Passé extended*
0,4		**AHA037**	**Luna Split 180^{o}** ● Opening of the legs 180^{o} ● Front split ● Arms fully extended ● Legs fully extended *Levels of execution* *AHA090 Luna Split 160°* *AHA037 Luna Split 180°*
0,4		**AHA108**	**Line Split 180°** ● Opening of the legs 180° ● Arms fully extended ● Legs fully extended
0,5		**AHA107**	**Layback in Bilman Passè** ● Supporting leg fully extended ● Opening of the legs 180° ● Back leg passè ● Both hands grab the foot behind the head

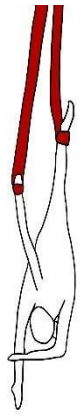
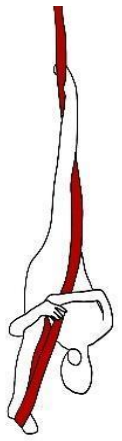
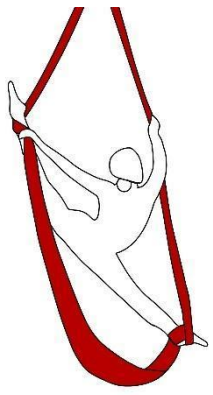
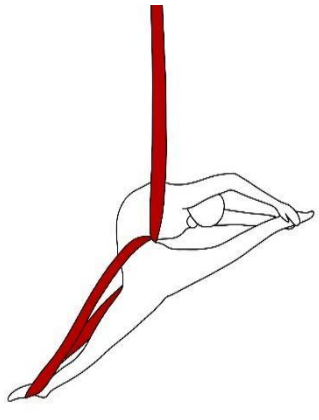
0,5		**AHA106**	**Hang Passè Split 180°** ● Opening of the legs 180° ● Both hands in contact with the legs
0,5		**AHA102**	**Moyo Split** ● Opening of the legs 180° ● Arms fully extended ● Legs fully extended
0,5		**AHA103**	**Standing Inverted Split** ● Opening of the legs 180° ● Hand grip of choice ● Legs fully extended
0,5		**AHA104**	**Separated Peacock Split** ● Opening of the legs 180° ● No hands in contact with the hammock ● Legs fully extended
0,5		**AHA038**	**Aurora Hang backbend Extended** ● Hands in contact with the legs ● Back in bent ● One leg fully extended *Levels of execution:* *AHA018 Aurora Hang backbend* *AHA038 Aurora Hang backbend extended* *AHA75 Aurora hang backbend fully extended*

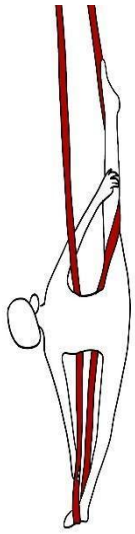
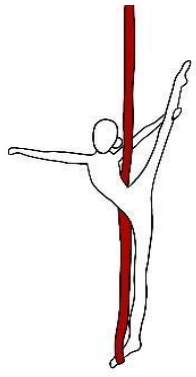
0,5		**AHA039**	**«T» Split 180°** ● Opening of legs 180° ● Middle split ● No hands in contact with the hammock and legs *Levels of execution:* *AHA021 «T» Split 160°* *AHA039 «T» Split 180°*
0,5		**AHA040**	**Greta middle Split** ● Opening of the legs in middle split ● Back bent ● Hammock goes around the waist ● Hands in contact with the hammock

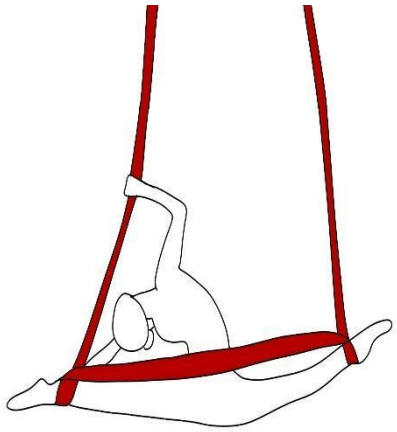
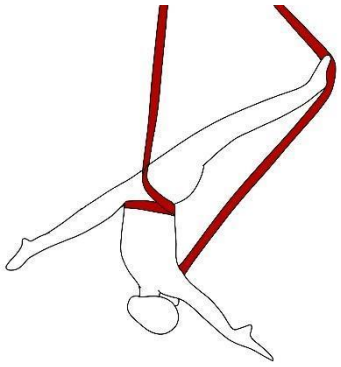
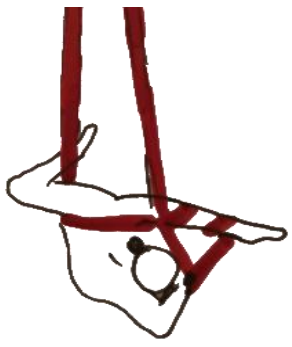
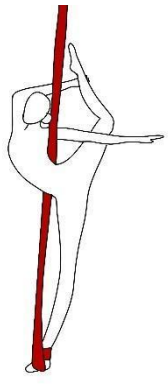
0,5		**AHA087**	**Allegra passè 160°** ● Opening the legs 160° ● Front leg fully extended *Levels of execution:* *AHA087 Allegra passè 160°* *AHA055 Allegra passè 180°*

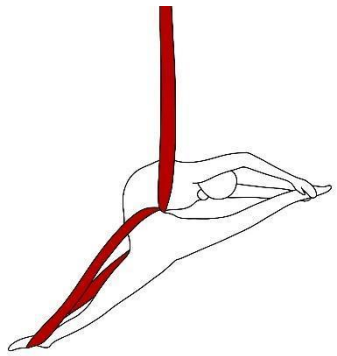
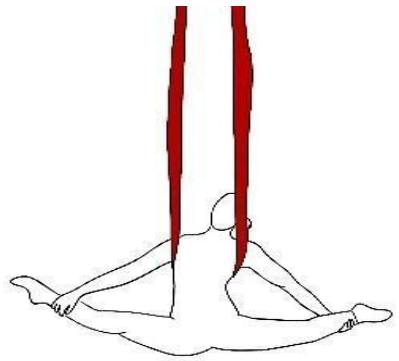
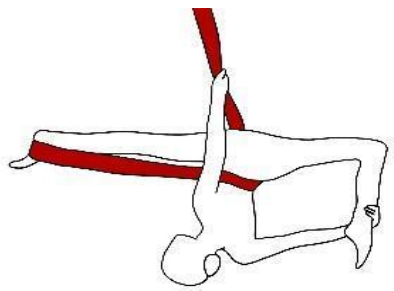
0,5		**AHA048**	**Box 2** ● Feet in contact with the head (no tolerance) *Levels of execution:* *AHA028 Box* *AHA048 Box 2*

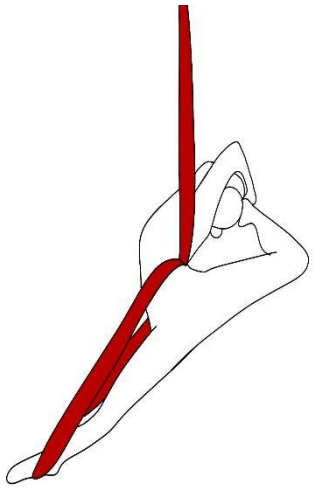
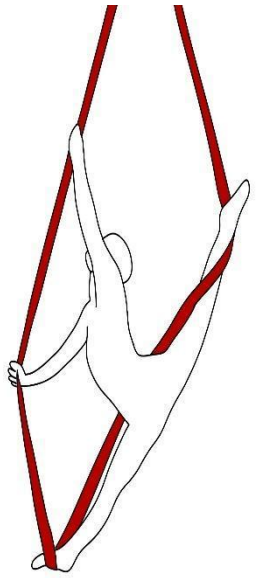
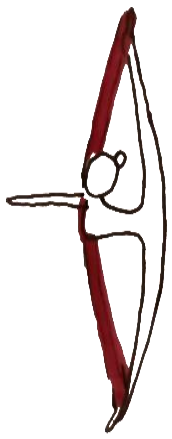
0,5		**AHA041**	**Allegra 180°** ● Opening of the legs 180° ● Legs fully extended *Levels of execution:* *AHA030 Allegra 160°* *AHA041 Allegra 180°*
0,5		**AHA042**	**Inverted Front Split 160 °** ● Opening the legs 160° ● Legs are fully extended ● Hammock wrapped around the waist *Levels of execution:* *AHA042 Inverted front split 160°* *AHA050 Inverted front split 180°*
0.5		**AHA043**	**Candle in middle split** ● Legs are fully extended in middle split ● The opposite hand in contact with upper leg behind the shoulder ● Hands are not in contact with the hammock
0,5		**AHA044**	**Needle 160°** ● Opening of the legs 160° ● Shoulders are above the level of the pelvis ● Basic grip ● Arms are fully extended *Levels of execution:* *AHA044 Needle 160°* *AHA057 Needle 180°*

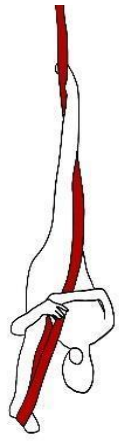
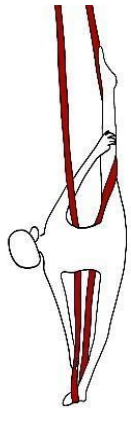
0,5		**AHA091**	**Hang Marble Split 160º** ● Opening of legs 160º ● Front split ● One foot in knot ● One hand in contact with the hammock ● Free hand in contact with front extended leg ● Legs fully extended *Levels of execution* *AHA091 Hang Marble Split 160°* *AHA047 Hang Marble Split 180°*
0,5		**AHA093**	**Inverted back Elbow lock Split 160º (M.Kolyza)** ● Opening of legs 160º ● Legs fully extended ● No hands on the hammock *Levels of execution:* *AHA093 Inverted back Elbow lock Split 160º (M.Kolyza)* *AHA059 Inverted back Elbow lock Split 180º (M.Kolyza*)
0,5		**AHA094**	**Dancer Split 160º** ● Opening of legs 160º ● Only Lower leg in knot ● Legs Fully extended *Levels of execution:* *AHA094 Dancer Split 160°* *AHA061 Dancer Split 180°*
0,5		**AHA045**	**X Backsplit 160º** ● Opening of legs 160º ● Supporting Leg fully extended ● Hammock crossed behind the back ● Hands in contact with back leg *Levels of execution:* *AHA045 X Backsplit 160°* *AHA110 X Backsplit 180°*

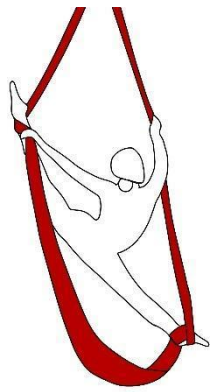
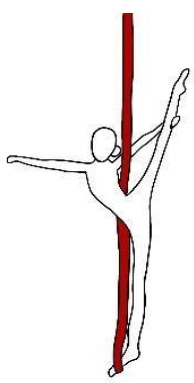
0,5		**AHA046**	**Magnolia Split 160º** ● Opening of legs 160º ● Middle Split ● Legs fully extended *Levels of execution:* *AHA046 Magnolia split 160°* *AHA060 Magnolia split 180°*
0,5		**AHA095**	**Arabesque 160º** ● Opening of legs 160º ● One hand in contact with fully extended back leg ● Legs fully extended *Levels of execution* *AHA095 Arabesque 160°* *AHA062 Arabesque 180°*
0,6		**AHA047**	**Hang Marble Split 180º** ● Opening of legs 180º ● Front split ● One foot in knot ● One hand in contact with hammock ● Free hand in contact with front extended leg ● Legs fully extended *Levels of execution* *AHA091 Hang Marble Split 160°* *AHA047 Hang Marble Split 180°*

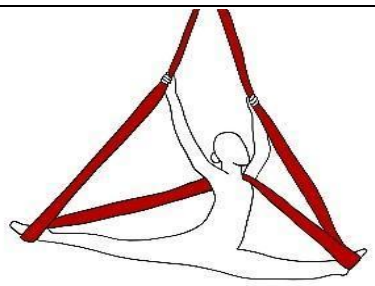
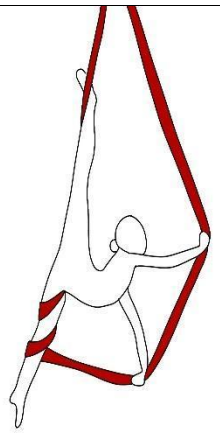
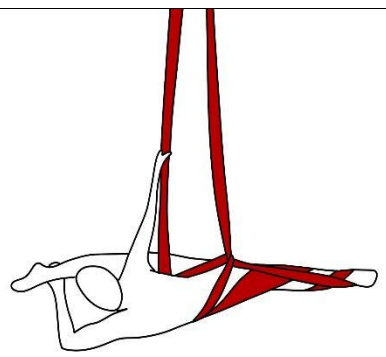
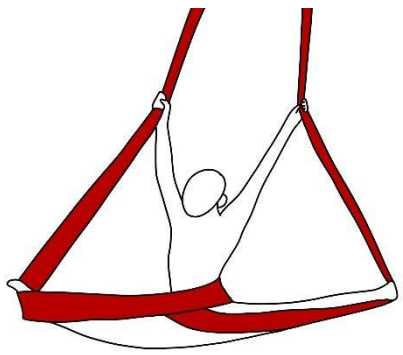
0,6		**AHA049**	**Split in knots in cambrè** ● Opening of legs 180° ● Legs fully extended ● Back in bent ● Hands in contact with the hammock *Levels of execution:* *AHA049 Split in knots in cambrè* *AHA074 Split cambrè one hand extreme*
0,6		**AHA050**	**Inverted Front Split 180°** ● Opening the legs 180° ● Hammock is wrapped around the waist ● Legs fully extended *Levels of execution:* *AHA042 Inverted front split 160 °* *AHA050 Inverted front split 180°*
0,6		**AHA051**	**Cocoon 160°** ● Opening of the legs 160° ● Lower leg in spiral wrapping ● Hands in contact with leg behind the head *Levels of execution :* *AHA051 Cocoon 160°* *AHA066 Cocoon 180°(extended)*
0,6		**AHA052**	**Bilman 160°** ● Opening of the legs 160° ● The opposite hand in contact with leg behind the head and behind the hammock ● Hands are not in contact with the hammock

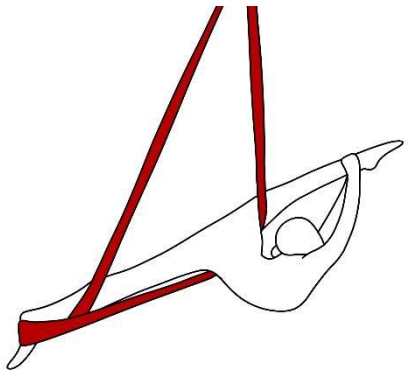
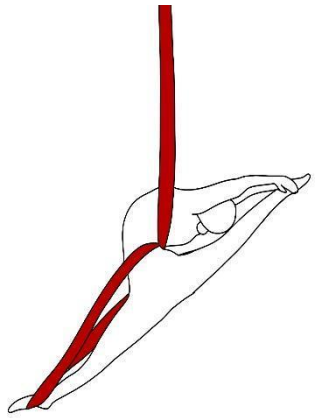
0,6		**AHA053**	**Fleurie Passe 180º** ● Opening of leg 180º ● Lower leg extended ● Hand in contact with opposite extended leg behind the shoulder *Levels of execution:* *AHA092 Fleurie Passé 160°* *AHA053 Fleurie Passe 180°*
0,6		**AHA054**	**X Backsplit 180º** ● Opening of legs 180º ● Supporting leg fully extended ● Hammock crossed behind the back ● Hands in contact with back leg *Levels of execution:* *AHA045 X Backsplit 160°* *AHA054 X Backsplit 180°*
0,7		**AHA022**	**Armpit Split 180°** ● Opening of legs 180° in front split ● Arms fully extended ● Only armpits in contact with hammock *Levels of execution:* *AHA014 Armpit split 160°* *AHA022 Armpit split 180°*
0,7		**AHA055**	**Allegra passè 180°** ● Opening the legs 180° ● Front leg fully extended *Levels of execution: 0* *AHA087 Allegra passè 160°* *AHA055 Allegra passè 180°*

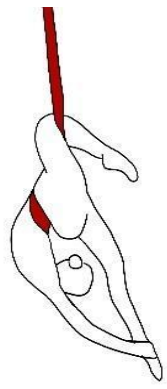
0,7		**AHA056**	**X Backsplit Ring** ● Opening of legs 180° ● Supporting leg fully extended ● Hammock crossed behind the back ● Hands in contact with the foot behind the head ● Back foot in contact with the head *Levels Of execution:* *AHA056 X Backsplit ring* *AHA065 X Backsplit ring extreme*
0,7		**AHA057**	**Needle 180°** ● Opening the split 180 ° ● Shoulders are above the level of the pelvis ● Basic grip ● Arms fully extended *Levels of execution:* *AHA044 Needle 160°* *AHA057 Needle 180°*
0,7		**AHA058**	**Peacock 180°** ● Opening of the legs 180° ● Front split ● Legs are fully extended ● Hands are not in contact with the silks *Levels of execution:* *AHA058 Peacock 180°* *AHA078 Extreme Peacock 180°*

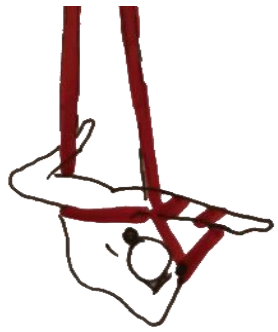
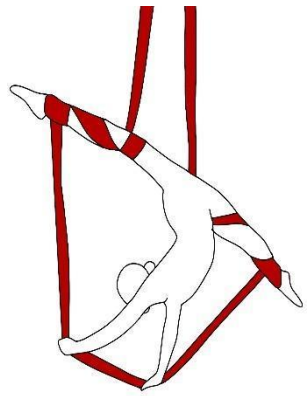
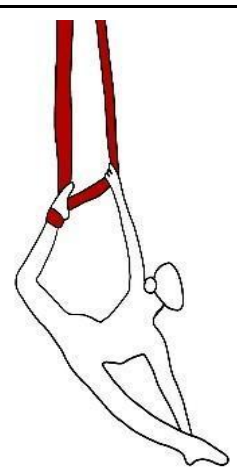
0,7		**AHA059**	**Inverted back Elbow lock Split 180^{o}(M.Kolyza)** ● Opening of legs 180^{o} ● Legs fully extended ● No hands on the hammock *Levels of execution:* *AHA093 Inverted back Elbow lock Split 160^{o} (M.Kolyza)* *AHA059 Inverted back Elbow lock Split 180^{o} (M.Kolyza*)
0,7		**AHA060**	**Magnolia Split 180^{o}** ● Opening of legs 180^{o} ● Middle Split ● Legs fully extended *Levels of execution:* *AHA046 Magnolia split 160* *AHA060 Magnolia split 180*

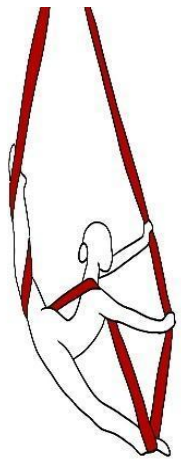
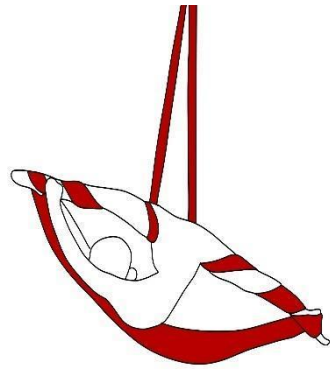
0,7		**AHA061**	**Dancer Split 180^{o}** ● Opening of legs 180^{o} ● Lower leg in knot ● Legs Fully extended *Levels of execution* *AHA094 Dancer Split 160°* *AHA061 Dancer Split 180°*
0,7		**AHA062**	**Arabesque 180^{o}** ● Opening of legs minimum 180^{o} ● One hand in contact with fully extended back leg ● Legs fully extended *Levels of execution:* *AHA095 Arabesque 160°* *AHA062 Arabesque 180°*

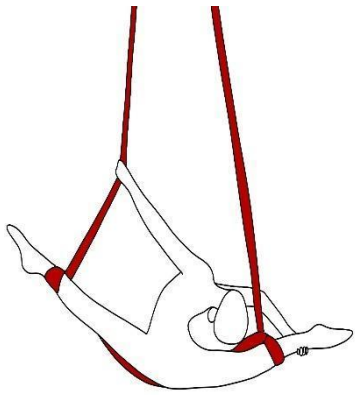
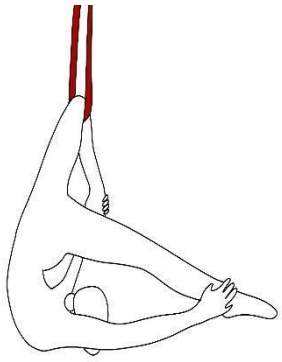
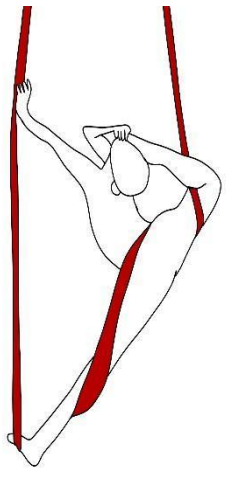
0,7		**AHA063**	**Triangular split** ● Legs fully extended ● Arms fully extended ● Opening of legs 180º or more
0,7		**AHA064**	**Ballad Split 180º** ● Opening of legs 180º ● Lower leg in spiral wrap ● Shoulders are above the level of the pelvis ● Arms fully extended ● Legs fully extended
0,7		**AHA100**	**Phantasy Split 180°** ● Opening of the legs 180° ● One leg in spiral wrap ● One hand in contact with the opposite extended leg behind the head ● Legs fully extended
0,7		**AHA101**	**Gecko Split 180°** ● Opening of the legs 180° ● Arms fully extended ● Legs fully extended

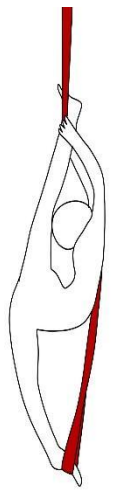
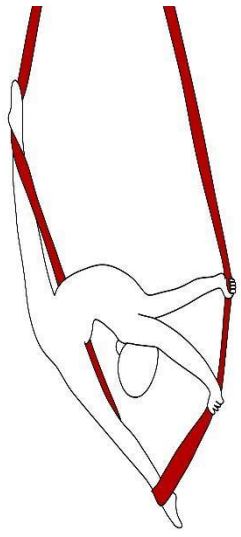
0,7		**AHA109**	**Bilman Layback** ● Opening of the legs 180° ● Both legs fully extended ● Hands in contact with leg behind the head
0,8		**AHA065**	**X Backsplit Ring Extreme** ● Opening of legs 180° ● Supporting leg fully extended ● Hammock crossed behind the back ● Hands in contact with leg behind the head ● Head in contact with the back leg *Levels of execution:* *AHA056 X Backsplit ring* *AHA065 X Backsplit ring extreme*

0,8		**AHA089**	**Arrow extended** ● Hands in contact with back extended leg ● Back leg fully extended *Levels of execution:* *AHA035 Arrow* *AHA089 Arrow extended*

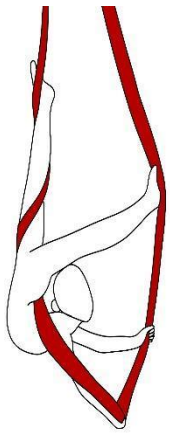
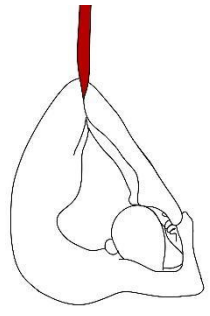
0,8		**AHA066**	**Cocoon 180° (extended)** ● Opening of the legs 180° ● Lower leg in spiral wrapping ● Hands in contact with leg behind the head ● Head in contact with hip *Levels of execution:* *AHA051 Cocoon 160°* *AHA066 Cocoon 180°(extended)*
0,8		**AHA067**	**Superbilman 180°** ● Opening of the legs 180° ● Hands in contact with leg behind the head ● Head in contact with leg *Levels of execution:* *AHA067 Superbilman 180°* *AHA077 Superbilman extended 180°*
0,8		**AHA068**	**Inverted Snake 180º** ● Opening of legs 180º ● Arms fully extended ● Legs in spiral wrapping ● Legs fully extended
0,8		**AHA069**	**Ankle Croche Passè Split** ● Opening of legs 180º ● One hand in contact with hammock ● Back leg bent at 90°, ankle in single spiral wrapping ● Free hand in contact with front foot

0,8		**AHA070**	**Backsplit in loop extended** ● Legs fully extended ● Both hands in contact with back leg ● Head in contact with back leg *Levels of execution:* *AHA034 Backsplit in loop passe* *AHA070 Backsplit in loop extended*
0,8		**AHA071**	**Fancy Split 180^{o}** ● Opening of legs 180^{o} or more ● Front Split ● Arms fully extended ● Legs fully extended
0,9		**AHA072**	**Inverted Lexa Split 180^{o}** ● Opening of legs 180^{o} ● Legs in spiral wrapping ● Hands in contact with leg behind the head ● Legs are fully extended

0,9		**AHA073**	**Elbow Lock Split 180^{o}(M.Kolyza)** ● Opening of legs 180^{o} and more ● Legs fully extended
0,9		**AHA074**	**Split cambrè one hand extreme** ● Opening the legs 180° ● Only one hand in contact with the hammock ● Head in contact with back leg *Levels of execution:* *AHA049 Split in knots cambrè* *AHA074 Split cambrè one hand extreme*
0,9		**AHA075**	**Aurora Hang backbend Fully Extended** ● Hands in contact with the legs ● One leg fully extended ● Arms fully extended ● Head in contact with back leg *Levels of execution:* *AHA018 Aurora Hang backbend* *AHA038 Aurora Hang backbend extended* *AHA75 Aurora hang backbend fully extended*
1.0		**AHA076**	**Moth Extreme** ● Opening the legs 180° ● Only one arm fully extended,in contact with hammock ● Support leg fully extended ● Head in contact with back foot

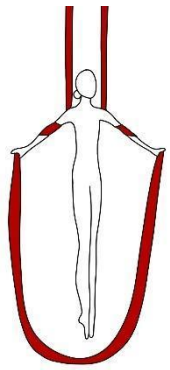
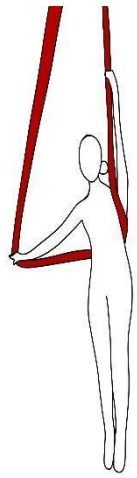
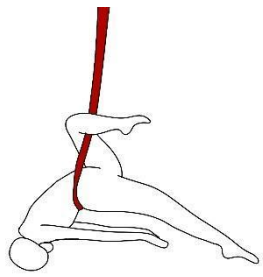
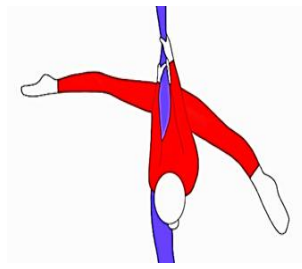
1.0		**AHA077**	**Super bilman extended 180°** ● Opening of the legs 180° ● Hands in contact with leg behind the head ● Head in contact with the hip ● Legs fully extended *Levels of execution:* *AHA067 Superbilman 180°* *AHA077 Superbilman extended 180°*
1,0 CBRF		**AHA078**	**Extreme Peacock 180°** ● Opening of the legs 180° ● Legs are fully extended ● Hands in contact with the leg behind the head ● Head in contact with the hip *Levels of execution:* *AHA058 Peacock 180°* *AHA078 Extreme Peacock 180°*
1,0		**AHA079**	**Roll Up Split 180^{o} Extended** ● Opening of legs 180^{o} ● Arms fully extended ● Head in contact with the leg ● Head in lower position than the fully extended arms ● Legs fully extended

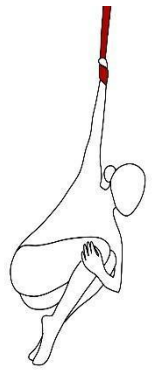
1,0		**AHA080**	**Extreme backbend** ● Only back in contact with hammock ● Both hands in contact with fully extended legs ● Head in contact with legs

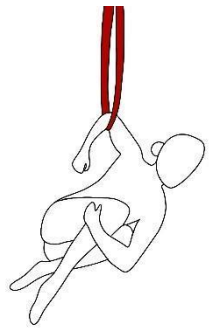
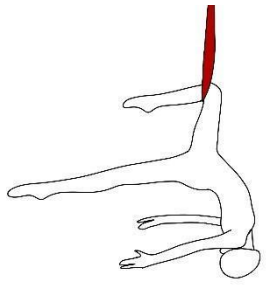
1,0		**AHA081**	**Serpent Backbend** ● Legs fully extended ● Arms fully extended ● Head in contact with back extended leg
1,0		**AHA082**	**Extreme Double knee Hang backbend** ● Both knees in contact with hammock ● Both hands in contact with back feet ● Head in contact with feet
1,0		**AHA083**	**Extreme Dove** ● Legs fully extended ● Back in bent ● Arms fully extended ● Hands in contact with hammock ● Both legs in wrap *Levels of execution:* *AHA008 Dove(legs extended)* *AHA013 Dove* *AHA083 Extreme Dove*

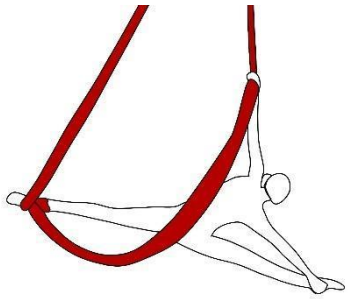
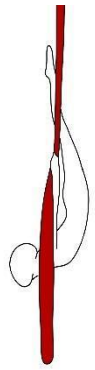
16.2 GROUP B: STRENGHT ELEMENTS

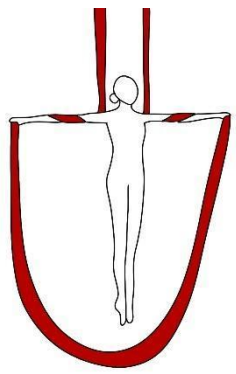
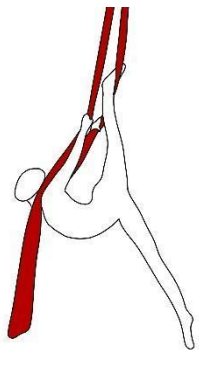
Note: All Strength elements must be held in fixed position for 2 seconds

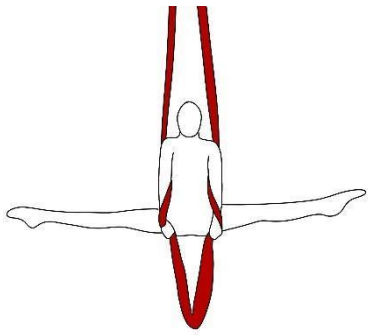
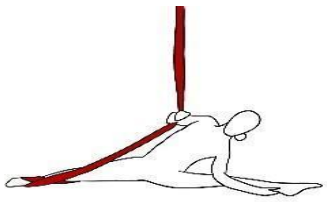
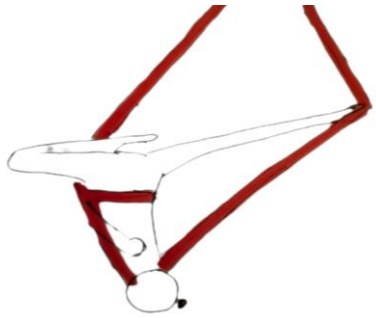
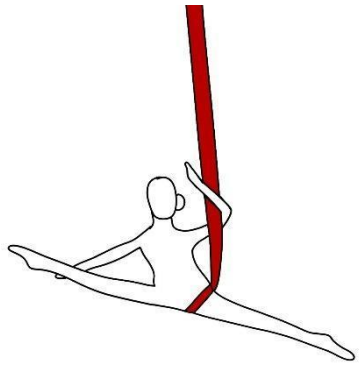
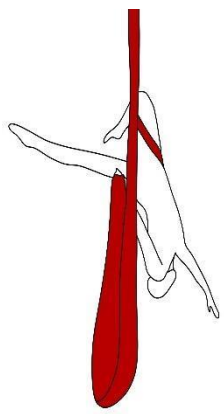
Value	Element	Code	Requirements
0,1		**AHB001**	**Hang Cross Diagonal** ● The angle between arms and body 45° ● Arms are fully extended ● Hands in single spiral wrapping *Levels of execution:* *AHB001 Hang cross diagonal* *AHA011 Hang cross*
0,1		**AHB002**	**Fairy** ● Arms fully extended ● Legs fully extended in pencil position
0,1		**AHB003**	**Inside leg hang** ● Straight leg is parallel to the floor or below the parallel ● No hands in contact with hammock
0,1		**AHB004**	**Inverted Straddle** ● Legs in V-position ● Pelvis is higher then the level of the shoulders

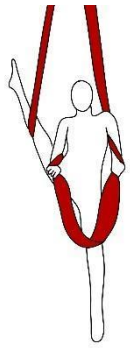
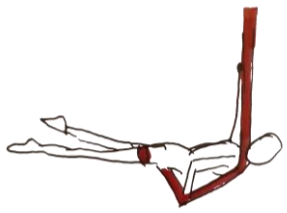
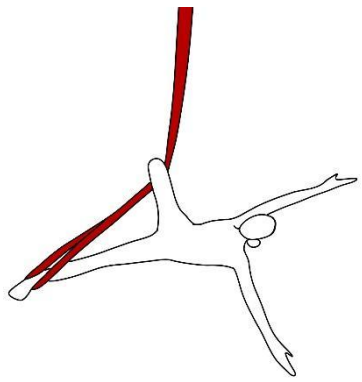
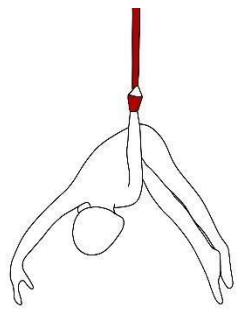
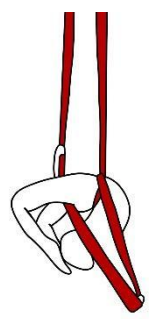
0,2		**AHB005**	**One hand hang tuck** • Only one hand in contact with hammock • Tuck position

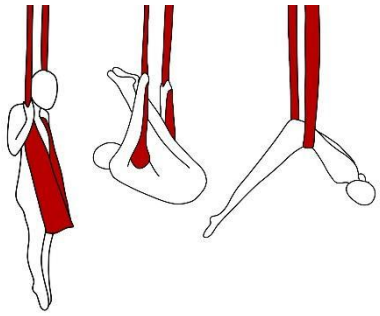
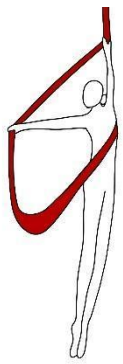
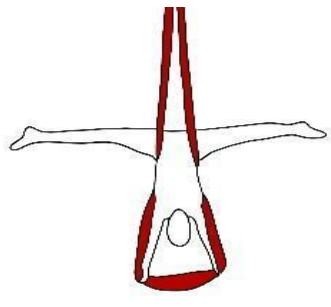
0,2		**AHB006**	**Elbow Hang** • Only one elbow in contact with hammock
0,2		**AHB007**	**Hip hold-pike** • Legs fully extended in pike position • Only one hip in contact with hammock
0,2		**AHB008**	**Gazelle leg hang** • Only one knee in contact with hammock • Free leg extended and parallel to the floor or below the level of parallel

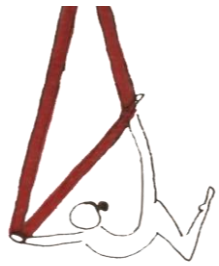
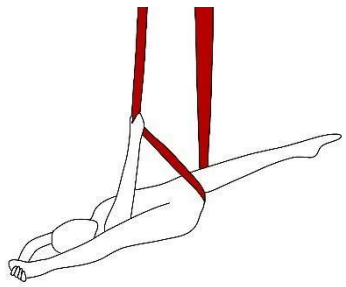
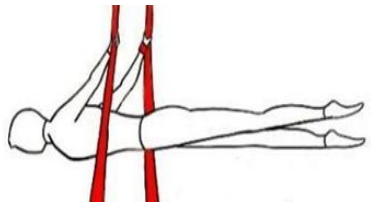
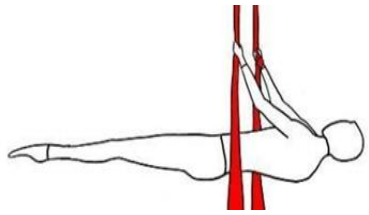
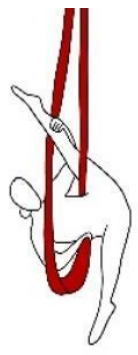
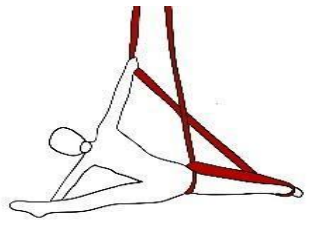
0,3		**AHB009**	**Celeste Split** ● Supporting leg in knot ● Legs fully extended ● Free hand in contact with front extended leg
0,3		**AHB010**	**Echo Backbend** ● Back in bent ● Legs are fully extended

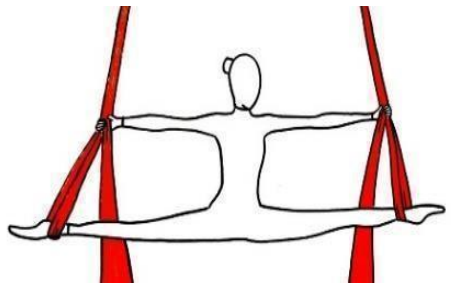
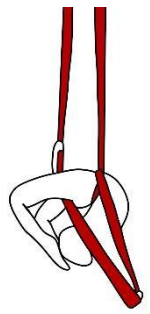
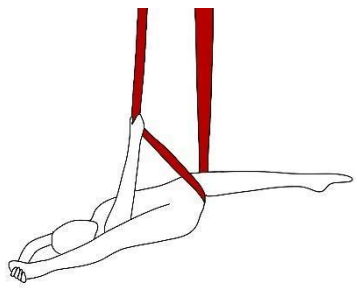
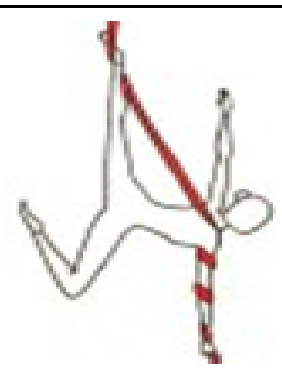
0,3		**AHB011**	**Hang Cross** ● Arms are parallel to the floor ● Arms are fully extended ● Hands in single spiral wrapping *Levels of execution:* *AHB001 Hang cross diagonal* *AHA011 Hang cross*
0,3		**AHB012**	**Peter Pan** ● Supporting leg is extended ● Hand in contact with upper leg *Levels of execution:* *AHB012 Peter Pan* *AHB021 Peter Pan no hands*
0.3		**AHB013**	**Hook front split** ● Legs fully extended

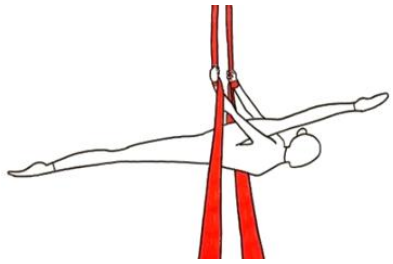
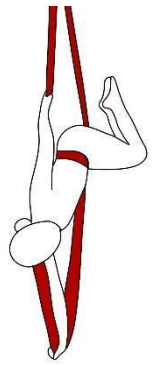
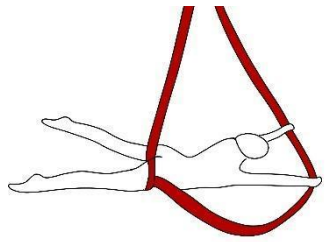
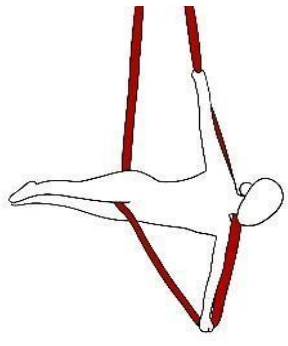
0,3		**AHB014**	**Supporting Corner** ● Arms and legs fully extended ● Legs parallel to the floor or above parallel
0,3		**AHB015**	**Elbow Split** ● One hand in contact with extended front leg ● Legs fully extended
0,4		**AHB016**	**Reverse Passè** ● Back leg fully extended ● Hammock wrapped around the waist ● Both hands in contact with the hammock
0,4		**AHB017**	**Crystal Elbow Split** ● One Elbow in contact with hammock ● Extended arm in contact with front extended leg ● Front split
0,4		**AHB018**	**Aerial leg hang** ● Back leg fully extended and parallel to the floor or below the parallel ● Support hand in contact with hammock

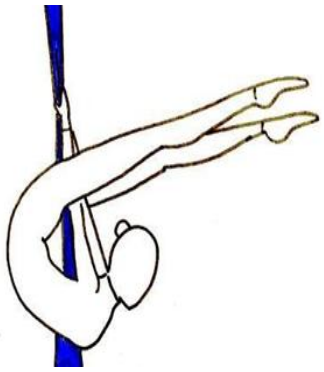
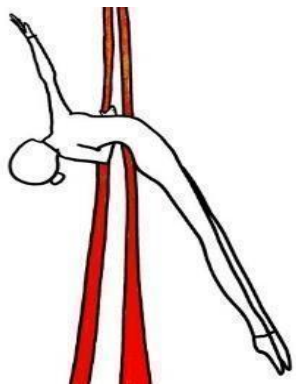
0,4		**AHB019**	**Iron Split** • Both hands are in single spiral wrapping • Arms and legs fully extended
0,4		**AHB020**	**Lizard** • Legs fully extended • Only one thigh in single spiral wrap • Body parallel to the floor *Levels of execution:* *AHB020 Lizard* *AHB040 Lizard extended*
0,4		**AHB021**	**Peter Pan no hands** • Supporting leg is extended • Only legs in contact with the silks • Hands are not in contact with legs *Levels of execution:* *AHB012 Peter Pan* *AHB021 Peter Pan no hands*
0,4		**AHB022**	**Front Flag** • Legs and body in pike position • Legs are closed and fully extended • Only one hand is in contact with hammock
0,4		**AHB070**	**Handstand Ring** • Back in bent • Hands in basic grip • Arm directed to the floor fully extended *Levels of execution:* *AHB070 Handstand Ring* *AHB072 Handstand Ring Extreme*

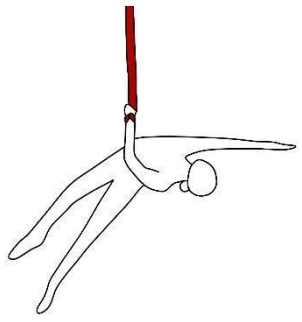
0,5		**AHB071**	**Backward Pike Turn** ● Starting position : Body in pencil position ● Backward roll through pike position ● Final position : hips in contact with the hammock,body in pike position
0,5		**AHB023**	**Butterfly** ● Supporting arm in spiral wrapping ● Only hands, shoulder, neck and foot in contact with the hammock *Levels of execution:* *AHB023 Butterfly* *AHB035 Butterfly-one handed*
0,5		**AHB024**	**Pendant** ● Arms are fully extended ● No windings and knots ● Only hands in contact with the hammock
0,5		**AHB025**	**Hang attitude** ● Hammock grabbed under the leg ● No windings and knots *Levels of execution:* *AHB025 Hang attitude* *AHB043 Hang attitude extended*
0,5		**AHB026**	**Straddle Support** ● Legs and arms fully extended ● Legs parallel to the floor or below parallel

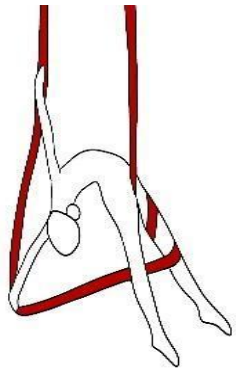
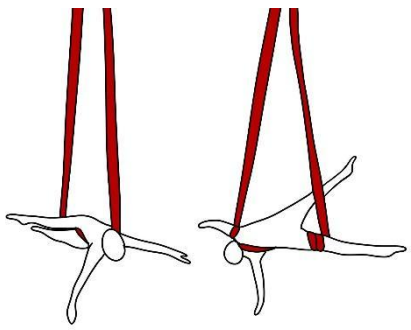
0,5		**AHB027**	**Bridge** • Arms fully extended • One foot in knot *Levels of execution:* *AHB027 Bridge* *AHB050 Bridge Closed*
0,5		**AHB028**	**Hold Split on the hip 160º** • Opening of legs 160º • Only one hand and hip in contact with hammock • Legs fully extended *Levels of execution:* *AHB028 Hold Split on the Hip 160°* *AHB086 Hold Split on the Hip 180°*
0,5		**AHB029**	**Back basic plank tuck** • Tuck position • Body is parallel to the floor
0,5		**AHB030**	**Basic plank tuck** • Tuck position • Body is parallel to the floor
0,5		**AHB031**	**Straddle Hold** • Legs are fully extended • Support hand in contact with hammock at pelvis height • One hand in contact with same leg
0,5		**AHB032**	**Heather Split 180°** • Opening of the legs 180° • Free hand in contact with the front extended leg • Legs fully extended

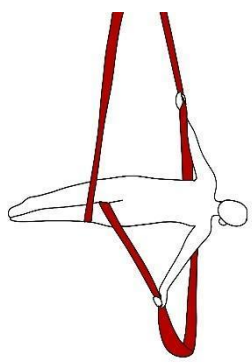
0,5		**AHB033**	**Voltage Handstand(one hand*)*** • Pencil position • Support arm fully extended
0.5		**AHB041**	**Weighing Machine** • Opening of legs 180° • Arms are fully extended • Hands in basic grip
0,6		**AHB072**	**Handstand Ring Extreme** • Back in bent • Hands in basic grip • Arm directed to the floor fully extended • Feet in contact with the head *Levels of execution:* *AHB070 Handstand Ring* *AHB072 Handstand Ring Extreme*
0,6		**AHB034**	**Hold Split on the hip 180º** • Opening of legs 180º • Only one hand and hip in contact with hammock • Legs fully extended *Levels Of execution:* *AHB028 Hold Split on the Hip 160°* *AHB0034 Hold Split on the Hip 180°*
0,6		**AHB035**	**Butterfly-one handed** • Supporting arm in spiral wrapping • Only one hand, shoulder, neck and foot in contact with the hammock *Levels of execution:* *AHB023 Butterfly* *AHB035 Butterfly-one handed*

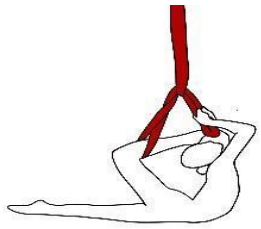
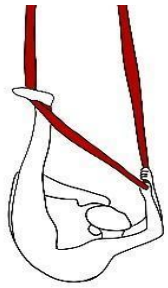
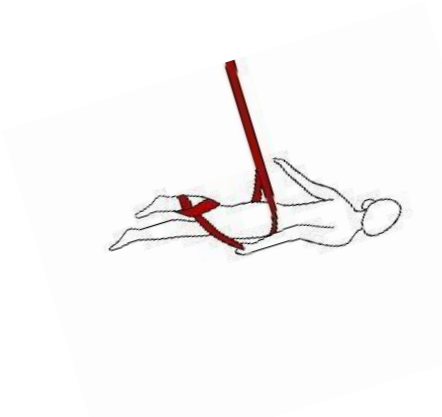
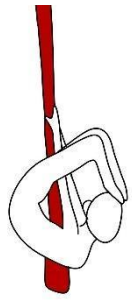
0,6		**AHB036**	**Split in back basic plank** ● Arms and legs are fully extended ● Body is parallel to the floor
0,6		**AHB037**	**Reverse Chair** ● Legs bent or fully extended ● Hammock wrapped around the waist ● Supporting arm fully extended
0,6		**AHB038**	**Plank V position** ● Legs fully extended and in V position ● Lower leg and body parallel to the floor ● Only one thigh in single spiral wrap
0,6		**AHB039**	**Rocket** ● Hammock in contact with neck ● Body and legs in pencil position
0,6		**AHB040**	**Lizard Extended** ● Legs fully extended ● Only one thigh in single spiral wrap ● Arms fully extended ● Body and legs parallel to the floor *Levels of execution:* *AHB020 Lizard* *AHB040 Lizard extended*

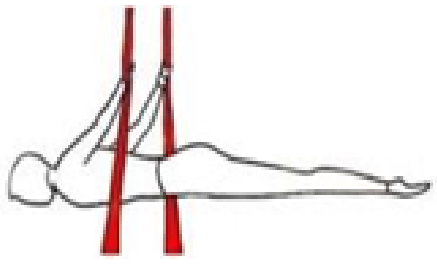
0,6		**AHB046**	**Iguana** ● Hands in contact with the hammock between legs and behind of the back without windings *Levels of execution:* *AHB046 Iguana* *AHB052 Iguana closed*
0,7		**AHB042**	**Reversed flag** ● Only one hand and back in contact with hammock ● Legs are fully extended

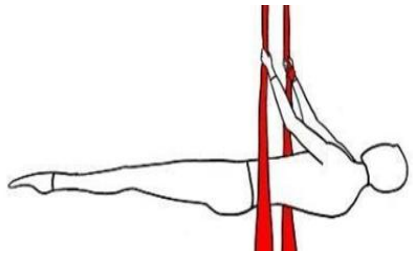
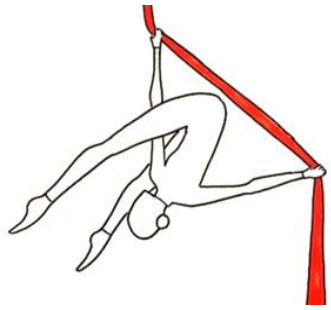
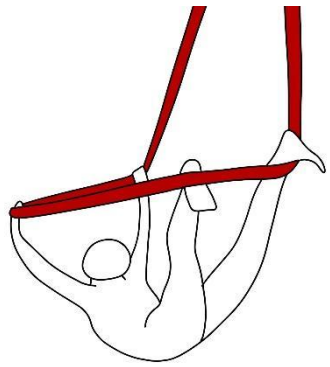
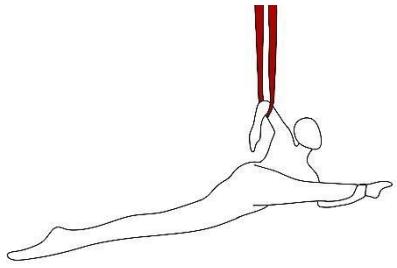
0,7		**AHB043**	**Hang Attitude extended** ● Hammock is grabbed under leg ● No windings and knots ● The front leg is extended *Levels of execution:* *AHB025 Hang attitude* *AHB043 Hang attitude extended*
0,7		**AHB044**	**Back flag** ● Only one hand in contact with hammock ● Legs are fully extended ● Arm behind the back

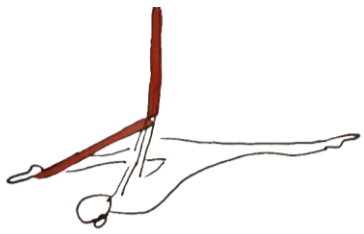
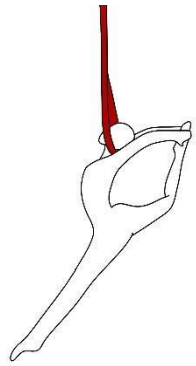
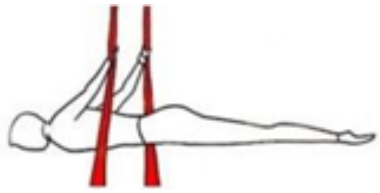
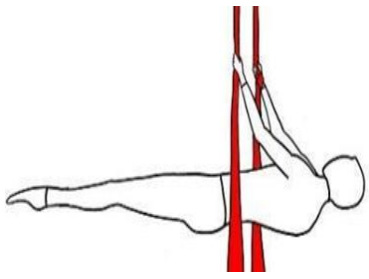
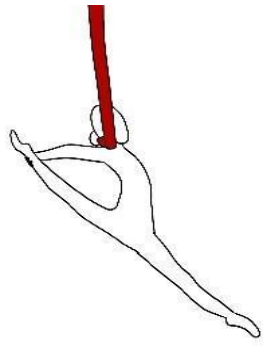
0,7		**AHB045**	**Basic deadlift** ● Upper hand in basic grip ● Deadlift without momentum ● Final position: fixing of 2 sec, back is not in contact with arms and hammock
0,7		**AHB047**	**Python** ● Body in reverse plank position ● Back in bent ● One thigh in spiral wrap ● Legs are fully extended, parallel or below the parallel to the floor ● Arms fully extended ● Lower arm facing downwards
0.7		**AHB073**	**Roll up** ● Cyclical winding to the arm and leg ● Legs, arms fully extended ● 2 turns or more

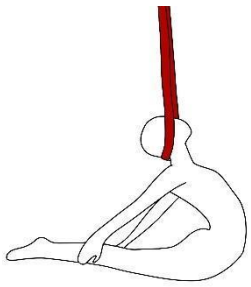
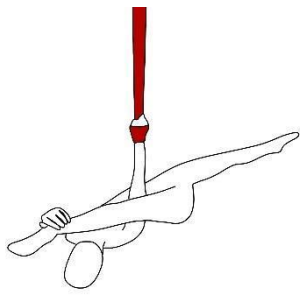
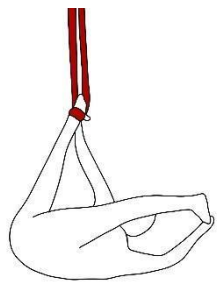
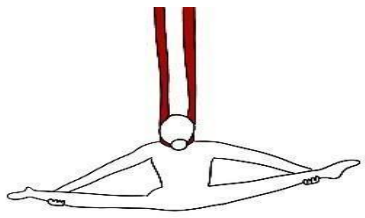
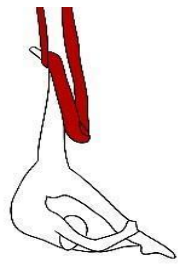
0,7		**AHB048**	**Side Pencil Plank(closed legs)** ● Arms are fully extended ● One leg in a single spiral wrap ● Legs are closed and fully extended ● Body in a side plank position and parallel to the floor

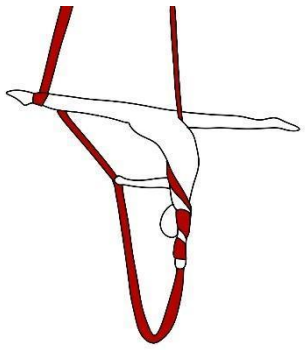
0,7		**AHB049**	**Dandelion Passè** ● One foot in contact with the head ● Free leg fully extended
0,8		**AHB050**	**Bridge Closed** ● One foot in knot ,same leg fully extended ● One foot in contact with the head *Levels of execution:* *AHB027 Bridge* *AHB050 Bridge Closed*
0,8		**AHB051**	**Flying Locust** ● Body in plank position parallel to the floor ● Legs in V position and fully extended ● One leg in spiral wrapping ● Only supporting hand in contact with hammock ● Free hand fully extended,no contact with hammock
0,8		**AHB052**	**Iguana closed** ● Hands in contact with hammock between legs and behind back without windings ● Feet in contact with the head *Levels of execution:* *AHB046 Iguana* *AHB052 Iguana closed*

0,8		**AHB053**	**Back Basic Plank V position** ● Legs are fully extended in V- position ● Legs and body are parallel to the floor

0,8		**AHB054**	**Basic plank V-position** ● Legs are fully extended in V- position ● Arms are fully extended ● Legs and body are parallel to the floor
0,8		**AHB055**	**Basic deadlift 2** ● Upper hand in basic grip ● Deadlift without momentum ● Legs are fully extended ● Final position: fixing of 2 sec, back not in contact with arms and hammock
0,8		**AHB074**	**Bocska Bridge** ● No windings and knots ● Legs and arms fully extended ● Back in bent
0,9		**AHB056**	**Wonderwoman Elbow Split** ● Only one elbow in contact with hammock ● Free hand in contact with extended front leg ● Front split
0,9		**AHB057**	**Hang Split** ● Hammock is grabbed under leg ● No windings and knots ● Both legs are fully extended

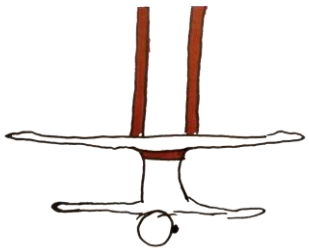
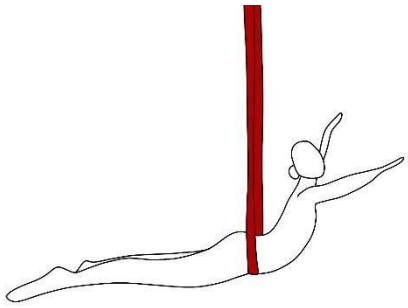
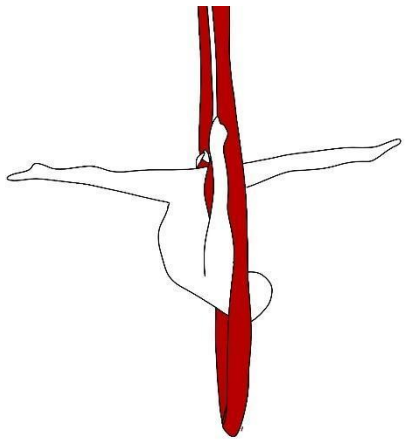
0,9		**AHB058**	**Basic plank (one leg bent)** ● Arms fully extended ● Body and leg parallel to the floor ● One leg bent
0,9		**AHB059**	**Rodionova split** ● Split position ● Arms are fully extended and in contact with silks behind leg ● Legs and body are parallel to the floor ● Silks are closed
0,9 CBRF		**AHB060**	**Queen Passe** ● Only head in contact with hammock ● Front leg fully extended ● Back leg passè ● Both hands in contact with back leg *Level of execution:* *AHB060 Queen Passe* *AHB063 Queen*
1,0		**AHB061**	**Back basic plank pencil** ● Body and legs parallel to the floor ● Legs in pencil position
1,0		**AHB062**	**Basic plank pencil** ● Arms fully extended ● Body and legs parallel to the floor ● Legs in pencil position
1,0 CBRF		**AHB063**	**Queen** ● Only head in contact with hammock ● Both hands in contact with back leg ● Legs fully extended *Levels of execution:* *AHB060 Queen Passe* *AHB063 Queen*

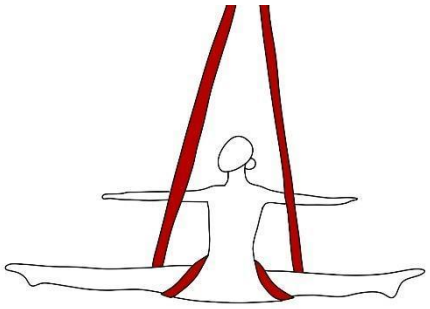
1,0 CBRF		**AHB064**	**Super Hero** ● Only neck in contact with hammock ● Hands in contact with fully extended legs ● Legs fully extended
1,0		**AHB065**	**Aerial Split one hand** ● One hand in knot ● Legs fully extended ● Free hand in contact with extended front leg ● Front split 180º
1,0		**AHB066**	**Foot Twister V** ● One foot in knot ● Hands in contact with opposite feet ● Legs fully extended
1,0 CBRF		**AHB067**	**Splitty Neck Hang** ● Only neck in contact with hammock ● Front split 180º ● Hands in contact with the legs
1,0 CBRF		**AHB068**	**Pistol Aim(G.Kefala)** ● One leg in knot ● Legs fully extended ● Both hands in contact with fully extended leg behind the head

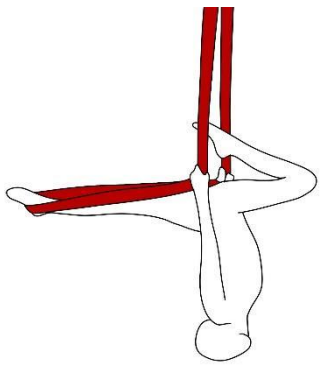
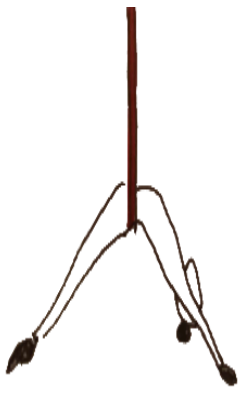
1,0 CBRF		**AHB069**	**Hawk Split 180º** ● Opening of legs 180º ● Legs fully extended ● One ankle in single spiral wrapping ● Supporting arm fully extended in spiral wrapping ● Free hand in contact with the hammock

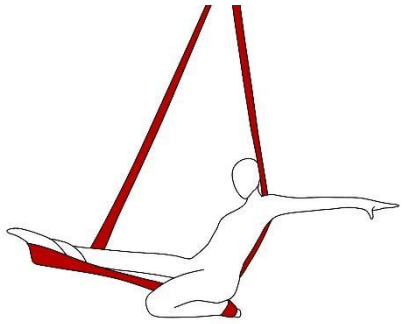
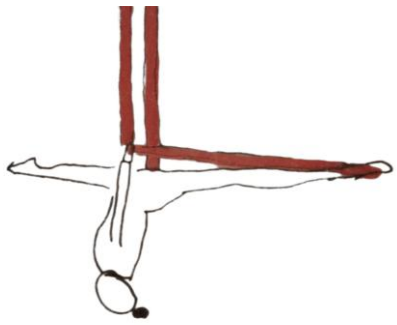
16.3 GROUP C: BALANCED ELEMENTS

Note: All balance elements must be held in fixed position for 3 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.

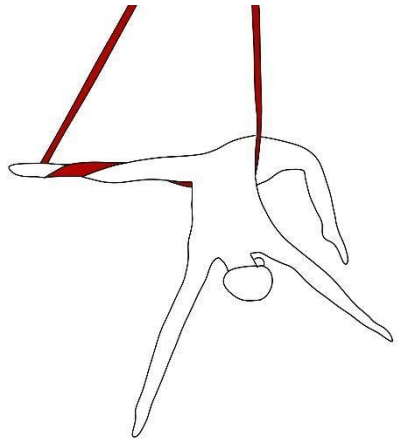
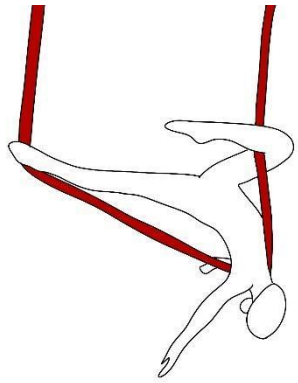
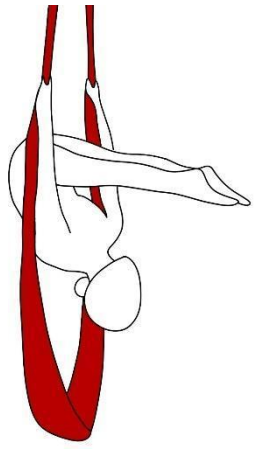
Value	Element	Code	Requirements
0,1		**AHC001**	**Inverted star** • Legs and arms fully extended • Legs and arms are not in contact with the hammock
0,1		**AHC002**	**Angel** • Only one leg in passè position • One leg in spiral wrap
0,1		**AHC003**	**Balance on the hips** • Only pelvis in contact with hammock • Legs are fully extended
0,2		**AHC004**	**Reverse Split 160°** • Legs in front split • Opening of the legs 160° • Arms fully extended

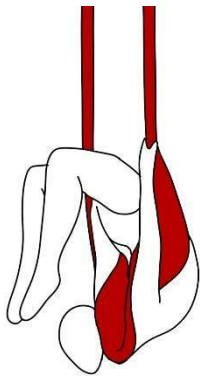
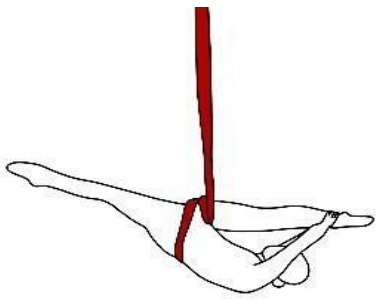
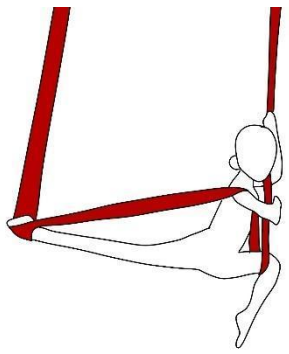
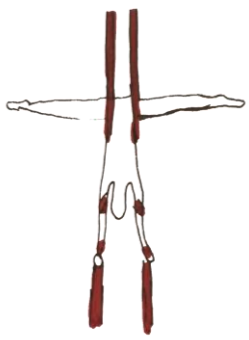
0,2		**AHC005**	**Front flip balance** ● Arms fully extended ● Legs fully extended ● No hands in contact with the hammock

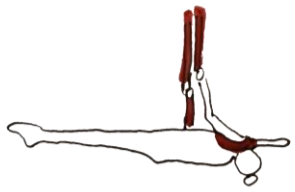
0,2		**AHC006**	**Inverted Passè** ● Arms and one leg fully extended *Levels of execution:* *AHC006 Inverted Passè* *AHC010 Inverted split 160°* *AHC023 Inverted split 180°*
0,2		**AHC007**	**Reverse pencil** ● Legs fully extended and closed
0,2		**AHC008**	**Back Balance** ● Only lower back in contact with hammock ● Legs and arms fully extended

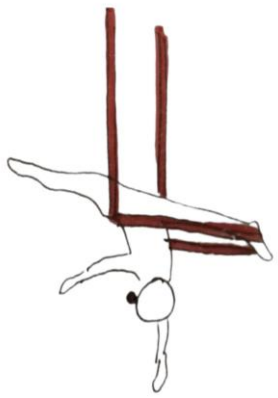
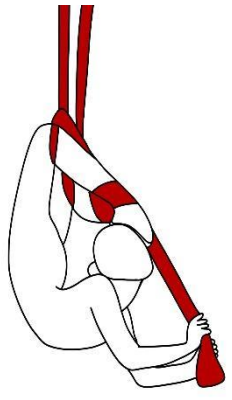
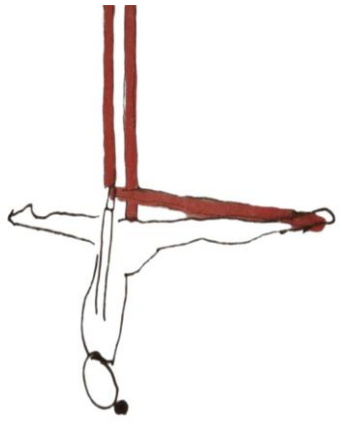
0,3		**AHC009**	**Balance pistol** ● Hands are not in contact with hammock ● Only one leg fully extended ● Arms fully extended
0,3		**AHC010**	**Inverted Split 160°** ● Arms and legs fully extended ● Opening the legs 160 ° *Levels of execution:* *AHC006 Inverted Passè* *AHC010 Inverted split 160°* *AHC023 Inverted split 180°*

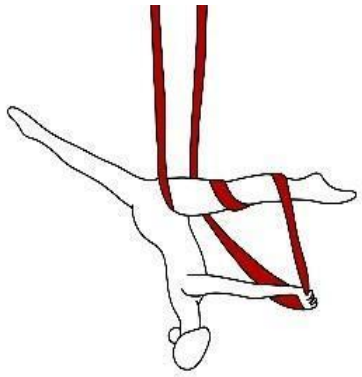
0,3		**AHC011**	**String on the loop** ● Body and legs are in pencil position ● Hands are not in contact with the hammock
0,3		**AHC012**	**Spanish Balance Passè** ● Support leg fully extended ● Arms fully extended ● No hands in contact with hammock

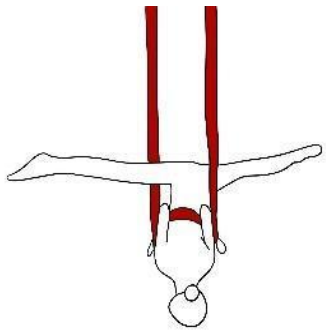
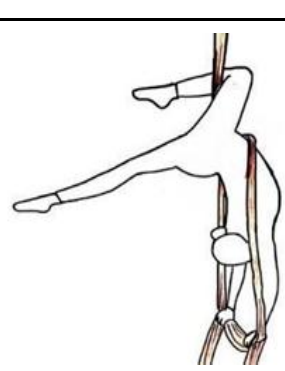
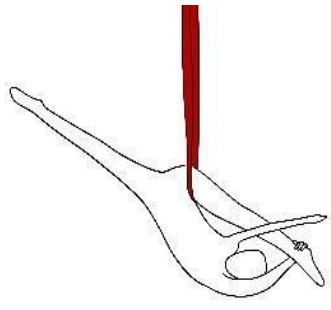
0,3		**AHC013**	**Balance Arabesque** ● Support leg fully extended ● Back leg passè ● No hands in contact with hammock
0,3		**AHC014**	**Equilibrium Passè** ● Back leg fully extended ● Front leg hooks on the hammock ● No hands in contact with the hammock *Levels of execution:* *AHC014 Equilibrium Passè* *AHC018 Equilibrium passè reverse*
0,3		**AHC015**	**Inverted Aerial Pike** ● Legs are closed and parallel to the floor,or below the parallel

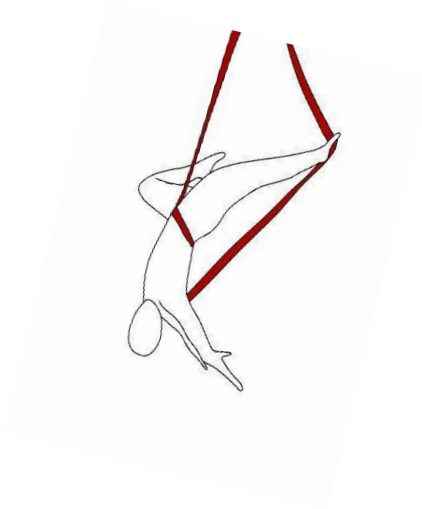
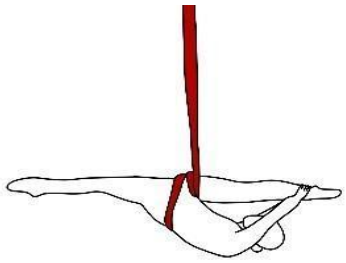
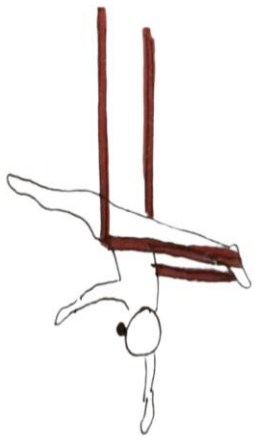
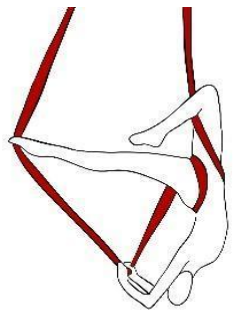
0,4		**AHC016**	**Echo Backbend closed (with tolerance)** • Back in bent • Feet in contact with the head with 20% tolerance *Levels of execution:* *AHC016 Echo Backbend closed* *AHC037 Echo Backbend closed 2*
0,4		**AHC017**	**Jade 160°** • Opening of the legs 160° • One or both hands are in contact with the ankle • No hands in contact with the hammock *Levels of execution:* *AHC017 Jade a 160°* *AHC028 Jade a 180°*
0,4		**AHC018**	**EQUILIBRIUM PASSE' REVERSE** • Back leg fully extended • Only one hand in contact with the hammock *Levels of execution* *AHC014 Equilibrium passè* *AHC018 Equilibrium passè reverse*
0,4		**AHC019**	**Handstand spiral wrapping 160º** • Opening the legs 160° • Arms are fully extended in spiral wrapping • Pelvis, shoulders and hands in one vertical plane *Levels of execution:* *AHC019 Handstand spiral wrapping 160°* *AHC032 Handstand spiral wrapping 180°*

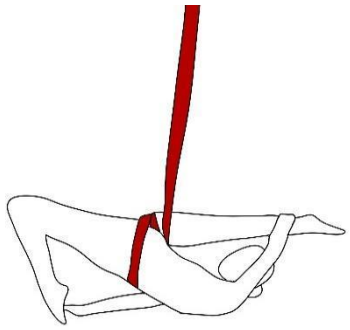
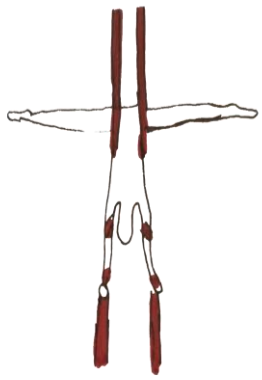
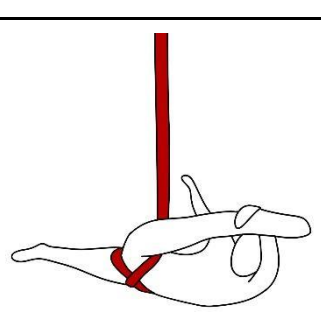
0,4		**AHC020**	**Russian Split 160º** • Opening of the legs 160° • Supporting leg is extended *Levels of execution:* *AHC020 Russian split 160°* *AHC039 Russian split 180°*

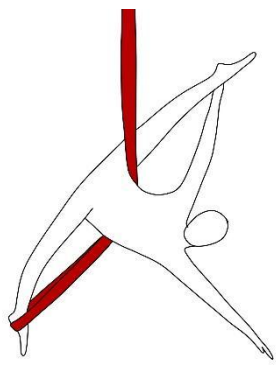
0,4		**AHC021**	**NOEMI SPLIT 160°** • Opening the legs 160° • Hands are not in contact with the hammock • Legs fully extended *Levels of execution:* *AHC021 Noemi split 160°* *AHC029 Noemi split 180°*
0.4		**AHC022**	**Scorpion-legs in contact with head** • Legs in spiral wrapping • Feet in contact with the head
0,4		**AHC023**	**Inverted Split 180°** • Arms and legs fully extended • Opening the legs 180° *Levels of execution:* *AHC006 Inverted Passè* *AHC010 Inverted split 160°* *AHC023 Inverted split 180°*

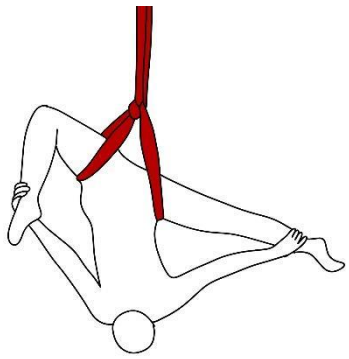
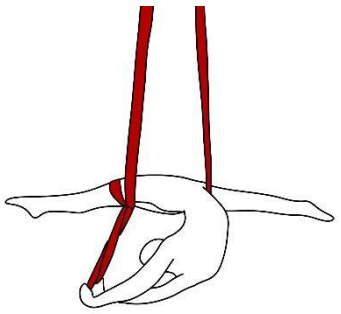
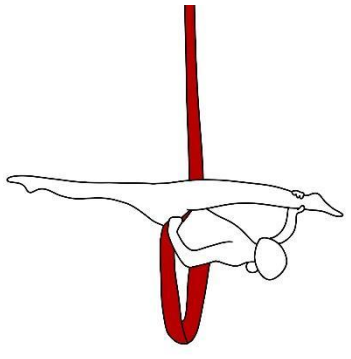
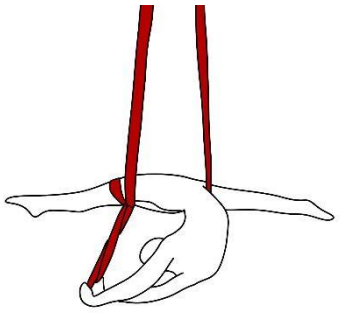
0,4		**AHC024**	**Lavae Split 160º** • Opening of legs 160º • Front leg in spiral wrap • Legs fully extended *Levels of execution:* *AHC024 Lavae Split 160º* *AHC041 Lavae Split 180º*

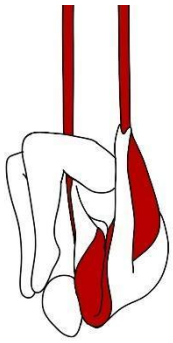
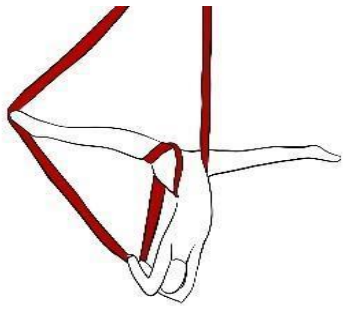
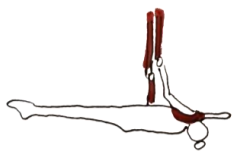
0,4		**AHC025**	**Elbowstand Split in loop 160°** • Legs fully extended • Opening of the legs 160° • Hands not in contact with hammock *Levels of execution:* *AHC025 Elbowstand Split in loop 160°* *AHC086 Elbowstand Split in loop 180°*
0,4		**AHC033**	**Handstand in bent** • Leg is parallel to the floor or below parallel • Hands in basic grip • Arms and free leg are fully extended
0,4		**AHC026**	**Hip Balance 160º** • Opening of legs 160º • One hand in contact with opposite foot • Only hip in contact with hammock • No hands in contact with hammock *Levels of execution:* *AHC026 hip balance 160º* *AHC051 Hip balance 180º*

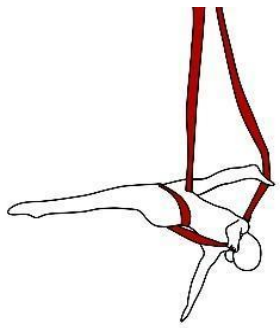
0,5		**AHC027**	**Reverse Passe no hands** ● No hands in contact with the hammock ● Back leg fully extended ● Hammock wrapped around the waist
0,5		**AHC028**	**Jade 180°** ● Opening of the legs 180° or more ● One or both hands in contact with the leg ● No hands in contact with the hammock *Levels of execution:* *AHC017 Jade a 160°* *AHC028 Jade a 180°*
0,5		**AHC029**	**NOEMI SPLIT 180°** ● Opening of the legs 180° ● Hands are not in contact with the hammock ● Legs fully extended *Levels of execution:* *HC021 Noemi split 160°* *AHC029 Noemi split 180°*
0,5		**AHC030**	**Flying Arrow** ● Back leg fully extended ● Back in bent

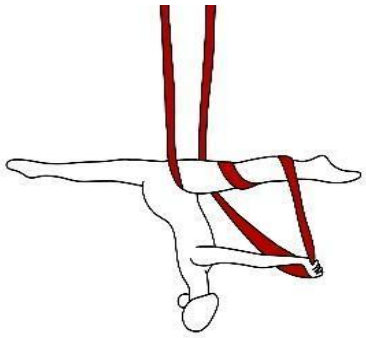
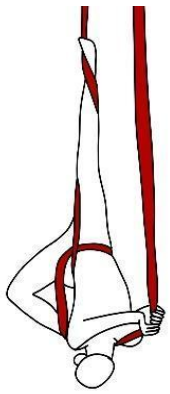
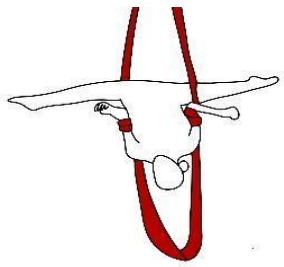
0,5		**AHC031**	**Carnation passè 160°** ● Opening of the legs 160° ● Hands in contact with the ankles *Levels of execution:* *AHC031 carnation passè 160°* *AHC049 carnation passè 180*
0,5		**AHC032**	**Handstand spiral wrapping 180°** ● Opening of the legs 180° ● Arms are fully extended in spiral wrapping ● Pelvis, shoulders and hands in one vertical plane *Levels of execution:* *AHC019 Handstand spiral wrapping 160°* *AHC032 Handstand spiral wrapping 180°* *AHC048 Handstand spiral wrapping in front split 180°*
0,5		**AHC034**	**Chopstick Balance Split 180°** ● Opening of the legs 180° ● Legs fully extended ● No hands on hammock

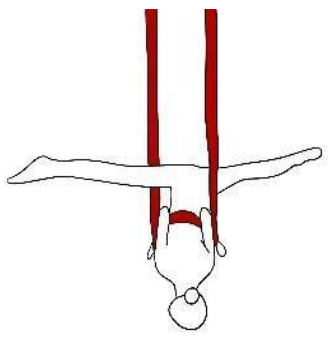
0,5		**AHC035**	**Balance Middle Split** ● Middle Split ● No hands in contact with hammock ● One hand in contact with same extended leg ● Legs fully extended

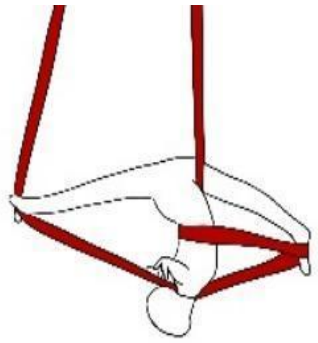
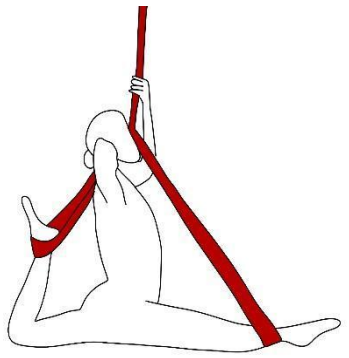
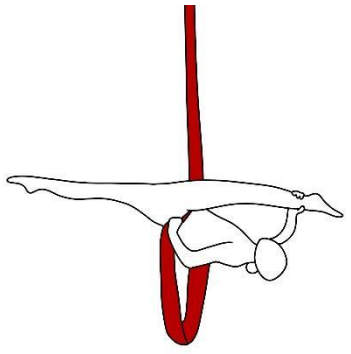
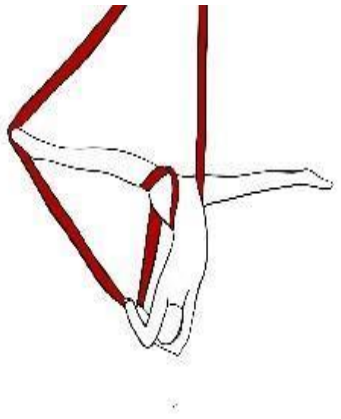
0,5		**AHC082**	**Sacco Passè Split 160°** ● Opening of the legs 160° ● Hands in contact with the legs *Levels of execution:* *AHC082 Sacco Passè Split 160°* *AHC083 Sacco Passè Split 180°*
0,5		**AHC077**	**Floating Split 160°** ● Opening of the legs 160° ● Legs fully extended *Levels of execution:* *AHC077 Floating Split 160°* *AHC078 Floating Split 180°*
0,5		**AHC036**	**Magnifique Shoulderstand** ● Legs are fully extended ● One arm in spiral wrapping ● Free arm extended
0,5		**AHC075**	**Hip Split 160°** ● Opening of the legs 160° ● Hand in contact with opposite leg in front of the body *Levels of execution:* *AHC075 Hip Split 160* *AHC076 Hip Split 180*
0,6		**AHC078**	**Floating Split 180°** ● Opening of the legs 180° ● Legs fully extended *Levels of execution:* *AHC077 Floating Split 160°* *AHC078 Floating Split 180°*

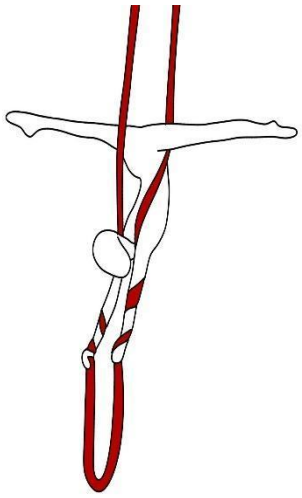
0,6		**AHC037**	**Echo Backbend closed 2** ● Back in bent ● Feet in contact with the head (no tolerance) *Levels of execution:* *AHC016 Echo Backbend closed* *AHC037 Echo Backbend closed 2*
0,6		**AHC038**	**Nailo Split 160º** ● Opening of legs 160º ● Front Split ● Legs fully extended *Levels of execution:* *AHC038 Nailo Split 160º* *AHC047 Nailo Split 180º*
0,6		**AHC039**	**Russian split 180º** ● Opening of the legs 180° ● Supporting leg is extended *Levels of execution:* *AHC020 Russian split 160 °* *AHC039 Russian split 180°*

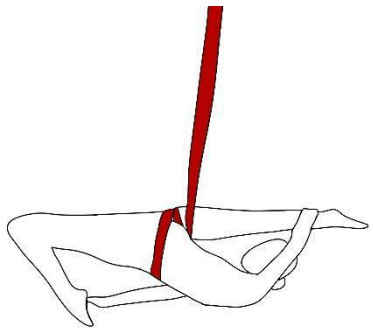
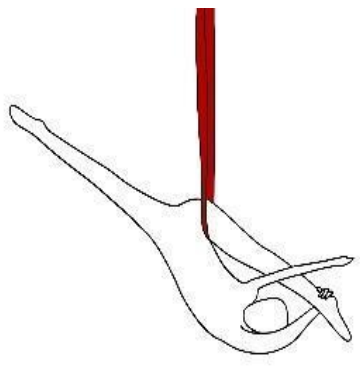
0,6		**AHC040**	**Couture Balance Split 180º** ● Opening of legs 180º ● No hands in contact with hammock ● Legs fully extended

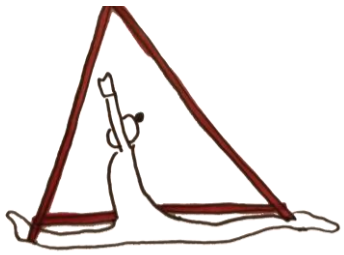
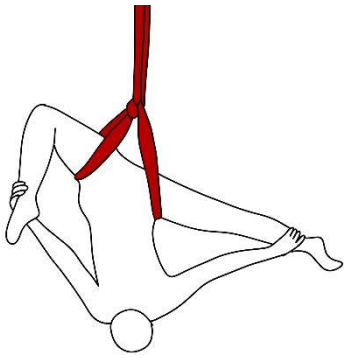
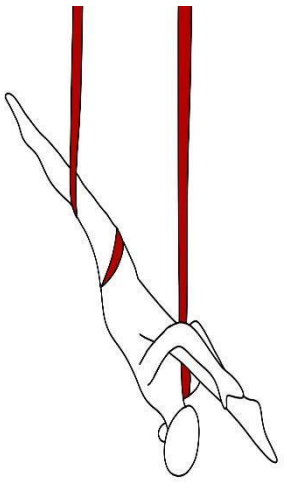
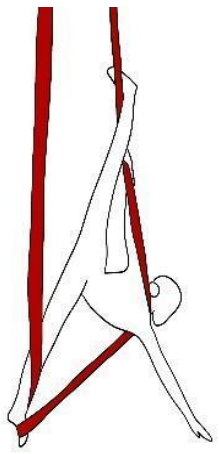
0,6		**AHC041**	**Lavae Split 180º** ● Opening of legs 180º ● Front leg in spiral wrap ● Legs fully extended *Levels of execution:* *AHC024 Lavae Split 160º* *AHC041 Lavae Split 180º*
0,6		**AHC042**	**Inverted Camelia** ● Arms fully extended ● Back leg passè ● Head in contact with back foot ● Top leg fully extended
0,6		**AHC043**	**Croche Elbows in Split 180º** ● Both elbows are bent in spiral wrapping ● Leg are fully extended ● Opening of legs 180º ● No hands in contact with the hammock
0,6		**AHC044**	**Standing Balance Attitude** ● Support leg fully extended ● Back leg passè ● No hands in contact with hammock *Levels of execution:* *AHC044 Standing Balance Attitude* *AHC063 Standing Balance Attitude closed*

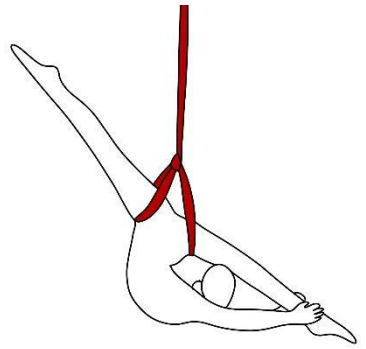
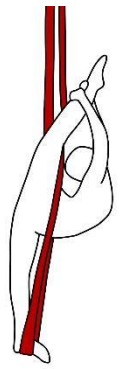
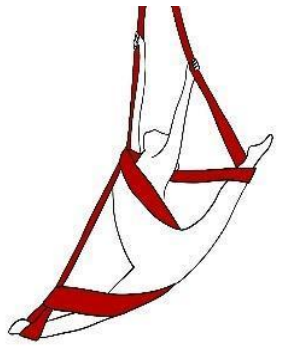
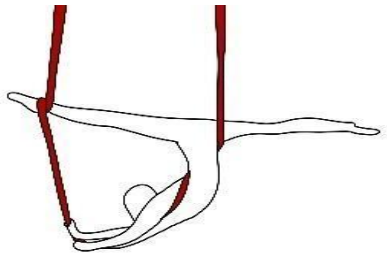
0,6		**AHC086**	**Elbowstand Split in loop 180°** ● Legs fully extended ● Opening of the legs 180° ● Hands not in contact with hammock *Levels of execution:* *AHC025 Elbowstand Split in loop 160°* *AHC086 Elbowstand Split in loop 180°*

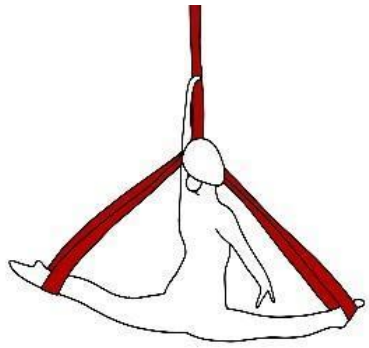
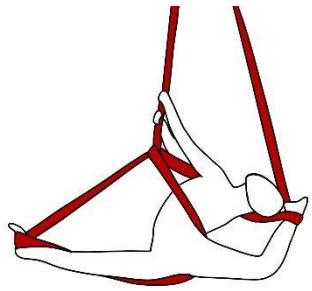
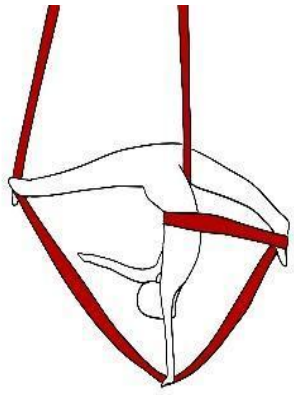
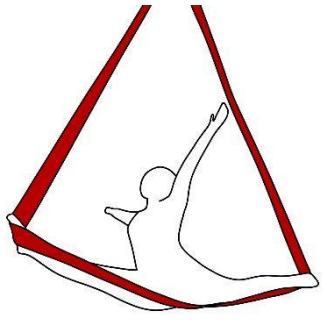
0,6		**AHC045**	**Inverted Shoulder Akira Split 180º** • Opening of legs 180º • Front Split • No hands in contact with hammock *Levels of execution:* *AHC045 Inverted Shoulder Akira Split 180º* *AHC059 Inverted Akira Split 180º*
0,6		**AHC046**	**Dollie Passè Split 180°** • Opening of legs 180º • Only one hand in contact with hammock *Levels of execution:* *AHC046 Dollie Passe Split* *AHC057 Dollie Split 180º*
0,6		**AHC076**	**Hip Split 180°** • Opening of the legs 180° • Hand in contact with opposite leg in front of the body *Levels of execution:* *AHC075 Hip Split 160* *AHC076 Hip Split 180*
0,7		**AHC047**	**Nailo Split 180º** • Opening of legs 180º • Front Split • Legs fully extended *Levels of execution:* *AHC038 Nailo Split 160º* *AHC047 Nailo Split 180º*

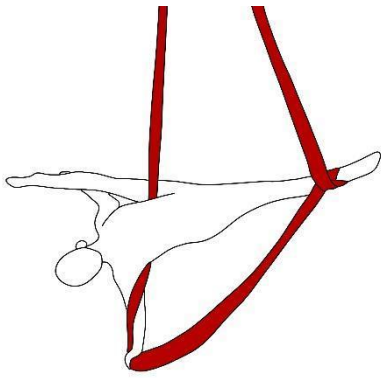
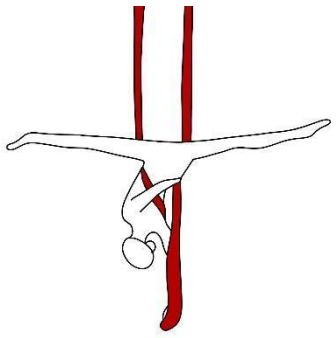
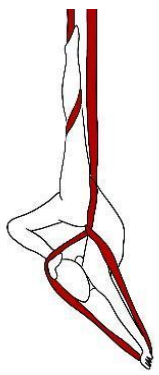
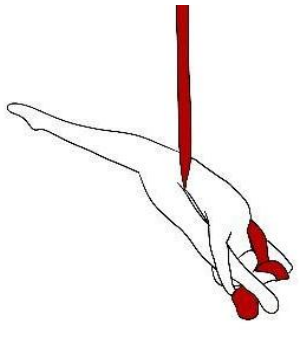
0,7 CBRF		**AHC048**	**Handstand in spiral wrapping in front split 180º** ● Opening of the legs 180° ● Arms are fully extended in spiral wrapping ● Shoulders and hands one vertical plane *Levels of execution:* *AHC019 Handstand spiral wrapping 160°°* *AHC032 Handstand spiral wrapping 180°* *AHC048 Handstand spiral wrapping in front split 180°*

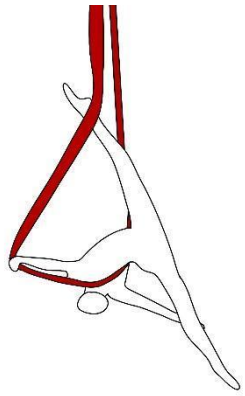
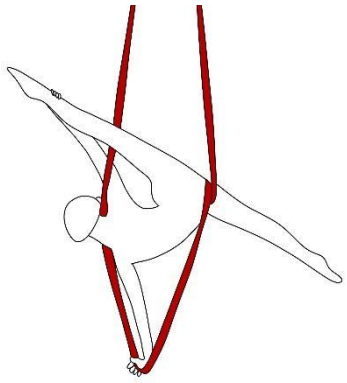
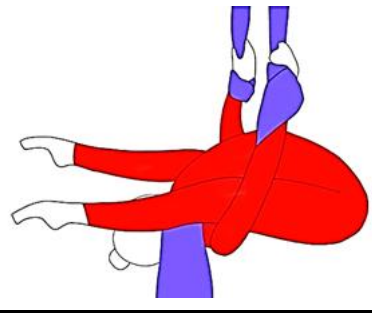
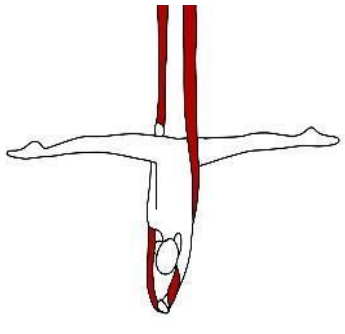
0,7		**AHC049**	**Carnation passè 180°** ● Opening of the legs 180° or more ● Both hands in contact with the ankles *Levels of execution:* *AHC031 Carnation passè 160°* *AHC049 Carnation passè 180*
0,7 CBRF		**AHC050**	**Balance Middle Split 180º** ● Opening of legs 180º ● No hands in contact with hammock ● Middle Split
0,7		**AHC051**	**Hip Balance 180º** ● Opening of legs 180º ● Hand in contact with opposite foot behind the shoulder ● Only hip in contact with hammock ● Legs fully extended ● No hands in contact with hammock *Levels of execution:* *AHC026 hip balance 160º* *AHC051 Hip balance 180º*

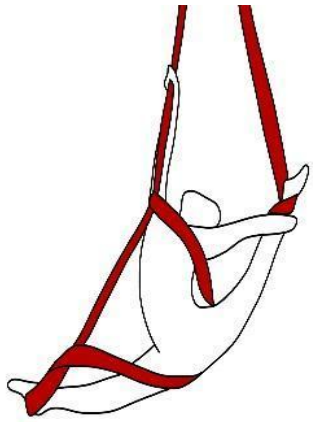
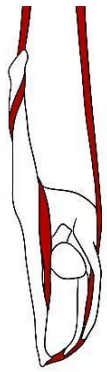
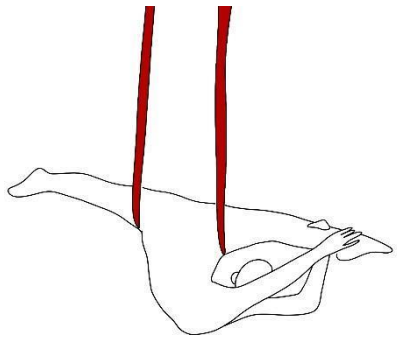
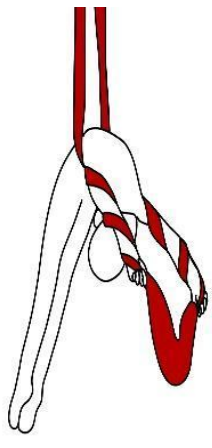
0,7 CBRF		**AHC052**	**Front split Balance 180°** ● Opening of the legs 180° ● Front split ● No hands in contact with hammock
0,7		**AHC083**	**Sacco Passe Split 180°** ● Opening of the legs 180° ● Hands in contact with the legs *Levels of execution:* *AHC082 Sacco Passe Split 160°* *AHC083 Sacco Passe Split 180°*
0,7		**AHC053**	**Shoulder Balance Split 180º** ● Opening of legs 180º ● Legs fully extended ● Hands in contact with front extended leg
0,7		**AHC054**	**Venom Split 180º** ● Opening of legs 180º ● Arms fully extended Legs fully extended

0,7		**AHC055**	**Armpit handstand ring** ● Armpit hang Legs in contact with the head
0,7		**AHC081**	**Belay Split 180°** ● Opening of the legs 180° ● Thighs in single spiral wrap ● Legs fully extended ● Both hands in contact with back extended leg
0,7		**AHC087**	**Supportive Standing Split 180°** ● Opening of the legs 180° ● Legs fully extended Hands in contact with leg behind the head
0,7		**AHC058**	**Boat 180^{o}** ● Front split ● Opening of legs 180^{o} or more ● Legs and arms fully extended *Levels of execution:* *AHC058 Boat 180^{o}* *AHC074 Boat 180^{o} Extreme* *AHC085 Boat Passe*
0,8		**AHC056**	**Flame Split 180^{o}** ● Opening of legs 180^{o} ● Front Split ● Back ankle in single spiral wrapping Legs fully extended

0,8		**AHC057**	**Dollie Split 180º** • Opening of the legs 180º • Only one hand in contact with hammock • Legs fully extended *Levels of execution:* *AHC046 Dollie Passe Split* *AHC057 Dollie Split 180º*
0,8		**AHC085**	**Boat Passè** • Opening of the legs 180° • Head in contact with back foot *Levels of execution:* *AHC058 Boat 180º* *AHC074 Boat 180º Extreme* *AHC085 Boat Passe*
0,8		**AHC059**	**Inverted Akira Split 180º** • Opening of legs 180º • Front Split • Hand in Basic Grip • Free arm fully extended • Supporting arm fully extended *Levels of execution:* *AHC045 Inverted Shoulder Akira Split 180º* *AHC059 Inverted Akira Split 180º*
0,9		**AHCO79**	**Bocska Split** • Front Split • Opening of the legs 180° • No windings and knots • No hands in contact with the hammock

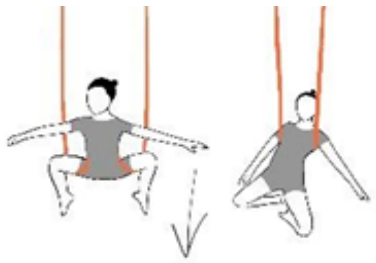
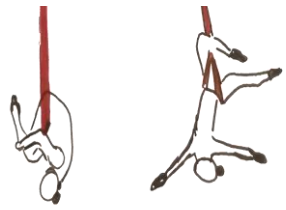
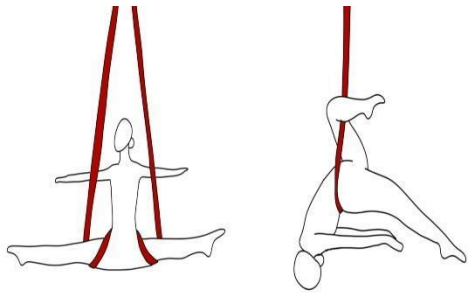
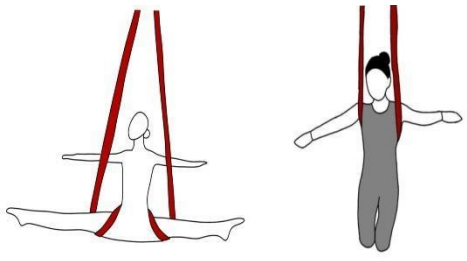
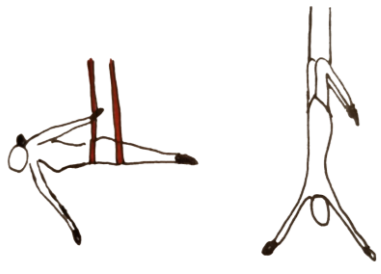
0,9		**AHC060**	**Draco Split 180º** • Opening of legs 180º • Legs fully extended • Support arm fully extended • One ankle in single spiral wrap • One hand in contact with same extended leg
0,9 CBRF		**AHC061**	**One handed back balance split** • Opening of legs 180° • One hand behind the back in contact with hammock • Supporting arm fully extended in spiral wrapping • Legs fully extended
0,9 CBRF		**AHC062**	**Jewel Backbend** • Back foot in contact with head • Support arm extended • One leg fully extended
0,9		**AHC063**	**Standing Balance Attitude closed** • Support leg fully extended • Back leg passè • Both hands in contact with foot behind the head • No hands in contact with the hammock *Levels of execution:* *AHC044 Standing Balance Attitude* *AHC063 Standing Balance Attitude closed*
0,9 CBRF		**AHC064**	**Paradiso Split 180º** • Supporting arm in spiral wrapping • Legs are fully extended • Both hands in contact with front leg • Opening of legs 180º

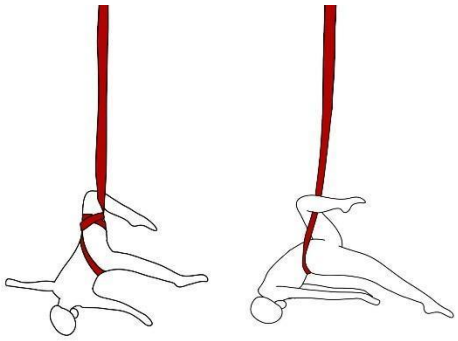
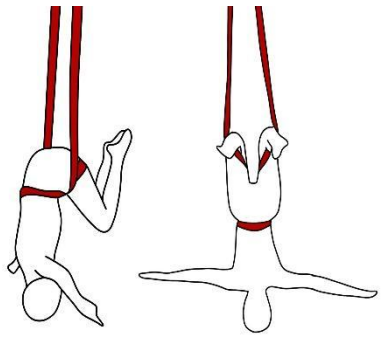
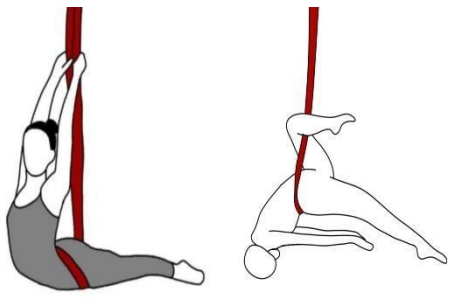
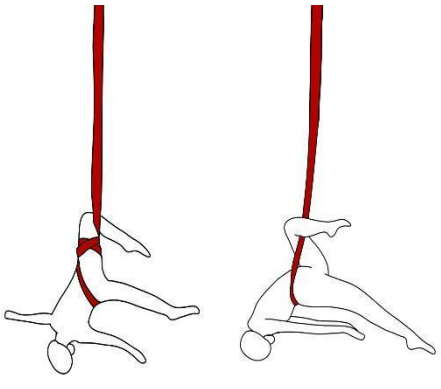
0,9		**AHC065**	**Triangle 180^{o}** ● Opening of legs 180^{o} or more ● Arms and legs fully extended ● Support arm fully extended ● Free hand in contact with same leg
0,9 CBRF		**AHC066**	**Iris Handstand Split 180^{o}(one hand)/(M.Kolyza)** ● Opening of legs 180^{o} ● One thigh in single spiral wrap ● Support arm fully extended ● Free hand in contact with back leg ● Legs fully extended
0,9		**AHC067**	**Eagle passè 180^{o}** ● Opening of legs 180^{o} ● Hands in contact with leg behind the head ● Supporting leg fully extended
1,0		**AHC068**	**Surdonkina crab** ● Legs are fully extended in V-position ● Legs are between arms ● Shoulders are at the same level with pelvis or above
1,0		**AHC069**	**Check mark balance Split 180^{o}** ● Opening of legs 180^{o} ● Arms fully extended in spiral wrapping ● Legs fully extended

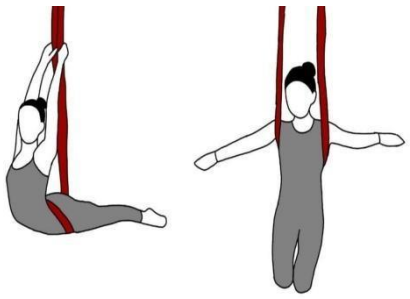
1,0		**AHC073**	**Boat 180^{o} Extreme** ● Front split ● Opening of legs 180^{o} or more ● Legs are fully extended ● Head in contact with the back leg *Levels of execution:* *AHC058 Boat 180^{o}* *AHC074 Boat 180^{o} Extreme* *AHC085 Boat Passe*
1,0		**AHC070**	**Backbend Arrow(G.Kefala)** ● Opening of legs 180^{o} ● Backbend split ● Arms fully extended ● Legs fully extended
1,0		**AHC071**	**Bilman Balance 180^{o} Split** ● Opening of legs 180^{o} ● Legs fully extended ● Front split ● Both hands in contact with leg behind the head
1,0		**AHC072**	**Swan Split 180^{o}** ● Opening of legs 180^{o} ● Legs fully extended ● Both hands in contact with leg behind the head
1,0		**AHC074**	**Skylar** ● Legs are fully extended ● Back in bent ● Arms are fully extended

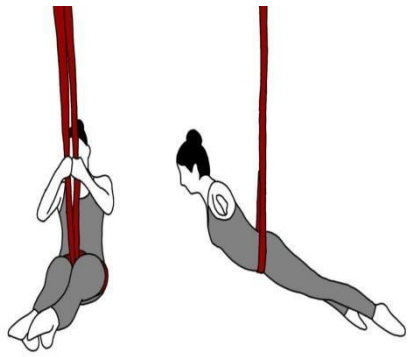
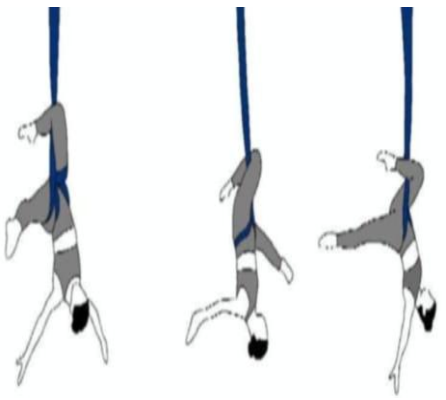
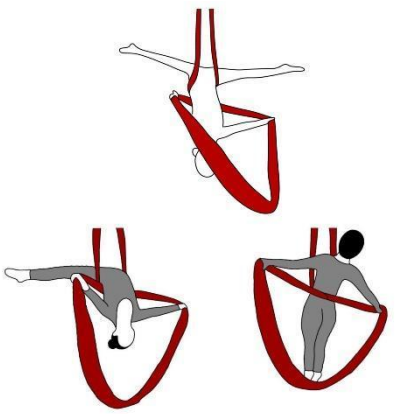
16.4 GROUP D: DYNAMIC ELEMENTS

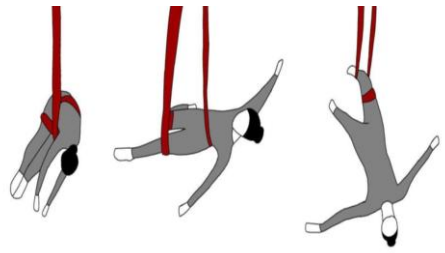
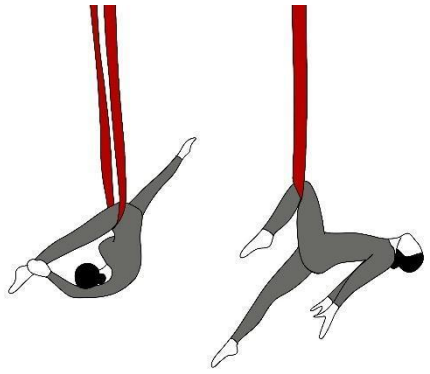
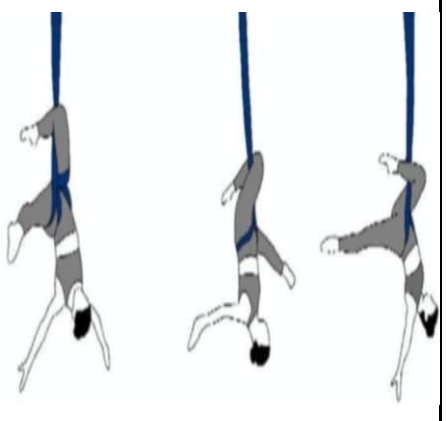
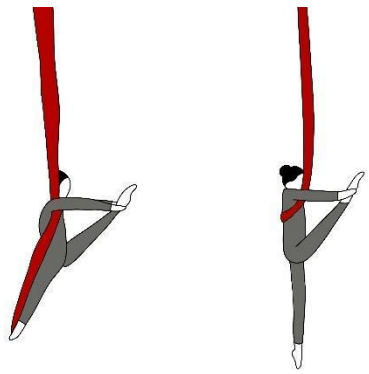
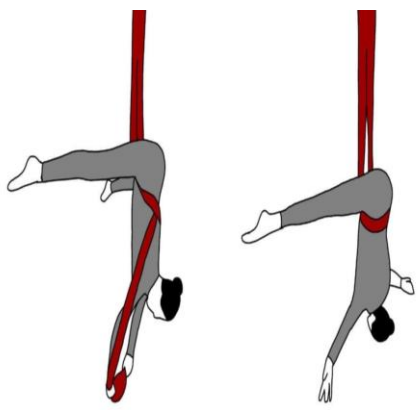
Note: all dynamic elements must show a clear aerial phase and dynamism

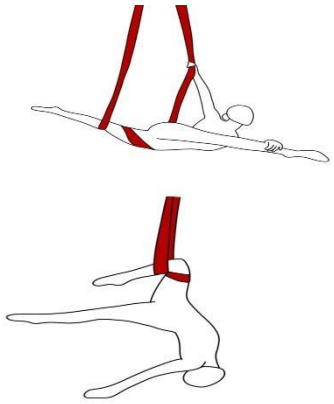
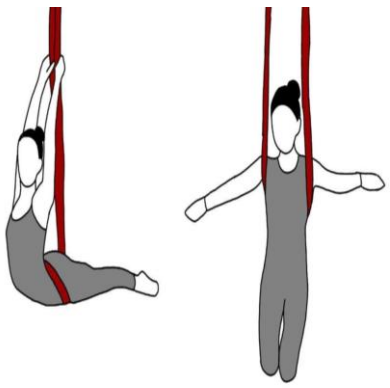
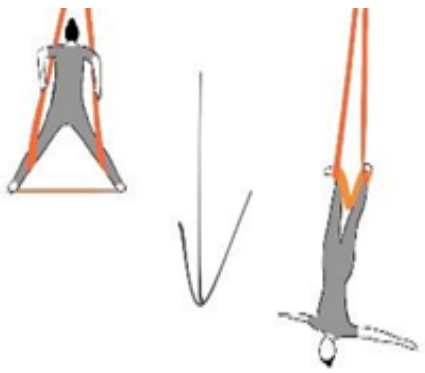
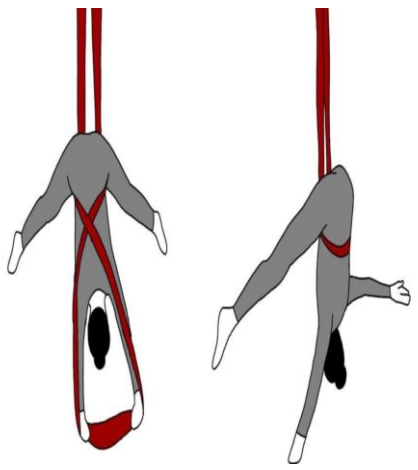
Value	Element	Code	Requirements
0,1		**AHD001**	**Alexis Basket** • Hands in contact with knees during starting position • Phase 1: half forward turn 360° forward • Hands at ankles in arrival position
0,1		**AHD002**	**Egg** • Starting position collected Tuck position • Leg parallel to the floor in the arrival position or bellow the parallel
0,2		**AHD003**	**Basic hammock balance to inside leg hang** • Starting Position: Upright • Phase 1: half forward turn 180º forward • No hands in contact with hammock • Final position: inside leg hang, • Back leg fully extended,parallel or below the parallel to the floor • No contact with floor
0,2		**AHD004**	**Alexis Angel** • Phase 1: half forward turn 360° forward • Final position: Body in Armpit hang • No contact with floor
0,2		**AHD005**	**Firefly drop** • Starting Position: Front balance on the hips • 1 Phase : half turn 180º forward • Final position: double knee hang • No contact with floor

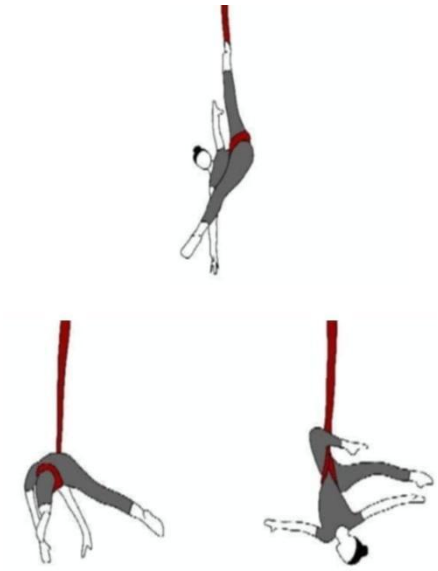
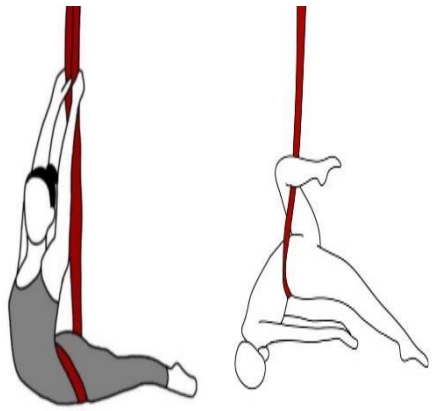
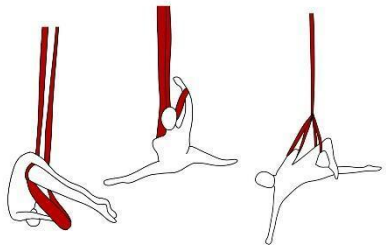
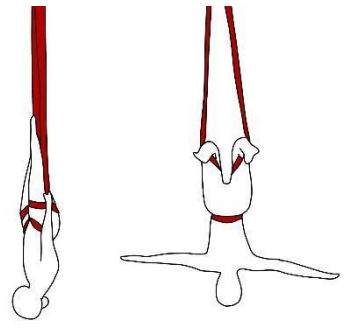
0,2		**AHD006**	**Demi Fall 2** ● Starting Position: Minimum Double inside leg hang ● Direct knee drop (no in between phase) ● Final position: inside leg hang ● No hands in contact with hammock ● No contact with floor *Levels of execution:* *AHD006 Demi Fall 2* *AHD0010 Demi Fall 3*
0,2		**AHD007**	**EQUILIBRIUM FALL** ● Starting position in balance and body parallel to the floor ● Initial position is held 2 seconds ● Hands should not be in contact with the fabric during the fall
0,3		**AHD009**	**Angel Drop 1 to knee hang** ● Starting Position: Dove (legs extended) ● Phase 1: half-turn 180º forward ● Final position: inside leg hang ● No hands in contact with hammock ● No contact with floor
0,3		**AHD010**	**Demi Fall 3** ● Starting Position: Minimum Triple inside leg hang ● Direct knee drop (no inbetween phase) ● Final position: inside leg hang ● No hands in contact with hammock ● No contact with floor *Levels of execution:* *AHD006 Demi fall 2* *AHD0010 Demi fall 3*

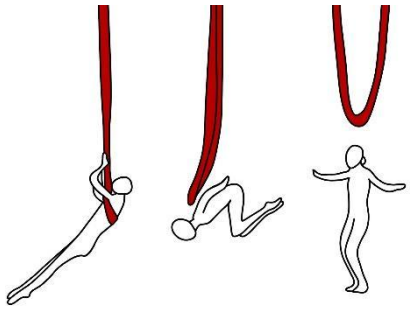
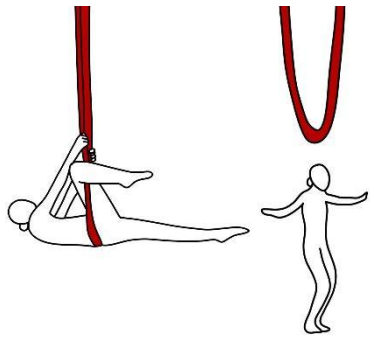
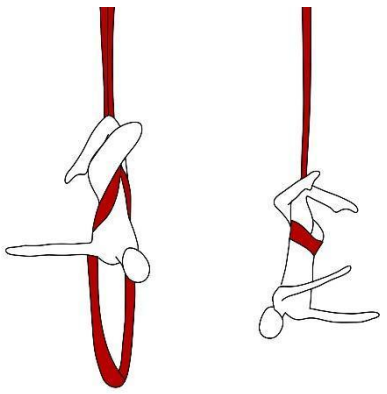
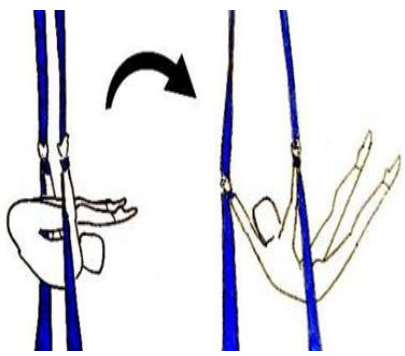
0,3		**AHD011**	**Rolling 1 turn** ● Starting position: Dove(legs extended) ● Phase 1: turn 360º forward ● Final position: Body in Armpit hang ● No contact with floor *Levels of execution:* *AHD011 Rolling 1 turn* *AHD020 Rolling 2 turns*

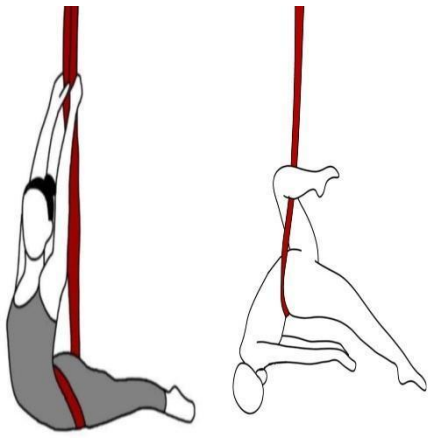
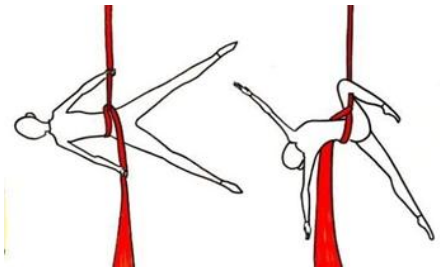
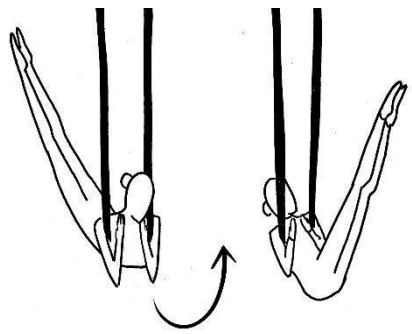
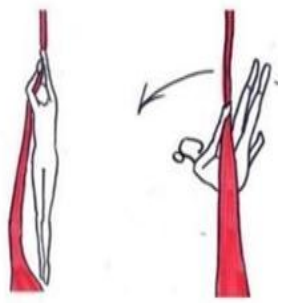
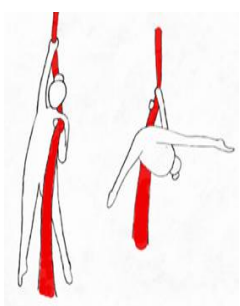
0,3		**AHD012**	**Ebony back flip** ● Starting Position: Upright ● Phase 1: half turn 180º backward,hands in contact with the hammock ● Legs fully extended throughout the movement ● Final position: Balance on the hips ● No hands in contact with hammock ● No contact with floor
0,3		**AHD013**	**Flic Flac Drop 3** ● Starting Position: Minimum triple inside leg hang position ● Phase 1: double leg switches ● Final position: inside leg hang *Levels of execution:* *AHD013 Flic Flac drop 3* *AHD017 Flic Flac drop 4*
0,3		**AHD015**	**Butterfly fall** ● Starting Position: Inverted ● Phase 1: half turn 180º upright ● Final position:Body in pencil position ● Arms fully extended ● No contact with floor
0,4		**AHD016**	**Back Flip(floor based)** ● Starting and final position on the floor ● Back flip ● Hands are not in contact with floor

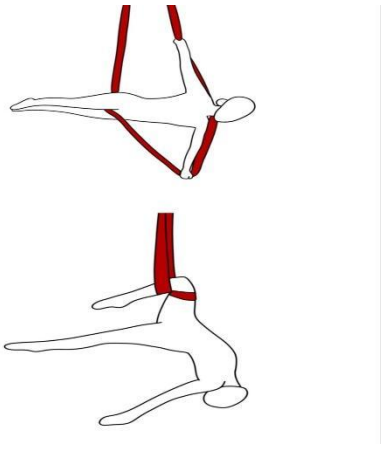
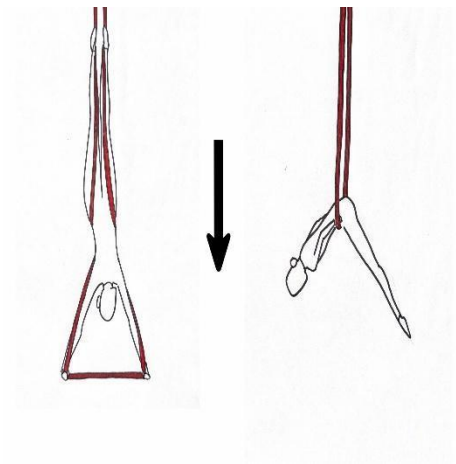
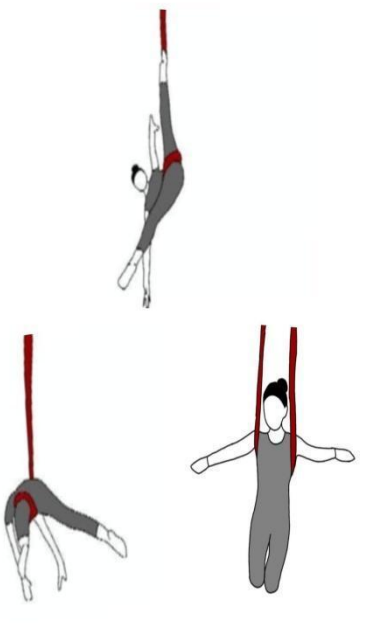
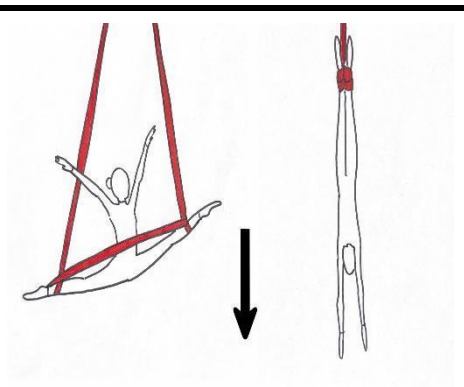
0,4		**AHD008**	**Drop to knee Hang** ● Starting position: Body in pike position,knee hooking in spiral wrapping ● Side rotation of body 360°+180° ● Final position: knee hooking in spiral wrapping,back extended leg parallel or below the parallel to the floor ● No hands in contact with hammock ● No contact with the floor
0,4		**AHD014**	**Gazelle drop** ● Starting position: hip balance split ● Final position: knee hang,extended leg parallel or below parallel to the floor ● No contact with the floor
0,4		**AHD017**	**Flic-Flac Drop 4** ● Starting Position: Minimum quadruple inside leg hang position ● Phase 1: triple leg switches ● Final position: inside leg hang position *Levels of execution:* *AHD013 Flic flac drop 3* *AHD017 Flic flac drop 4*
0,4		**AHD018**	**Standing split drop** ● Starting position : Standing split ● Final position: Armpit split ● No contact with floor
0,4		**AHD019**	**Apollo Fall Front** ● Starting position: supported straddle ● Drop one meter or more ● No contact with floor *Levels of execution:* *AHD019 Apollo fall front* *AHD022 Apollo fall back*

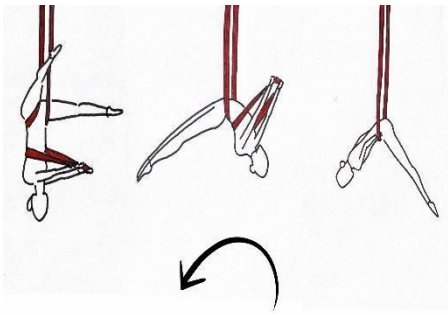
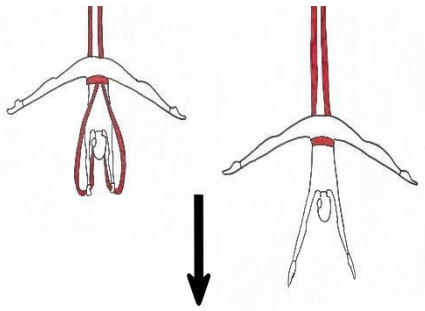
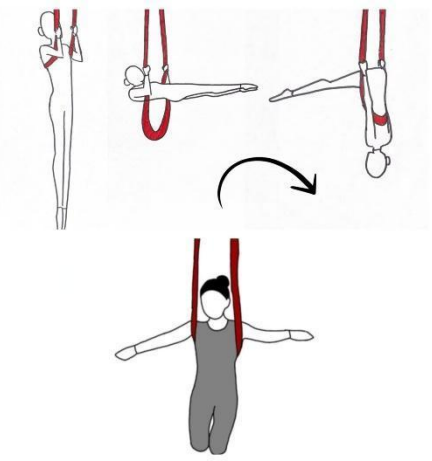
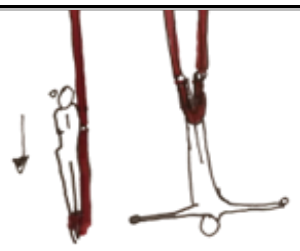
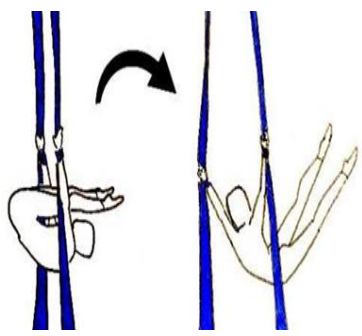
0,4		**AHD064**	**Alexis Drop** ● Starting position: Inverted Twist Split ● Final position: knee hang in spiral wrap with leg parallel or below parallel to the floor
0,4		**AHD020**	**Rolling 2 turns** ● Starting position: Dove(legs extended) ● Phase 1: turn 720º forward ● Final position: Body in Armpit hang , no hands in contact with hammock ● No contact with floor *Levels of execution:* *AHD011 Rolling 1 turn* *AHD020 Rolling 2 turns*
0,5		**AHD021**	**Drop Eight** ● Starting position with eight windings ● Phase 1: half turn backward without hands in contact with hammock ● Arrival position: head is directed to the floor no hands in contact with hammock ● No contact with the floor
0,5		**AHD022**	**Apollo Fall Back** ● Starting position: supported straddle ● Phase 1: leave the silk behind ● Drop one meter or more ● Final position: inverted star ● No contact with floor *Levels of execution:* *AHD019 Apollo fall front* *AHD022 Apollo fall back*

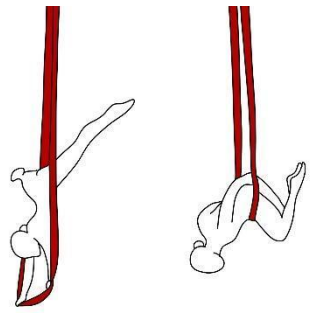
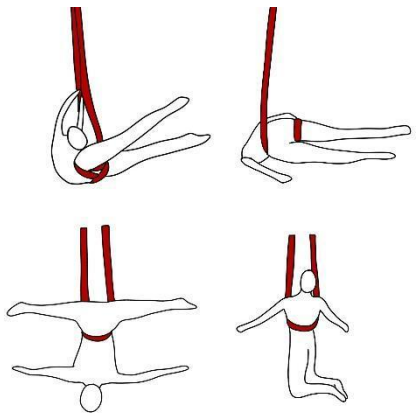
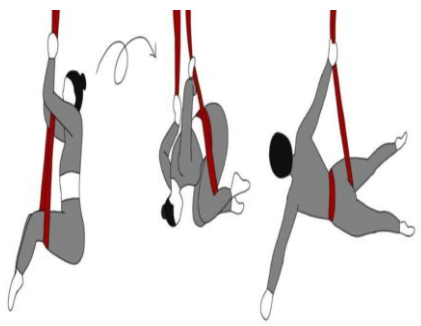
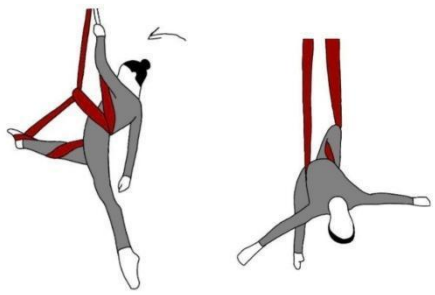
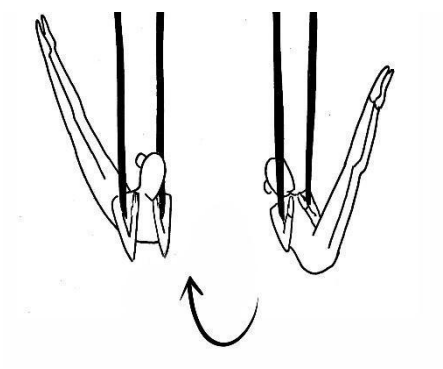
0,5		**AHD033**	**Tornado Drop 1 turn** • Starting Position: Side plank straddle • One foot in contact with hammock • Turn around it's axis 360º • No hands in contact with hammock • Final position: inside leg hang • No hands in contact with hammock • No contact with floor *Levels of execution:* *AHD033 Tornado Drop 1 turn* *AHD047 Tornado Drop 720°* *AHD057 Tornado Drop 1080°*
0,5		**AHD023**	**High Angel Drop 1** • Starting Position:Dove(legs extended) • Phase 1:1 turns forward 360º • Phase 2: half turn 180º forward • Final position: inside leg hang,no hands in contact with hammock • No contact with floor *Levels of execution:* *AHD023 High Angel Drop 1* *AHD027 High Angel Drop 2*
0,5		**AHD041**	**Hammer Drop** • Starting position: Body Inverted in pike position • Legs fully extended • Side rotation 360 °+ 180° • Final position:One leg bent in loop • One hand or elbow in contact with loop • Lower leg fully extended parallel to floor or below parallel
0,5		**AHD024**	**Noemi Fall** • Initial position in vertical • The starting position must be held at least 2 seconds • Hands should not be in contact with the fabric during the fall

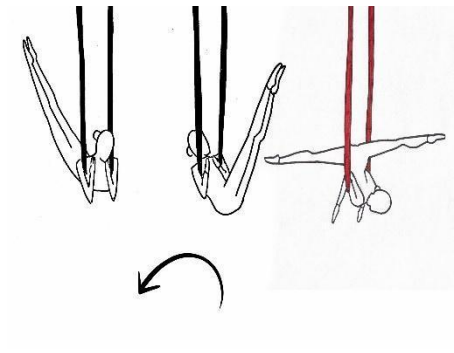
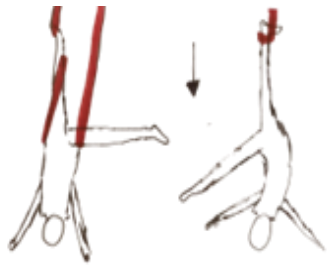
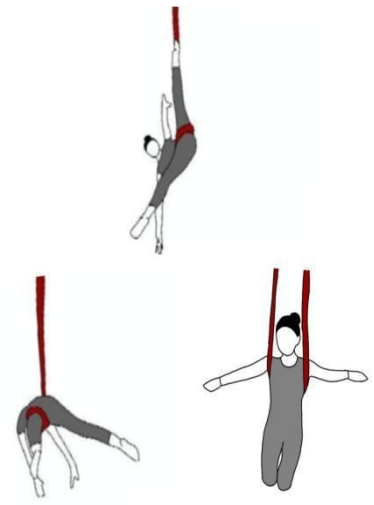
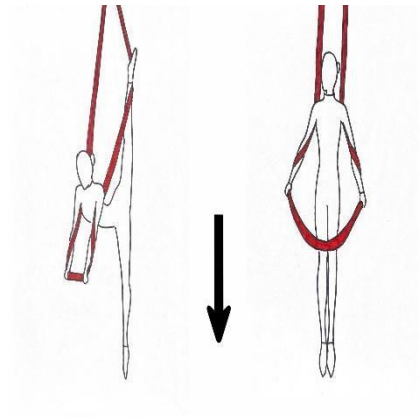
0,5		**AHD062**	**Backflip from armpit hang** ● Starting position: Armpit hang ● Backflip ● Landing in upright position ● No contact with floor
0,6		**AHD063**	**Backflip with single knee hook** ● Starting position :Single knee hooking with both hands in contact with the hammock ● Backflip ● Landing in upright position ● No contact with the floor
0,6		**AHD025**	**Spider Fall** ● 2 seconds holding the starting position ● Second crossed leg on leg in outfit ● Hands and arms not in contact with hammock
0,6		**AHD026**	**Backward roll half-turn in winding** ● Backward roll ● Starting position: hang in pike position ● Legs are fully extended ● No contact with the floor *Levels of execution:* *AHD026 Backward roll half-turn in winding* *AHD039 Backward roll half-turn in open grab*

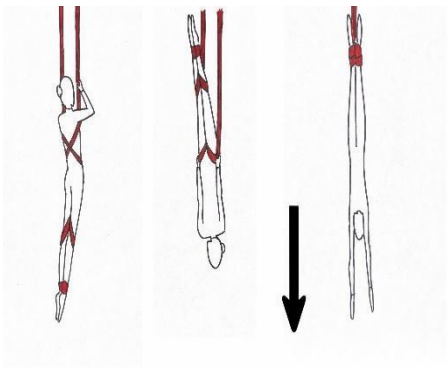
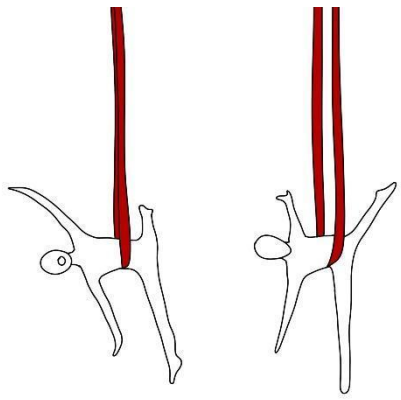
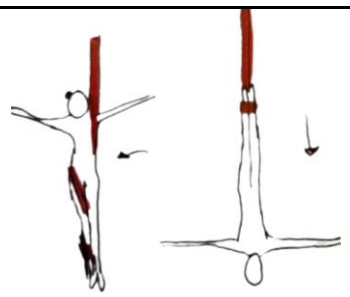
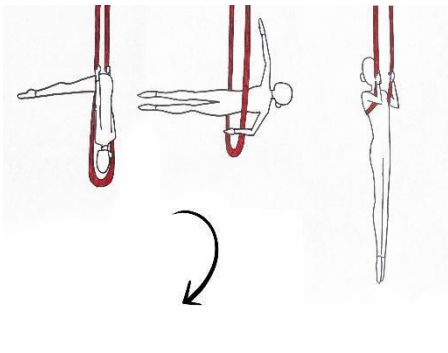
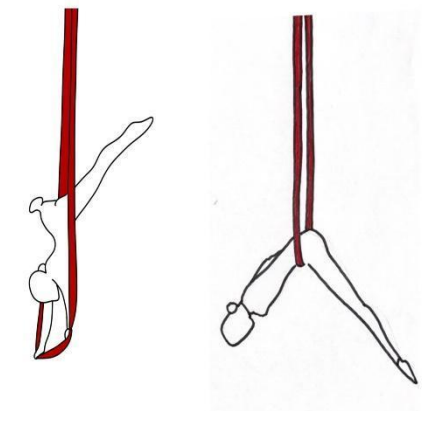
0,6		**AHD027**	**High Angel Drop 2** • Starting Position: Dove(legs extended) • Phase 1:Minimum 2 turns forward 720º • Phase 2: half turn 180º forward • Final position: inside leg hang • No hands in contact with hammock • No contact with floor *Levels of execution:* *AHD023 High Angel Drop 1* *AHD027 High Angel Drop 2*
0,7		**AHD028**	**Mill 720°** • Starting Position: side plank • 2 turns or more • No contact with the floor
0,7		**AHD029**	**Elbow turns backwards** • 2 turns and more • No contact with floor
0,7		**AHD030**	**Regrip Compass** • Starting and final position: hang in open grab, no contact with the floor • Legs are closed • Legs move in front of silks
0,7		**AHD031**	**Swing to inverted straddle** • Starting position: upper hand in basic grip, lower hand in winding, armpit grab, legs are fully extended • Forward roll • Final position: inverted straddle, pelvis is higher than the level of shoulders

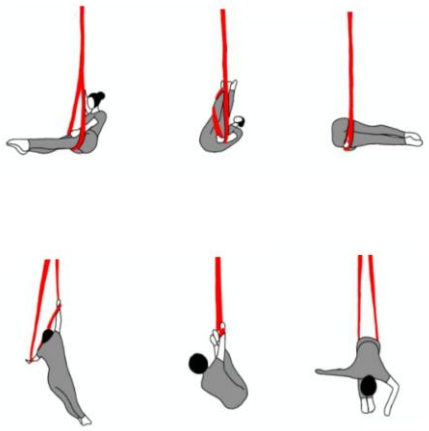
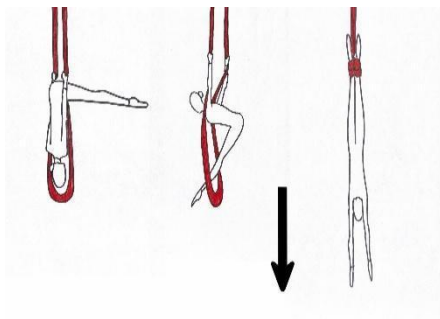
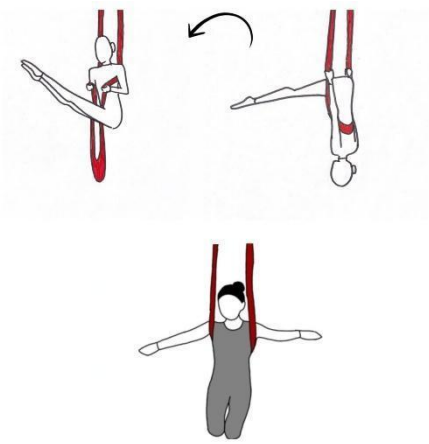
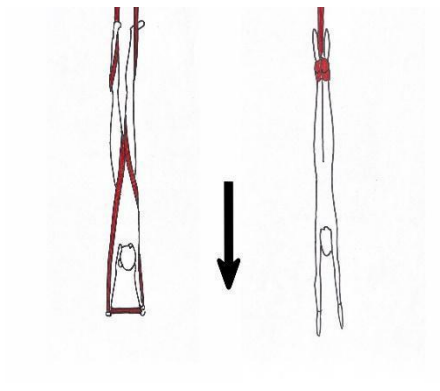
0,7		**AHD060**	**Lizard Extended Drop** ● Starting position Lizard Extended ● Final Position:knee hang in spiral wrap,extended back leg parallel or below parallel to the floor ● No hands on the hammock ● No contact with the floor
0,7 CBRF		**AHD032**	**Torpedo Handstand drop** ● Starting position : Handstand position,no windings ● Final position: Only pelvis in contact with hammock ● No hands in contact with hammock ● No contact with floor
0,7		**AHD047**	**Tornado Drop 720°** ● Starting Position: Side plank straddle ● One foot in contact with hammock ● Phase 1: Turn 360°+180° on horizontal axis +180° on the vertical axis ● No hands in contact with hammock ● Final position: Armpits ● No hands in contact with hammock ● No contact with floor *Levels of execution:* *AHD033 Tornado Drop 1 turn* *AHD047 Tornado Drop 720°* *AHD057 Tornado Drop 1080°*
0,7		**AHD034**	**Drop eight ankle split** ● Starting position: split position ● Final position: hands are not in contact with the silks ● Half turn backward its axis in pencil position ● No contact with the floor

0,7 CBRF		**AHD035**	**Jasmine Drop** ● Starting position: inverted ● Phase 1: turn 360º forward ● Final position: only pelvis in contact with hammock ● No contact with floor
0,7		**AHD036**	**Tarantula Drop** ● Starting position inverted ● Final position: inverted star ● Legs fully extended ● No contact with the floor
0,8		**AHD037**	**Front somersault to armpit** ● Starting position: forward elbow roll ● Phase 1: Forward roll ● Final position : armpit hang ● No contact with floor
0.8		**AHD038**	**Drop «Eight» Pencil** ● Starting position: pencil position in wrapping ● Final position: head is directed to the floor down, hands are not in contact with the hammock ● No contact with the floor *Levels of execution:* *AHD038:Drop«Eight» Pencil* *AHD052 Drop«Eight» Pencil half turn*
0,8 CBRF		**AHD039**	**Backward roll half-turn in open grab** ● Backward roll ● Starting position: hang in pike position ● Legs are fully extended ● No contact with the floor ● Open grab without windings *Levels of execution:* *AHD026 Backward roll half-turn in winding* *AHD039 Backward roll half-turn in open grab*

0,8 CBRF		**AHD040**	**Handstand drop** ● Starting Position: handstand without windings ● Final position : only pelvis in contact with the hammock ● No contact with floor *Levels of execution:* *AHD040 Handstand drop* *AHD054 Handstand drop 2*
0,8		**AHD042**	**Supersonic Drop** ● Starting Position: Dove(legs extended) ● Phase 1: half turn 180º forward ● Phase 2: Change phase,drop 1 turn 360º around it's axis Final position: armpit hang ● No hands in contact with hammock ● No contact with floor
0,8		**AHD043**	**Reverse Flip to Catch** ● Starting position: Upright ● Phase 1: turn backwards 360º ● Final position: One hand in contact with hammock behind the back ● Legs fully extended
0,8		**AHD044**	**Equalizer Drop** ● Starting position:upright ● Final position:inside leg hang with no hands in contact with hammock ● No contact with floor
0,9		**AHD045**	**Forward Elbow Turns** ● 3 turns and more ● No contact with floor

0,9		**AHD046**	**Elbow turns backward with split** ● 2 turns or more ● One leg rotation in split position ● No contact with floor
0,9		**AHD048**	**Drop to single foot hang** ● Starting position: Pelvis and one leg in contact with hammock ● Final position:Single foot hang ● No contact with floor
0,9 CBRF		**AHD057**	**Tornado Drop 1080°** ● Starting Position: Side plank straddle ● One foot in contact with hammock ● Phase 1: Turn 900° on it's axis in horizontal plane and 180°on the vertical axis ● No hands in contact with hammock ● Final position: Armpits hang ● No contact with floor *Levels of execution:* *AHD033 Tornado Drop 1 turn* *AHD047 Tornado Drop 720°* *AHD057 Tornado Drop 1080°*
0,9		**AHD049**	**Drop into Hang Cross** ● Arms are fully extended in single spiral wrapping ● One leg,foot, in contact with the hammock ● Both legs are fully extended ● Final position Hang Cross with arms,legs fully extended(in pencil position) ● No contact with floor

0,9		**AHD050**	**Dragon Drop <Eight>** ● Starting position: upright ● Phase 1: turn backwards ● Legs fully extended ● Final position:Head is direct to the floor,hands are not in contact with hammock ● No contact with the floor
0,9		**AHD051**	**Rocket rotation** ● Starting Position: Only hips in contact with hammock ● No hands in contact with hammock ● 2 turns and more ● No contact with floor
0.9		**AHD052**	**Drop «Eight» Pencil with half turn** ● Starting position: pencil position in wrapping ● Final position: head is directed to the floor down, hands are not in contact with the silks ● Half turn around its axis in pencil position ● No contact with the floor *Levels of execution:* *AHD038:Drop«Eight» Pencil* *AHD052 Drop«Eight» Pencil half turn*
1,0 CBRF		**AHD053**	**Side turn in loop** ● Rotate around it's axis on the horizontal plane ● Final position: armpits in contact with the hammock ● No contact with floor
1,0 CBRF		**AHD054**	**Handstand drop 2** ● Starting Position: Handstand without windings ● Final position : pelvis in contact with the hammock,pike body position ● Legs fully extended ● No hands on hammock ● No contact with floor *Levels of execution:* *AHD040 Handstand drop* *AHD054 Handstand drop 2*

1,0		**AHD055**	**Reverse pike into loop** ● Starting position:upright ● Legs fully extended ● Phase 1: side turn 360° ● Final position:Only hips in contact with hammock (pike position) ● No contact with the floor
1,0 CBRF		**AHD056**	**Nemesis Drop** ● Starting position: inverted(hang in pike position) ● Phase 1: backward roll to upright position ● Phase 2: backward half turn 180º ● Final position: foot hang ● No hands on hammock during the drop ● No contact with floor
1,0 CBRF		**AHD058**	**Flyer to armpit hang** ● Starting position: hammock in armpit, body in pencil position ● Front flip ● Final position: armpit hang ● No contact with floor
1,0 CBRF		**AHD059**	**Handstand Fall** ● Starting position: inverted ● Final position: foot hang ● Arms, legs fully extended ● No contact with floor