

POLE SPORTS & ARTS WORLD FEDERATION



**POLE SPORT**  
**Code of Points – 2017**  
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The English version is the official text

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An update including minor amendments and clarifications  
will be published after the Intercontinental Judges Course.

***This Code of Points should be approved by the POSA Executive Committee to use from 1st of February 2017.***

Please note that this Code of Points, which also contains a number of technical aspects, should be read in conjunction with the current valid POSA Statutes and Technical Regulations. In cases of contradiction between the Code of Points and the Technical Regulations, the Technical Regulations take precedence.

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## IMPRESSUM

All of the members of POSA Committee contributed to the creation of this Code of Points.

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# **1. GENERAL INFORMATION**

## **1.1. POLE SPORT**

### **A DEFINITION OF POLE SPORT**

Pole Sport is the ability to perform continuous complex and high level technical and choreographic **movement on the pole**: the routine must demonstrate continuous movement, flexibility, strength and the equally use of the poles (Spinning one and Static one), with perfectly executed difficulty elements.

## **1.2. THE CODE OF POINTS**

### **A GENERAL PURPOSE**

The Code of Points provides the means of guaranteeing the most objective evaluation of routines in Pole Sport at international and national level.

### **B JUDGES (see also 4.2)**

Judges must maintain a close involvement with Pole Sport and constantly extend their practical knowledge. The basic prerequisites for their activities are:

- An excellent knowledge of the POSA Code of Points
- An excellent knowledge of the POSA Technical Regulations
- An excellent knowledge of new difficulty elements
- To have an excellent knowledge of Pole Sport/Pole Dance and to demonstrate sound unbiased judging.

All members of the judging panel are obliged to:

- attend all meetings, briefings and debriefings
- be present at the competition area at the designated time according to the schedule
- attend the competition orientation meeting During the competition each judge is requested:
- not to leave the assigned seat
- not to have contact with other persons
- not to engage in discussions with coaches, competitors and other judges
- to wear the prescribed competition-uniform
- (women: dark blue or black suit with skirt or trousers and white blouse)
- (men: dark blue jacket, grey or dark trousers, light colored shirt and tie).

### **C SUPERIOR JURY (see also 4.2)**

The Superior Jury is responsible for controlling the work of all judges and the Chair of Judges Panel 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, the Chair of Judges Panel and the Code may result in sanctions, as declared by the President of the POSA and the International Judges Coordinator.

#### **Violations of the Code includes:**

1. intentional violation of the Code
2. intentionally giving an advantage or disadvantage to one or several competitors
3. not adhering to the instructions given by the Technical Committee, the Superior Jury or the Chair of Judges Panel
4. repeatedly giving scores that are too high or too low

5. not adhering to the instructions for an orderly and disciplined competition
6. improper attire

**The following sanctions can be declared by the Superior Jury or the Chair of Judges Panel:**

1. verbal or written warning
2. exclusion from the respective competition

**The following sanctions can be declared by the POSA Pole Sport Committee:**

1. expulsion as a judge from international competitions for a set period of time
2. lowering the category of brevet
3. withdrawal of the brevet
4. not accepting judges from an involved federation for a set period of time (see POSA Judges rules)

### **1.3.COMPETITIONS**

#### **A STATUS**

The official POSA competition is the World Championships in Pole Sport and Pole Art.

### **1.4.COMPETITION PROGRAMME**

#### **A PERIODS**

The World Championships in Pole Sport are held every two years (From 2019) in the even years (right now every year).

The World Championships in Pole Art are held every year.

## **B COMPETITION SCHEDULE**

For the general layout of the World Championships in Pole Sport see *Rules & Regulations*.

The competitions may not start earlier than 10.00 hours and finish later than 23.00 hours.

The competition schedule must be approved by the Pole Sport Technical Committee and published in the Work Plan.

### **1.5.ENTRY PROCEDURES FOR WORLD CHAMPIONSHIPS**

See T.R., and item 2.2. of Chapter 2 of this Code of Points.

### **1.6.NAME CHANGES**

See T.R. Sect. 1, Art. 4.2 “Changes to the lists of names”

### **1.7.QUALIFYING ROUNDS AND FINALS**

#### **A NUMBER OF PARTICIPANTS IN THE QUALIFYING ROUNDS**

The maximum number for the Qualifying Rounds is:

- Three/Four per category and Federation for IM, IW, Doubles\*

\*In some competitions, the number of athletes may vary, depending on organizational needs. It will still be communicated through official channels by the International Federation, and write on the Official Competition Work plan.

#### **B NUMBER OF PARTICIPANTS IN THE FINALS**

The **top ten** of all categories may participate in the finals.

## **C TIE BREAKING RULES**

(see T.R. Sect. 6 - 3.3)

In QUALIFICATIONS and in FINALS, in case of a tie at any place, 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

If there is still a tie, the tie will not be broken.

## **D RANKING BY TEAMS**

In case of a tie at any place, the tie will be not broken.

## **1.8. STARTING ORDER**

### **A PROCEDURE FOR DRAWING LOTS**

A draw will decide the starting order of the qualification rounds and the finals. Lots will be drawn in the presence of the Head of POSA TC or a nominated POSA TC member.

1. The drawing of lots will take place within two weeks after the deadline of the definitive entry
2. The 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.
3. The media will be informed and allowed to send representatives and the local authority, in whose area the draw will be held, will be invited to send representatives.
4. The lots shall be drawn by a “neutral” person or by computer.
5. The draw will decide the order in which the lot for each team or gymnast will be drawn and determine the order in which the team or gymnast will commence to compete in the competition

## 6. “10 minute rules”

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

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

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 also during other final competitions as well as for World Pole Art (qualifications).

## B WALK OVER

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 Chair of the Judges Panel (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 right to participate in the category in question.

In case of EXTRAORDINARY CIRCUMSTANCES, refer to chapter 8.



## **1.9.FACILITIES**

### **A TRAINING AREA**

A training hall is available to the competitors 1 or 2 days (according to the organization), prior to the start of the competition. It is equipped with appropriate sound equipment and a full sizes competition floor and poles. Access to the floor is given by a rotation schedule set up by the Organizers and approved by the POSA Technical Committee.

### **B WAITING AREA**

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

## **1.10. STAGE AND COMPETITION FLOOR**

### **A STAGE (or Podium)**

If the competition is in a Sports Hall, the podium on which the competition takes place, could be 80 cm to 140 cm high and closed off at the rear with a background.

The podium (stage) is no less than 8 m x 8 m in size.

If the competition is in an auditorium, theater or other suitable structure for the smooth running of the competition, the stage must have the same minimum measures required for an organized competition in a Sports Arena.

### **B COMPETITION FLOOR, POLES, RIGGING AND COMPETITION AREA**

The competition floor must be in wood or linoleum. The height of poles, is 4 meters (Max), 3,80 (Min). Diameter: 45 mm. The distance between the poles, is 2.50 meters (min), 3,00 meters (max). The poles can be made of the following materials: Brass, Stainless Steel, and Chrome. The poles that POSA adopts for international competitions, will be chromed steel. The poles (in any competition), must be nickel free. **In any POSA competitions, for all categories, spinning pole is on the right side on the stage from the audience's point of view. It's not allowed to change the position of poles.**

Pole Stages are not allowed in any POSA competition. Truss of the poles, may be of any shape: rectangular, square, pyramidal, etc. but it must be well anchored to the floor so as not to oscillate.

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

According to the physical laws of engineering science, POSA recommend using the pyramid rigging (with large base): it is certainly the safe and inexpensive (compared to others).

The lights must be fixed, clear, white and blue, to allow the best view of the Judges. Athletes must not start their routine in the dark: the initial poses must be visible. In Pole Art competitions, lights can be different, as in a show.

**Strobe lights are not permitted in any POSA competition, as they are very dangerous for the athletes.** Fog machine: whether it is water-based, is permitted **only** in POSA Pole Art competition, whether it is oil based, it is not permissible even in Pole Art competitions.

## **C SEATING**

The Judges Panels are seated directly in front of the Podium (stage). Minimum distance between the table of the jury and the podium, is 1.50 meters. The Judges Panels can't be seated more than 10 meters from the stage.

The Superior Jury are seated on a podium immediately behind the Judges Panels, Superior Jury, right now, it will be only in the international POSA Pole Sports competitions (World Competition, Continentals competitions, Nations Cup, etc.).

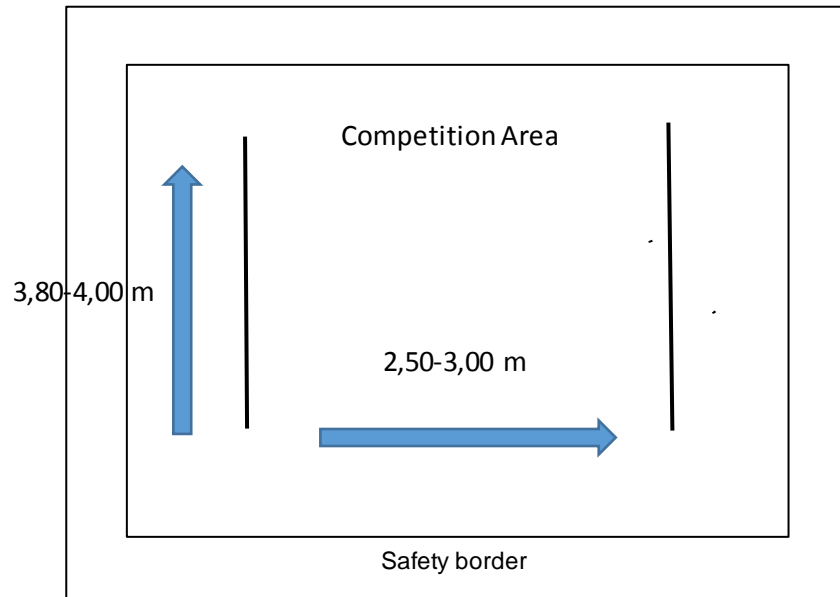
**Superior Jury will be not in use in POSA Pole Arts competitions.**

### **Judges Podium (Stage)**

The Judges podium is no less than 6 m x 8 m in size in the POSA Internationals Pole Sports Competitions.

In nationals and regionals competition, could be smaller, if the judging panel is with a less number of judges (e.g. 3 Artistic Judges, 3 Execution Judges, 1 Difficulty judge, 1 Head Judge, 1 System Coordinator).

**Stage and competition area example (POSA Pole Sports Internationals Competitions):**



8 meters min.

<b>JUDGES PANEL A</b>											
<b>A</b>	<b>E</b>	<b>A</b>	<b>E</b>	<b>T</b>	<b>CJP</b>	<b>D</b>	<b>D</b>	<b>A</b>	<b>E</b>	<b>A</b>	<b>E</b>
1	5	2	6			9	10	3	7	4	8

<b>JUDGES PANEL B</b>											
<b>A</b>	<b>E</b>	<b>A</b>	<b>E</b>	<b>T</b>	<b>CJP</b>	<b>D</b>	<b>D</b>	<b>A</b>	<b>E</b>	<b>A</b>	<b>E</b>
1	5	2	6			9	10	3	7	4	8

<b>2 R</b> <b>E / A</b>	<b>2 R</b> <b>E / A</b>	<b>SUPERIOR JURY &amp; SUPERVISORS</b> <b>ES / AS / SJP / DF / DF / ES / EA</b>						<b>2 R</b> <b>E / A</b>	<b>2 R</b> <b>E / A</b>
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**Keys: Artistic (A) – Execution (E) – Difficulty (D) –Time (T) – Chair/Head Judge (CJP) – Reference Judges (R)\*  
Execution Supervisor (ES) – Artistic Supervisor (AS) Difficulty Supervisor (DS)  
Superior Jury President (SJP)**

**\*Reference Judges usually are part of the Technical Committee.**

## **D RESTRICTIONS**

Competitors, coaches and all unauthorized persons are restricted from entering the waiting area during competition, except when called by an official or the POSA Committee Member.

Coaches, must remain in the Waiting Area while their competitors are competing. Coaches, competitors and all unauthorized persons are restricted from entering the judging area. Disregard of these restrictions may lead to the disqualification of the competitor by the Superior Jury or by Head Judge in nationals or regionals competitions.

### **1.11. MUSIC SELECTION**

#### **A EQUIPMENT**

The quality of the sound equipment must be of a professional standard and include, apart from the regular equipment, the following essential items: separate loud speakers for the competitors and a CD player or computer.

#### **B RECORDING**

One or more pieces may be mixed. Original music and sound effects are allowed. Only 1 music must be recorded on a CD. Two copies must be brought to the competition and clearly marked with competitor's name, country, category and length of music. The same thing have to be made if the competitor sent the music via e-mail, in MP3 program.

#### **C QUALITY**

The recording must meet professional standards regarding sound reproduction.

#### **D MUSIC RIGHTS**

POSA and the Organizing Committee cannot guarantee that the chosen music for a routine can be broadcast. Together with the nominative entry, a list of all the music, title, artist and composer used must be sent to the competition organizer 15 days before the competition, the same is for the Pole Sport World Competition and Pole Art World Competition, to the POSA Secretariat. The length of the routine is: 3,50 minutes minimum, 4 minutes' maximum for all Senior and Masters categories; 3,20 minutes minimum, 3,30 max for all Junior and Amateurs categories. Any style of music adapted for Pole Sport can be used, music with lyrics is allowed in any national and international POSA competition.

## **1.12. RESULTS**

### **A DISPLAY AND DISTRIBUTION OF RESULTS**

For each routine, total scores (A, E, D scores), penalties, final score and the rank must be displayed to the public. After the Qualification round, each participating member federation must receive a complete copy of the results but not the detailed results. At the end of the competition, a complete set of all detailed results must be given to each participating member federation.

### **B APPEALS (COMPLAINTS)**

No protests are allowed against scores in competitions without the Superior Jury. Appeals are allowed only in competitions with the Superior Jury. For extraordinary circumstances see chapter 8.

### **C FINAL RESULTS**

For each final, there is no carry-over score.

The classification is determined by the score obtained in the Final. In case of a tie at any place in FINAL, the tie will be broken (See page 14).

## **1.13. AWARDS**

### **A CEREMONIES**

See special regulations for POSA medal award ceremonies.

The detailed organization must be approved by the responsible POSA official.

### **B AWARDS**

Trophies are given to the winners of each category and medals to the first three places. Diplomas are given to each finalist.

A certificate of participation is given to all competitors and officials.

## 2. NATIONALS AND INTERNATIONALS CHAMPIONSHIPS

### A NUMBER OF CATEGORIES

**POSA Pole Sport World Competition comprises the following categories:**

SENIOR COMPETITIVE INDIVIDUAL (18-49 age);

MASTER +40 COMPETITIVE INDIVIDUAL (40-49 age) \*\*;

MASTER +50 COMPETITIVE INDIVIDUAL (+50 age) \*\*\*;

SENIOR COMPETITIVE DOUBLES (18-49 age) \*;

JUNIOR A COMPETITIVE INDIVIDUAL (10-14 age);

JUNIOR A COMPETITIVE DOUBLES (10-14 age) \*;

JUNIOR B COMPETITIVE INDIVIDUAL (15-17 age);

JUNIOR B COMPETITIVE DOUBLES (15-17 age) \*;

\*Any mix is allowed: 2 males, 2 females or mixed.

\*\* Given the longevity and the skill of many +40 athletes (still competing), the athlete who is aged between 40 and 49, who want to compete in the Senior category, can do it.

The +40 athletes instead, wants to compete in the category reserved for Masters +40, may do it, but with specific restrictions on the selection of difficulty to declare.

This decision, is to avoid, that athletes over 40 with a very good technique, can compete in a category with much lower athletes to them from the technical point of view, to have an easy win.

\*\*\* Tolerance of 20° for each move of Group A and B (e.g. 20° of tolerance about opening of the legs or body parallel to the floor).

**POSA Pole Sport Nationals and Regionals Competitions comprises the following categories:**

SENIOR COMPETITIVE INDIVIDUAL (18-49 age);

MASTER +40 COMPETITIVE INDIVIDUAL (40-49 age) \*\*;

MASTER +50 COMPETITIVE INDIVIDUAL (+50 age) \*\*\*;

SENIOR COMPETITIVE DOUBLES (18-49 age) \*;

JUNIOR A COMPETITIVE INDIVIDUAL (10-14 age);

JUNIOR A COMPETITIVE DOUBLES (10-14 age) \*;

JUNIOR B COMPETITIVE INDIVIDUAL (15-17 age);

JUNIOR B COMPETITIVE DOUBLES (15-17 age) \*;

\*Any mix is allowed: 2 males, 2 females or mixed.

\*\* Given the longevity and the skill of many +40 athletes (still competing), the athlete who is aged between 40 and 49, who want to compete in the Senior category, can do it.

The +40 athletes instead, wants to compete in the category reserved for Masters +40, may do it, but with specific restrictions on the selection of difficulty to declare.

This decision, is to avoid, that athletes over 40 with a very good technique, can compete in a category with athletes much lower skill from the technical point of view.

\*\*\* Tolerance of 20° for each move of Group A and B (e.g. 20° of tolerance about opening of the legs or body parallel to the floor).



**AMATEURS CATEGORIES (National Only):**

SENIOR AMATEURS INDIVIDUAL (18-49 age);

MASTER +40 AMATEURS INDIVIDUAL (40-49 age) \*\*\*;

MASTER +50 AMATEURS INDIVIDUAL (+50 age) \*\*\*\*;

SENIOR AMATEURS DOUBLES MIX PAIR (18-49 age) \*;

JUNIOR VARSITY MIX (6-9 age) \*\*;

JUNIOR A INDIVIDUAL (10-14 age);

JUNIOR A DUBLES (10-14 age);

JUNIOR B INDIVIDUAL (15-17 age);

JUNIOR B DOUBLES (15-17 age) \*;

\*Any mix is allowed: 2 males, 2 females or mixed.

\*\*This category is only regional and national and is a mix category: males and females compete together.

\*\*\* In the category, Amateurs Individual +40, does not apply the same principle applied in the category +40 competitive: the athlete +40 Amateur, cannot compete in the category Senior Amateur.

\*\*\*\* Tolerance of 20° for each move of Group A and B (e.g. 20° of tolerance about opening of the legs or body parallel to the floor).

## **2.2.PARTICIPATION CRITERIA**

### **A GENERAL RIGHTS**

The World Championships in Pole Sport, are open to competitors who:

1. have been entered by their national federation affiliated to the POSA\*.
2. fulfill the requirements of the current valid POSA Statutes and the POSA Technical Regulations

\*According to organizational needs (which may be different from competition to competition), athletes without an POSA official competition (or Federation) in their country, can be admitted in competition by video entry.

In this case, they can send the video entry to [posaworldfederation@gmail.com](mailto:posaworldfederation@gmail.com) .

### **B AGE**

For official Senior competitions of POSA, the participant must be minimum of 18 years old in the year of the competition.

### **C NATIONALITY**

Competitors and judges who change nationality must follow the Directives of the Olympic Charter and the POSA Statutes. Changes of nationality are dealt with by the POSA Executive Committee.

### **2.3.DRESS CODE**

The competitors dress must demonstrate that it subscribes to the sport profile of a Sports discipline. **A neat and proper athletic appearance** should be the overall impression.

Attire violating any description written in the Dress Code will be deducted by Head Judge (CJP) (-3 point for different criteria).

#### **A National Emblem & Advertising:**

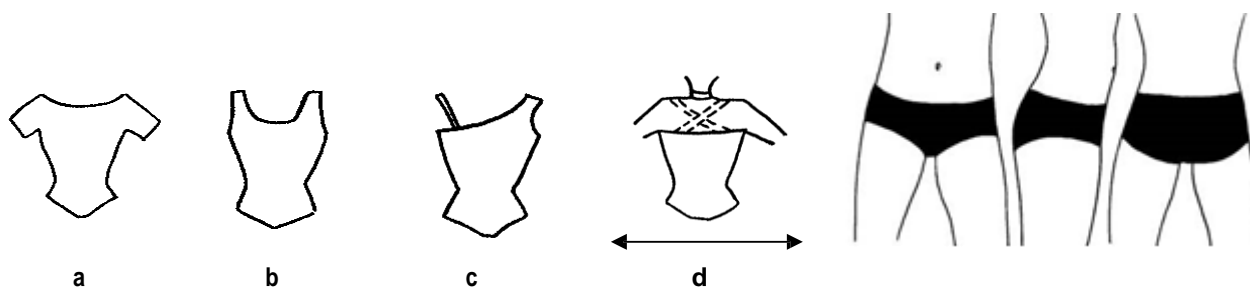
During POSA internationals pole sports competitions, the athlete must wear a national identification or emblem on his/her leotard/costume in accordance with the most recent POSA Regulation. National flags may be worn while competing. They can be a maximum size of 2 cm x 4 cm. They must be sewn on the right side of the costume at the hip.

An athlete may only wear those logos advertising and sponsorships identifiers that are permitted in the most recent POSA Regulations.

## **B WOMEN'S ATTIRE**

1. Women must wear one or two pieces of costume, sequins are allowed.
2. The neckline of the front, must be no further than half of the sternum.
3. The cut of the leotard at the top of the legs must not go higher than the waist and the outside seam must pass through the crest of ilium. The leotard must cover the crotch completely.
4. Leotard can be opened in both sides, this opening can reach hips up to, but not exceed them.
5. If the costume is made of two parts, the lower part must cover the buttocks completely (back).

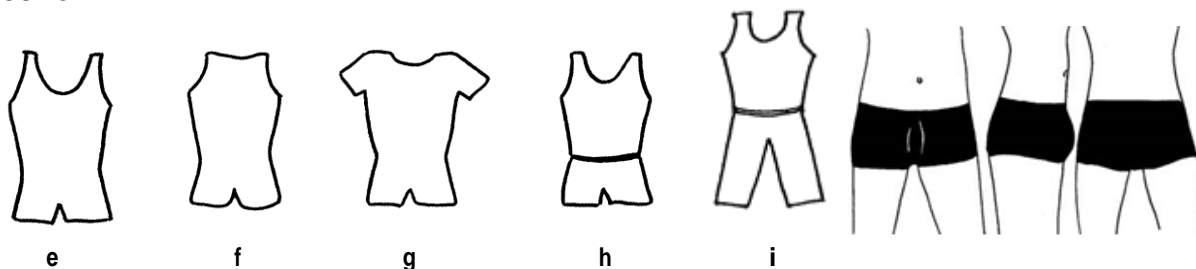
### Examples for WOMEN



## C MEN'S ATTIRE

1. Men may wear a unitard with open on both side or shorts and a form fitting top or leotard with an adequate support (i.e.; dance belt).
2. The attire can have an open cut at the front and/ or back.
3. The armhole may be cut below shoulder blades (scapular).
4. SEQUINS for Men's Attire are allowed.
5. 3/4 leggings are allowed.

Examples for **MEN**:



## **D CORRECT ATTIRE**

1. Hair must be secured close to the head, pigtail or ponytail is allowed, but its length **must not exceed the shoulders**.
2. The competitors can't not wear any kind of shoe; only bare feet are permitted.
3. 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.
4. Loose and additional items to the attire are not allowed.
5. Jewelry must not be worn.
6. Torn or ripped costume and/or undergarments must not be shown during a performance.
7. National Identification or Emblem must be worn (In Internationals Competitions Only).
8. Attire must be in **non-transparent** material in intimate parts (chest, groin and buttocks).
9. Attire depicting war, violence or religious themes is forbidden.
10. Body painting is not allowed.
11. Sports profile dress.

## **E Uniform: (Warning by Head Judge-CJP):**

All competitors must wear their country's official national tracksuit at the Opening and Closing Ceremony and competition attire for Medal Award ceremonies

### **3. COMPOSITION OF ROUTINES**

#### **3.1.COMPOSITIONCONTENTS**

Routines must show a balance between artistic and choreographic moves and difficulty elements (Compulsories moves). Arms and legs choreographic movements, must be clear and clean with a definite shape.

It is essential to show a balanced use of all space (floor stage) throughout the routine.

#### **3.2.LENGTH**

The length of the routine is:3,50 minutes minimum, 4-minute maximum for all Senior and Masters (+40 +50) categories; 3,20 minutes minimum, 3,30 maxes for all Junior and Amateurs categories.

#### **3.3.MUSIC**

The routine must be performed, in its entirety, with the music.

Any style of music adapted for Pole Sport can be used, **music with lyrics is allowed in any national and international POSA competition.**

### **3.4.DIFFICULTY ELEMENTS**

The routine **must include 10 difficulty elements, with a minimum of one element from each of the following groups of the element pool:**

GROUP A *Flexibility Elements*

GROUP B *Strength Elements*

GROUP C *Static Spin Elements*

GROUP D *Dynamics Elements*

GROUP E *Spin Elements\**

*\*As Spin Elements to declare, athletes may choose an element from GROUP A (Flex) or GROUP B (Strength) and perform it on the Spinning Pole with 720° of rotation and all the minimum requirements of that move. In the Difficulty Sheet, they have to write the element code + the written "E 720°".*

***WARNING: Elements with the same code can't be declared 2 times, that is, an athlete who has declared an element, can't declare it a second time. An athlete who declares an element, cannot declare the same one a second time. If he/she does, the second element will be considered with a value of zero. It is also forbidden to repeat all those elements in which the difference is relative only to the angle of presentation (for example: degrees of tolerance or leg opening degrees such as 160°/180°)***

***An athlete cannot declare for instance a Jade 160° and a Jade 180°, or a Russian Split with 20 degrees of tolerance and a Russian Split parallel to the floor with no tolerance.***

*Difficulty Combinations Bonus:*

*Combining two Difficulty Elements (declared in Difficulty Sheets), it will be awarded a bonus of +1 each time, maximum possible number of combinations in the routine, is 3. The bonus will be awarded either on static and spinning pole. The bonus will be awarded only if the minimum requirements of both elements, will be satisfied.*

The combination of two difficulty elements, must be direct: it means that between the two elements, must be performed, only a link transition.



## A Difficulty Sheet:

Difficulty Sheet must be filled in a clear and readable, in all its parts.

The elements must be written in order of appearance in the routine, if the order is not respected, the Difficulty Judge, will penalize the athlete with -1 for each time the order will be changed.

Athlete (Senior Individual) must declare in difficulties sheet, 10 elements. For a better performance of the athlete and for a further technical growth, routine, should still contain, the major possible number of elements that the athlete will perform in addition to those declared. If the athlete will lose the only element declared for one of the groups, the athlete will lose the value of that move, the athlete will be penalized by the Difficulty Judge with -2 for each group lost (-1 for the Doubles).

i.e.: if the only move of "Group A" (Flex) declared by athlete, it doesn't meet the minimum requirements, athlete will lose the move and "Group A" family, and she/he have a penalty of -2 by Difficulty Judge.

Difficulty elements are optional; however, at International and Nationals events (Seniors) difficulty elements with the value of 0.1 and 0.2 will not be considered as difficulty elements.

Doubles, must declare 5 Difficulty Elements, one from each group, and they must perform them in synchronicity. They also must show a minimum of 3 lift\* on the pole and one on the floor. Doubles should show in their routine, a minimum of 10 seconds of Floor Work, in synchronicity (evaluated by the A-Judges).

The total score of Difficulty (**mandatory moves only**) of the Doubles, will be multiplied by 2, to obtain the same starting point that the Individuals Categories (e.g. if the total score of the difficulties of a Doubles, is 5, it will be multiplied by 2, and Doubles start at 10). For each lift (on the pole and the floor) not performed by the Doubles, the Difficulty Judge, will penalize -1 for each.

**WARNING: Elements with the same code can't be declared 2 times, that is, an athlete who has declared an element, can't declare it a second time. An athlete who declares an element, cannot declare the same one a second time. If he/she does, the second element will be considered with a value of zero. It is also forbidden to repeat all those elements in which the difference is relative only to the angle of presentation (for example: degrees of tolerance or leg opening degrees such as 160°/180°)**

**An athlete cannot declare for instance a Jade 160° and a Jade 180°, or a Russian Split with 20 degrees of tolerance and a Russian Split parallel to the floor with no tolerance.**

\* Lifts are free, the Doubles will have to demonstrate inventiveness and originality in the lift that will run on the pole and on the floor.

Amateurs, must declare 5 difficulty Elements, out of which 5 difficulty moves (one from each group) they can declare one more (5+1). The 6<sup>th</sup> move is not mandatory. Amateurs, can perform just one difficulty element (6<sup>th</sup> one) with a point value higher than 0.5.

Athletes may choose difficulty elements, with the following technical value, see category breakdown below:

SENIOR COMPETITIVE INDIVIDUAL (Men & Women): from 0.3 to 1.0;

SENIOR COMPETITIVE DOUBLES MIX: from 0.3 to 1.0;

MASTERS +40 COMPETITIVE INDIVIDUAL: from 0.2 to 0.7\*\*

MASTERS +50 COMPETITIVE INDIVIDUAL: from 0.2 to 1.0\*\*\*;

JUNIOR VARSITY COMPETITIVE MIX: from 0.1 to 0.6; \*

JUNIOR A COMPETITIVE INDIVIDUAL: from 0.1 to 0.7 (athlete may declare ONE element with a value higher than 0.7);

JUNIOR A COMPETITIVE DOUBLES: from 0.1 to 0.7; (athletes may declare ONE element with a value higher than 0.7);

JUNIOR B COMPETITIVE INDIVIDUAL: from 0.2 to 0.9 (athlete may declare ONE element with a value higher than 0.9);

JUNIOR B COMPETITIVE DOUBLES MIX: from 0.2 to 0.9 (athletes may declare ONE element with a value higher than 0.9);

\*This category is only in Regionals and Nationals competitions.

\*\*Given the longevity and the skill of many +40 athletes (still competing), the athlete who is aged between 40 and 49, who want to compete in the Senior category, can do it.

The +40 athletes instead, wants to compete in the category reserved for Masters +40, may do it, but with specific restrictions on the selection of difficulty to declare.

This decision, is to avoid, that athletes over 40 with a very good technique, can compete in the same category with athletes with much lower skill from the technical point of view.

\*\*\* Tolerance of 20° for each move of Group A and B (e.g. 20° of tolerance about opening of the legs or body parallel to the floor).

Amateurs category breakdown:

SENIOR AMATEURS IND.: from 0.1 to 0.5 (athlete may declare ONE element with a value higher than 0.5);

MASTERS AMATEUR +40: from 0.1 to 0.5 (athlete may declare ONE element with a value higher than 0.5);

MASTERS AMATEUR +50: from 0.1 to 0.4 (athlete may declare ONE element with a value higher than 0.4); \*

SENIOR DOUBLES AM.: from 0.1 to 0.5 (athletes may declare ONE element with a value higher than 0.5);

JUNIOR VARSITY MIX AM.: from 0.1 to 0.3 (athlete may declare ONE element with a value higher than 0.3);

JUNIOR A AMATEUR: from 0.1 to 0.4 (athlete may declare ONE element with a value higher than 0.4);

JUNIOR B AMATEUR: from 0.1 to 0.5 (athlete may declare ONE element with a value higher than 0.5);

\* Tolerance of 20° for each move of Group A and B (e.g. 20° of tolerance about opening of the legs or body parallel to the floor).

### **3.5.ELEMENT POOL & VALUES**

#### **A STRUCTURE**

The element pool is divided into 5 groups. The difficulty level is ranked from 0.1 to 1.0 point.

#### **B NEW DIFFICULTY ELEMENTS**

Classification of new difficulty elements can ONLY be made by POSA Pole Sport Technical Committee who, will evaluate them once per year. Applications must be sent to the POSA Secretariat. They must be received in writing and accompanied by a video before 31st January.

Difficulty elements submitted for evaluation must:

- have written description
- be filmed from two camera angles (from the front and the side)
- meet the minimum requirements
- be performed on a competition surface or a landing mat no higher than 15 cm.

If the above requirements are not met, POSA Pole Sport Technical Committee, will refuse to classify the difficulty elements.

Notification of the classification will be given to the applying member federation before 30th March.

POSA Pole Sport Technical Committee will publish the New Elements in the News Letters once per year only.

## 4. JURY

### 4.1. COMPOSITION OF THE JURIES

#### A SUPERIOR JURY

President and Members of the POSA Pole Sport Technical Committee.

#### COMPOSITION OF THE SUPERIOR JURY AT WORLD CHAMPIONSHIPS:

- President TC
- 1/2 TC members act as Supervisors and are responsible for the control score in Difficulty
- 1/2 TC members act as Supervisors and are responsible for the control score in Execution
- 1/2 TC members act as Supervisors and are responsible for the control score in Artistic.

*Those who delivered at Intercontinental Course remain responsible for the aspect throughout the cycle or appointed by the TC President*

\*Each must register a score which is used in the analysis

(All TC judge a sample of exercises decided by draw in the 2 days following competition. The outcomes are compared with 'Expert' scores)

#### B JUDGES PANELS AT WORLD AND CONTINENTAL CHAMPIONSHIPS AND NATIONS CUP

Artistic Judges (A-Judges)	4	Judges No	1-4
Execution Judges (E-Judges)	4	Judges No	5-8
Difficulty Judges (D-Judges)	2	Judges No	9-10
Chair of Judges Panel	<u>1</u>	Judge No	11
Total:	11		

## **C REFERENCE JUDGES**

Two Reference judges for Artistic (AR) and 2 Reference judges for Execution (ER) will be nominated for World Competitions and Multi sport games (INOC GAMES). Other competitions may use the Reference judges but is not mandatory.

## **4.2.FUNCTIONS AND CRITERIA OF THE SUPERIOR JURY**

### **A SUPERIOR JURY**

- To supervise the competition and to deal with any breaches of discipline or any extraordinary circumstances affecting the running of the competition.
- Where there is a grave mistake of judgment on the part of one, or several judges, such action as they consider necessary will be taken.
- Continually, to review the marks awarded by the judges and to issue a warning to any judge whose work is unsatisfactory or showing partiality.
- Following the unsatisfactory result of any warning, to remove where necessary the offending judge.
- The Athletes Representative is a member of the Technical Committee but is not part of the Superior Jury

POSA Executive Committee has the authority to decide on the rules for the Superior Jury and the specific roles of the Technical Committee members during a competition.

**Refer to the Appendix for the details and “Duties for Superior Jury and Supervisor”**

**President of the Superior Jury MUST:**

**Method of Intervention:**

Control all scores for deviation from tolerance, and for impossible scores    Approve or advise action of SJ Members;  
Control all scores for judging bias and take appropriate action;

Bias may be assessed during and after the event by analysis. Bias is:

- Inflating score of own federation and deflating nearest contender
- Ignoring faults
- Using marks to alter positions

**During competition:** Give verbal warning and should it occur a second time, replace judge and follow-up with written warning

**After competition:** Assessment made after the event which shows bias will result in a letter of warning or sanction, which must be sent to the federation within six months after the competition.

Arbitrate when SJ member, CJP (Head Judge) and DJs cannot reach a decision. Refers to video as necessary and makes a final decision after consultation with the members of the SJ

Assure discipline of all persons, coaches, athletes, judges, superior jury, organizers, and volunteers in the competition arena.

Deals with unacceptable behavior (at anytime and anywhere) of competitors, coaches, judges, organizers or volunteers during the event. Initial approach normally is a verbal warning

A second incident or serious first incident will result in a written warning to the Head of Delegation and thereafter the federation and may result in a sanction in accordance with the Disciplinary Code.

Receive inquiries in writing with appropriate fee Within 4 minutes of appeal. This is given to the President of the Superior Jury who will respond through a written statement after the analysis.

Call for an explanation (at any time) of a score permitted by CJP Through the Expert or CJP, and in exceptional cases, a particular judge.

All approaches are recorded and may result in warnings, if found that there is improper judging after analysis



## **B SUPERIOR JURY RIGHTS:**

Respect for the office held and expertise in the area of responsibility to assure the just application of rules and regulations.

**The Superior Jury MUST:** Record a score for every exercise which will be used as a control score and take part in the post competition analysis.

**Method:** →

Each score is recorded on a pro forma and given to the President of Superior Jury after each round of competition.

2 days by taking a sample of exercises (by draw) and all TC members judging and making comparison against expert score and score agreed by CJP.

**The Superior Jury MUST intervene:**

### **Method**

**when:** an inquiry has been submitted → By placement of inquiry/accreditation card and verbal statement of problem  
The appellant must submit a written statement within 4 minutes of the spoken appeal to SJ President with fee stated in TR.

### **Difficulty**

**When** there is a disagreement between the D- Judges it goes to the **CJP-Head Judge**

**Method:**

To find an agreement. If a judge chooses not to adjust a mark when requested to do so, the SJ may act to ensure the final mark awarded is correct.

## **C JUDGES PANEL**

### **JUDGES RIGHTS**

- Respect for the expertise of office
- To receive pre-competition intensive preparation for judging with the Superior Jury and Head Judge-CJPs.

### **BEFORE COMPETITION MUST:**

**Attend all seminars**, instructions and meetings at the times scheduled before, during and after the competition;

### **BEFORE COMPETITION MAY:**

Consult with the Superior Jury Difficulty Experts for help in resolving issues;

<b>DURING COMPETITION MUST:</b>
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Be on time for march in led by the Head Judge to places and stay seated in places until the end of the whole round of competition
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Make swift 'change over' if needed
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Take seats during the award ceremony and stand to honor the medalists and flags;
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<b>During Competition MAY:</b>
--------------------------------

Take allocated breaks after a signal by the President of Superior Jury or following special request of the President (or CJP)
---

Be absent only with permission
--------------------------------

**Make independent judgments** about the execution or artistry of a routine according to the rules (COP), without reference to books, previous scores, cell phone communication or talking to other judges,

When a mistake is made, the judge **must stand and wait** for further instruction.

**Not engage in discussions with other judges while on the podium or discuss scores during breaks.**

**Keep a record of judgments** for performance with use of shorthand to assist explanation at any time by the relevant SJ expert.

**D- judges must independently** evaluate the D- score before collaborating with the second DJ to resolve any differences and arriving at a single score.  
Consult with the Head Judge-CJP if cannot resolve the D- Score.

<b>Authority and Accountability</b>		
<b>Authority</b>	<b>Timing</b>	<b>Consequence</b>
The Superior Jury holds corporate responsibility for the justice of scores given for performances	The SJ President will give the SJ Members the right to intervene if a CJP has not observed the deviation rule, has not applied penalties correctly or cannot agree the D-score with the DJs	Whenever the SJ is involved, the SJ is accountable for the score
CJP helps DJs	To resolve disagreement	DJs take responsibility if have not requested help of CJP and the score is incorrect
		Once the CJP is consulted, all 3 take responsibility if a score is incorrect.
President gives warnings to judges (after personal judgment or after consideration of the advice of on SJ members)	Immediate verbal as soon as the matter comes to notice. In writing if serious or repeat of warnings, this is made with the agreement of the SJ (TC)	SJ takes joint responsibility
President gives warning to SJ member	Verbal first Written if serious advice is taken from rest of SJ and later reported to POSA	President of Jury takes ultimate responsibility

## 5. JUDGING

### 5.1. ARTISTIC

#### A Requirements:

All the choreography on the floor and on the poles, must fit perfectly together to transform a sport exercise into an artistic performance, with creative and unique characteristics by respecting the specificity of Pole Sport. For Doubles, a **minimum of three** lifts on the pole and **one** on the floor are required in the routine. This may include the opening and ending.

Themes showing violence and racism, as well as those with religious and sexual connotations, are not in keeping with the Olympic ideals and the POSA's code of ethics.

#### B Choreography:

##### ➤ **Composition (complex & original):**

- Originality
- Music & musicality (interpretation)
- Stage Presence
- Use of the Space
- Synchronicity (Doubles Only)
- Balanced choreography
- Balanced elements (Singles Only)
- Dynamic/Flow
- Intensity
- Confidence
- Dance Sequence
- Acrobatic move

## **C Function**

The A-judge evaluates the CHOREOGRAPHY (Total 60 points) of the routine based on the criteria.

Each criterion it is scored according to the following:

### **SCALE:**

5= Excellent

4-4.5= Very Good

3-3.5= Good

2-2.5=Satisfactory

1-1.5= Poor

0-0.5= Unacceptable

### **General Criteria:**

#### 1. Music and Musicality

The selection and use of the music becomes essential aspect of the routine.

1.1 Selection

1.2 Composition & Structure

1.3 Usage (Musicality)

A good musical selection will help establish the structure and rhythm, 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 execution, as well as to the expression of the athlete.

Music should be adapted for Pole Sport. There must be a strong cohesion between the overall performance and the choice of music. The performer(s) should interpret the music and demonstrate not only its rhythm and speed and stay in time with beats / phrases (TIMING), but its flow, shape, intensity and passion within his/her or their physical performance.

## 2. Choreographic Content

Perform recognizable choreographic sequences throughout the routine. Choreography, on pole and on the floor, is the identity of Pole Sport and is also one of the most important aspects of the composition of routines, providing the use of the choreography, together with arms in balanced way, with high level of body coordination and adequate intensity.

2.1 Complexity / Variety

2.2 Creativity

2.3 Intensity

## 3. General Content

General content includes all movements: Transitions, Links, Lifts and Physical Interactions. All the choreography must be in the whole routine, in and out of moves, on the pole and on the floor.

3.1 Complexity / Variety of transitions

3.2 Creativity of transitions

3.3 Fluidity of whole choreography

## 4. Use of the Space

Under this criteria A- judges evaluate the effective use of the competition area, travelling traces, use of three dimensional levels, placement and distribution of the movements in the routine. The routine should be well balanced in all areas.

4.1 Choreography Amount & Traveling Traces (Floor work)

4.2 Distribution & Balance

4.3 Formations (Doubles only)

Doubles: the formations (positioning, formation changes and distances).

## 5. Artistic

- Quality
- Expression
- Partnership (Doubles)

Artistry is the ability of the athlete(s) to transform the composition from a well- structured routine into an artistic performance to express themselves with high quality level of movements respecting their gender (male, female, doubles). Artistry is also about subtlety and modulation as well as amplitude (Range of Motion) and speed (when is possible), showing the characteristics of Pole Sport Routines. For **Doubles**: The competitors must demonstrate that they are a pair as a unit and therefore show the advantages of being more than one person. This includes the working relationship between the members.

### **Dance Sequence:**

The dance sequence, **is not mandatory**, but if the athlete performs it during the routine, it will be evaluated according to difficulty and the correct technique and posture of it.

The sequence of dance, will have to be long, a minimum of 10 seconds and the athlete must will not be in contact with the poles.

### **Acrobatic Move:**

Acrobatic move, **it is not mandatory**, but if the athlete performs it during the routine, it will be evaluated according to difficulty and the correct technique and posture of it.

**Only 1 acrobatic movement will be allowed during the routine, the second one, will be penalized by the Head Judge with -3 for each additional acrobatic move.**



**Definition of Acrobatic Move:**

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

- 1 - An aerial phase in which the whole body is completely detached from the floor;
- 2 - A complete rotation (360 °), during aerial phase, of the body forward, backward or to the side;
- 3 - All those static movements on the floor without an air phase (for example, a handstand, a cartwheel, a capoeira, etc.)

**5.2. EXECUTION**

All movements must be performed with maximum precision without errors.

**A Function**

The judging of Execution is based on the following:

- A. Difficulty Elements
- B. Choreography
- C. Synchronization for Doubles

The E- Judges evaluates the Technical Skills of all movements including Difficulty Elements, Choreography (Floor work, Transitions, Links, Partnerships and Lifts), and Synchronization (Doubles only).

## **B Technical Skill**

The ability to perform movements with perfect technique in maximum precision, correct form, posture, body alignment and is affected by the physical capacities (active and passive flexibility, strength, amplitude, power and muscular endurance).

### Form, Posture and Alignment

Form reflects body positions and recognizable shape.

(Ex: Table Top, Iron X, Iron Pencil, Split, Jade, Flip out, etc.).

Posture and Alignment reflects the way of holding the body attitude with correct positions of:

- Torso, lower back, pelvis and contraction of the abdominal muscles.
- Upper body, carriage of the neck, shoulders and head relative to the spine.
- Feet relative to the ankles, knees and hip joint.

### Precision

- Each movement has a clear start and finish position.
- Each phase of the movement has to demonstrate perfect control.
- Proper balance must be shown in difficulty elements, transitions, take-off, landings and choreographic movements.

### C Criteria and Deductions

- Small error (0.5 pt.): a small deviation from perfect execution (poor exec. and incorrect lines).  
Medium error (1.0 pt.): a significant deviation from perfect execution (poor transitions, bad angle, etc.).  
Large error (2.0 pt.): a major deviation from perfect execution (Slip or loss of balance, dry hands, etc.).  
 A fall (5.0 pt.): to drop or come down to the floor without any control (from the pole or during floor work).

Deductions for Synchronization (Doubles only)	
Each time	1.0
Whole routine	-5.0

### D Difficulty Elements

Execution of difficulty elements is to assess the Technical Skill while the competitors perform. (See Appendix II)

**Maximum deductions in execution: -5.0 (each time);**

Small	Medium	Large	Unacceptable / Fall
0.5	1.0	2.0	5.0

### E Choreography

The ability to demonstrate movements with maximum precision while performing whole choreography, Transitions & Links, Lifts and Physical Interactions (Doubles only).

Small	Medium	Large	Unacceptable / Fall/Lack of Synchronicity (Doubles only)
0.5	1.0	2.0	5.0

## **F Synchronization (Doubles):**

Synchronization is the ability to execute all movements as a unit (between the members), with identical range of motion, start and finish at the same time and be of the same quality. This also includes arm movements; each movement pattern must be precise and identical.

## **G Scoring**

Execution is scored according to negative judging, i.e. starting from **75** and Subtracting points for each error.

### **5.3.DIFFICULTY**

#### **A Requirements:**

All Individuals Competitive Categories:

- 10 declared difficulty elements from different groups from the Element Pool (Appendix III) including **minimum 1 element from each Group**
- **WARNING: Elements with the same code can't be declared 2 times, that is, an athlete who has declared an element, can't declare it a second time. An athlete who declares an element, cannot declare the same one a second time. If he/she does, the second element will be considered with a value of zero. It is also forbidden to repeat all those elements in which the difference is relative only to the angle of presentation (for example: degrees of tolerance or leg opening degrees such as 160°/180°). An athlete cannot declare for instance a Jade 160° and a Jade 180°, or a Russian Split with 20 degrees of tolerance and a Russian Split parallel to the floor with no tolerance.**
- SENIOR COMPETITIVE INDIVIDUAL (Men & Women): from 0.3 to 1.0;
- MASTERS COMPETITIVE INDIVIDUAL +40: from 0.2 to 0.7;
- MASTERS COMPETITIVE INDIVIDUAL +50: from 0.2 to 1.0 \*\*;
- JUNIOR VARSITY COMPETITIVE MIX: from 0.1 to 0.6; \*
- JUNIOR A COMPETITIVE INDIVIDUAL: from 0.1 to 0.7 (athlete may declare 1 element with a value higher than 0.7);
- JUNIOR B COMPETITIVE INDIVIDUAL: from 0.2 to 0.9 (athlete may declare 1 element with a value higher than 0.9);

\*This category is only in Regionals and Nationals competitions.

\*\* Tolerance of 20° for each move of Group A and B (e.g. 20° of tolerance about opening of the legs or body parallel to the floor).

Doubles:

- 5 declared difficulty elements from different groups from the Element Pool (Appendix III) including **minimum 1 element from each Group**:
- SENIOR DOUBLES COMPETITIVE MIX: from 0.3 to 1.0;
- JUNIOR A COMPETITIVE DOUBLES: from 0.1 to 0.7 (athletes may declare 1 element with a value higher than 0.7);
- JUNIOR B COMPETITIVE DOUBLES MIX: from 0.2 to 0.9 (athletes may declare 1 element with a value higher than 0.9);
- a minimum of 3 (three) lift\* on the pole and one on the floor.
- The total score of Difficulty (Mandatory moves) of the Doubles, will be multiplied by 2, to obtain the same starting point that the Individuals Categories (e.g. if the total score of the difficulties of a Doubles, is 5, it will be multiplied by 2, and Doubles start at 10). For each lift (on the Pole and the floor) not performed by the Doubles, the Difficulty Judge, will penalize -1 for each.
- All competitors must perform same elements at the same time or consecutively, in the same or different directions.

\* The lifts are free; the Doubles will have to demonstrate inventiveness and originality in the lift that will run on the pole and on the floor

All Amateurs Categories:

**Amateurs, must declare 5 difficulty Elements, out of which 5 difficulties moves (one from each group) they can declare one more of their choice (5+1). The 6<sup>th</sup> move is not mandatory. Amateurs, can perform just one difficulty elements (6<sup>th</sup> one) with a point value higher than 0.5.**

*SENIOR AMATEURS IND.: from 0.1 to 0.5 (athlete may declare ONE element with a value higher than 0.5);*

*MASTER AMATEURS +40: from 0.1 to 0.5 (athlete may declare ONE element with a value higher than 0.5);*

*MASTERS AMATEUR +50: from 0.1 to 0.4 (athlete may declare ONE element with a value higher than 0.4) \*;*

*SENIOR DOUBLES AM.: from 0.1 to 0.5 (athletes may declare ONE element with a value higher than 0.5);*

*JUNIOR VARSITY MIX AM.: from 0.1 to 0.3 (athlete may declare ONE element with a value higher than 0.3);*

*JUNIOR A AMATEUR: from 0.1 to 0.4 (athlete may declare ONE element with a value higher than 0.4);*

*JUNIOR B AMATEUR: from 0.1 to 0.5 (athlete may declare ONE element with a value higher than 0.5);*

***WARNING: Elements with the same code can't be declared 2 times, that is, an athlete who has declared an element, can't declare it a second time. An athlete who declares an element, cannot declare the same one a second time. If he/she does, the second element will be considered with a value of zero. It is also forbidden to repeat all those elements in which the difference is relative only to the angle of presentation (for example: degrees of tolerance or leg opening degrees such as 160°/180°). An athlete cannot declare for instance a Jade 160° and a Jade 180°, or a Russian Split with 20 degrees of tolerance and a Russian Split parallel to the floor with no tolerance.***

*\* Tolerance of 20° for each move of Group A and B (e.g. 20° of tolerance about opening of the legs or body parallel to the floor).*

## **B Function**

The D- judge is responsible for evaluating the difficulty elements of the routine and determining the correct Difficulty score. The D- judges are obligated to recognize and credit each element that is **correctly performed according to the minimum requirements**.

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 mastery and with perfect execution (see App. II for description).

**Elements not meeting minimum requirements and/or elements with a fall, will not receive the value.**

Elements performed with unacceptable execution will not be recognized and will not receive the value. They will be severely deducted by the E-judges.

**In cases of doubt, the benefit of that doubt must be given to the athlete.** The D- Judges:

- Record the whole routine (all difficulty elements)
- Count the number of difficulty elements and give the values.
- Apply Difficulty deductions.

**The two D-judges must compare their scores and deductions to ensure that they agree and then send one score. In the case of an irreconcilable difference, they will consult Head Judge of Judging Panel.**

Athlete (Senior Individual) must declare in difficulties sheet 10 elements. For a better performance of the athlete and for a further technical growth, routine, should still contain, the major possible number of elements that the athlete will perform in addition to those declared. If the athlete will lose the only element declared for one of the groups, the athlete will lose the value of that move and will be penalized by the Difficulty Judge with -2 for each group lost (-1 for the Doubles) \*.

e.g.: if the only move of “Group A” (Flex) declare by athlete, it doesn’t meet the minimum requirements, athlete will lose the move and “Group A” family, and she/he have a penalty of -2 by Difficulty Judge.

**\* this rule doesn’t apply to Amateur Categories**

## C Criteria

### – Recording the difficulty elements:

- All difficulty elements performed and declared on the difficulty sheet must be written down using the POSA shorthand shown in Appendix III, (Difficulty Tables / Element Pool and Values), irrespective of whether the minimum requirements as described in Appendix III are met.
- At Senior International events, difficulty elements with the value of 0.1 and 0.2 will not be written down and counted.

### – Evaluating the difficulty elements

- The value is set according to Appendix III, provided the element meets the minimum requirements as stated in Appendix II.
- A value, by D- Judge, is given only to the 10 (5, for Doubles) difficulty elements declared.
- Difficulty elements not meeting the minimum requirements and difficulty elements with a fall will not valid the group. If the element is the only one for that group, and will receive a value of 0.0.

### – Combination of 2 elements (to Declare on the Difficulty Sheet)

- Two elements from any group, can be combined **directly without any stop, hesitation or transition**. The 2 elements must be from different groups (A, B, C, D, E). **Combinations of 2 moves of the same Group, it will not count but they will be counted as 2 elements without the bonus point**. Combination of 2 elements cannot be repeated.
- If these 2 elements meet the minimum requirements:
  - the combination will receive the additional value of 1.0 point
  - the group of the 2 elements performed will be validated
- To receive the additional value of 1.0 point, these 2 elements must meet the minimum requirements.
- If a combination is declared with an element of Group E (Spin on Spin), in addition to minimum requirements, the element of Group E, will have a rotation of 720 °.
- An element to be combined, may be on the static or the spinning pole.
- A maximum of 3 different combinations are possible during routine.



- **All competitors in Doubles, must perform the same combination of 2 elements at the same time.**
- **Difficulty elements in Lifts and Physical Interactions**
  - 1) All difficulty elements performed while in a lift will not be written down and counted.
  - 2) If in a Doubles routine, athletes perform a difficulty element while during physical interaction with another competitor, the difficulty element will NOT count.

#### **D Difficulty Deductions:**

- All difficulty elements performed, even if they receive a 0.0 value, will counted in the total number.

#### **Difficulty Sheet:**

The Difficulty Sheet (compulsory) must be fill in a clear and readable, in all its parts.

Elements must be written in order of appearance during routine, if the order is not respected, the Difficulty Judge, will penalize the athlete with -1 for each time the order will be changed.

If the athlete will lose the only element declared for one of the groups, athlete will lose the value of that move, and moreover the athlete will be penalized by the Difficulty Judge with -2 for each group lost (-1 for the Doubles).

If athlete will not perform the element at all Difficulty Judge will penalize with -3 for each move not performed, if the move is the only one declared for the group, penalty will be -2 for the missing group and -3 for have not performed the element.

e.g.: if the only move of “Group A” (Flex) declare by athlete, it doesn’t meet the minimum requirements, athlete will lose the move and “Group A” family, and she/he have a penalty of -2 by Difficulty Judge, if the only move of group A (Flex) declared by athlete it has not performed athlete will lose the move and the group A family and she/he will have a penalty of -2 for missing group and -3 for missing the move from Difficulty Judge,

#### **Difficulty Deductions Breakdown:**

- Element performed not in order of appearance: -1 each time;
- Missing Group of the Element Pool: -2 each time (-1 for Doubles);
- Missing an element declared: -3 each time

## Difficulty Scoring

- Difficulty elements will get a value according to their difficulty level. (see Appendix III, Difficulty Tables / Element Pool & Values)
- All difficulty elements declared and combinations in all categories that have received a value, will be added together, e.g.:  $1.0+0.5+0.7+0.6+0.9+0.4+0.8+0.9+0.8+0.8+1$  (combination)= 8.4

**This will be the results in the D-score.**

## **5.4. HEAD JUDGE (CHAIR OF JUDGING PANEL)**

### **A Function**

- Records routine performed in same way as D- Judges
- Control of the judges' work as determined in the Technical Regulations
- Deducts from total score for infringements according to the Code of Points
- Checks E- scores and A- scores for logic and approaches judge with significant deviation from expectation or when the scores are impossible to justify and consider a change of mark (the judge is allowed to refuse)
- Releases Scores: After allowing time for the SJ to intervene if necessary. (15 seconds)
- Once the scores are released to the public, no change is possible except in the case of incorrect score display or inquiry.

### **Give deduction for:**

- Prohibited moves
- Interruption / stop of performance
- 2nd or more acrobatic move
- Failing to appear on stage within 20 seconds
- Presentation faults in the competition area
- Wrong Attire (not appropriate)
- Wrong length of music

**Give penalties: Warning:**

- Presence in prohibited area
- Improper behavior /manners
- National tracksuit not being worn in opening / closing ceremonies (only in international comp.)
- Competition attire not being worn at medal award ceremony

**Disqualification:**

- Walk-over (If the athlete failing to appear on the competition area or stage within 1 min.)
- Serious breach of the POSA Statutes or COP
- Unsportsmanlike conduct against athletes
- Disrespectful behavior towards the Head Judge and Jury

**Must intervene when:**

- The scores of the panel are incorrect or impossible
- The D- judges cannot agree each other
- An Execution judge has not seen a fault

**B Criteria****Prohibited moves on the floor**

Prohibited moves are those listed in the Code of Points list of Prohibited moves. (see Chapter 7).

**Deduction: -5 point each time**

### **Interruption of performance**

Interruption of performance is defined when a competitor stops executing movements for a period of time between 2 and 10 seconds and then continues.

**Deduction: -2 point each time**

### **Stop of performance**

A stop of performance is defined when a competitor stops more than 10 seconds (applies in all categories). Competitor(s) will receive all the scores according to the COP

**Deduction: -3 points**

### **Late appearance on the competition area**

When a competitor failing to appear on the competition area within 20 seconds after being called

**Deduction: -1 points**

### **Walk-over**

When a competitor fails to appear on the competition area within 60 seconds after being called.

**Disqualified from the category in question.**

### **Presentation fault**

When called upon by the announcer, the competitors may present themselves in clean sportive manner (without theatrical presentation) and go to their starting position.

**Deduction: -1 points for Theatrical Presentation**

### **Attire errors**

Attire errors refer to violation of Chap. 2 / 2.3, which will give a deduction of **-3 point one time for different criteria.**

### **Wrong length of music**

When the length of the music does not match the criteria of each categories (3,50 minutes minimum, 4-minute maximum for all Senior and Masters categories; 3,20 minutes minimum, 3,30 maxes for all Junior and Amateurs categories).

If the length of the music is more/less than 3 seconds **Deduction: -1**

If the length of the music is more/less than 5 seconds **Deduction -3**

If the length of music is more/less than 10 seconds **Deduction -5**

### **Disciplinary penalties**

A warning or disqualification is declared in accordance with the Code of Points section on **disciplinary penalties**.

Themes in contravention of the Olympic Charter and Code of Ethics will receive a **deduction of -10 points**.

### **The Rights of Head Judge-CJP:**

To receive a pre-competition preparation (normally 2 days) by the Superior Jury of the role and responsibility of the competition.

To receive respect for Office held during any competition.

### **C Deductions, warnings and disqualifications made by Head Judge:**

Deductions and declarations of warnings or disqualifications given by the Head Judge Panel are made as follows:

- Presentation fault: **-1 one time**
- Incorrect attire (jewelry, ornaments, body glitter/painting, national identity, etc.): **-3 one time**
- Failure to appear on the competition area within 20 seconds: **-1 one time**
- Prohibited moves: **-5 each time**
- 2nd or more of acrobatic elements: **-3 each time**
- Interruption of performance for 2-10 seconds: **-2 each time**

- Stop of performance more than 10 seconds: **-3 each time**
- Wrong length of music more/less than 3 seconds: **-1 one time**
- Wrong length of music more/less than 5 seconds: **-3 one time**
- Wrong length of music more/less than 10 seconds: **-5 one time**
- Themes in contravention of the Olympic Charter and the Code of Ethics: **-10**
- Presence in prohibited area: **warning**
- Improper behavior / manners: **warning**
- National tracksuit not being worn: **warning**
- Competition attire not being worn at medal award ceremony: **warning**
- Walk-over: **disqualification**
- Serious breach of the POSA Statutes, Technical Regulations or Code of Points: **disqualification**
- Unsportsmanlike conduct against athletes: **disqualification**
- Disrespectful behavior towards the Head Judge and Jury: **disqualification**

## **6. SCORING**

### **6.1. GENERAL PRINCIPLE**

#### **A Artistic score\***

Artistic may have 3-4-5 judges (it's depend of the judging panel)

The highest and lowest scores of the A- judges are dropped. The remaining scores are averaged and, provided that the two middle scores are within the tolerated range indicated below, this result is the final A- score.

In case of 3 judges, the remaining score is the average.

#### **B Execution score\***

Execution may have 3-4-5 judges

The highest and lowest scores of the E- Judges are dropped. The remaining scores are averaged and, provided that the two middle scores are within the tolerated range indicated below, this result is the final E- score.

In case of 3 judges, the remaining score is the average.

#### **C Difficulty score\***

Difficulty may have 1-2 judges

In case of 2 judges, the agreed score is the final D- score.

#### **D Total score**

The A- score, the E- score, and D- score are added together and constitute the total score.

#### **E Final Score**

The deductions made by the Head Judge, are deducted from the total score to give the FINAL SCORE.

\* In a case where a judge fails to give a score in time or does not give a score at all, the average of the given scores will replace the missing score

## **F Maximum deviation between extremes**

### For Artistic and Execution:

In case of a deviation of 6 points or more between the extremes, an analysis of the judges' scores will be made after the competition and appropriate sanctions will be taken.

### For Difficulty:

In case of a disagreement between the two judges resulting in a deviation of 2.0 or more, an analysis will be made after the competition and appropriate sanctions will be taken

## **G Scores review**

- Inquiries for the D- Score are allowed
- Inquiries for all other scores are not allowed



## **6.2. SCORE CHART**

### **A ADDITIONS**

#### **Artistic**

Maximum score per 1 judge **60**

#### **Execution**

Maximum score per 1 judge **75**

#### **Difficulty**

Maximum score per 1 judge **13** (with 3 combinations declared)

#### **TOTAL SCORE**

**148**

### **B GENERAL DEDUCTIONS**

Deductions made by the D- Judges (see D- Judges, Scoring)

Deductions made by the Head Judges (see Head Judge, Scoring)

### **C SCORING**

Artistic is scored according to a scale of a max. of 60 points using increments of 5.0.

Execution is scored according to negative judging i.e. starting from 75 and subtracting points for execution mistakes.

Difficulty is scored according to positive judging i.e. adding points from 0.0.


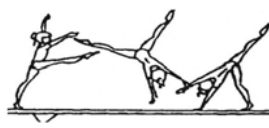


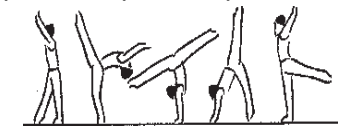

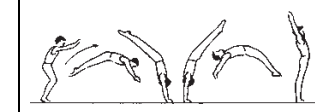
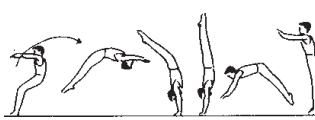

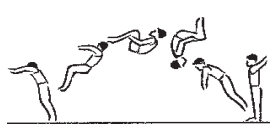
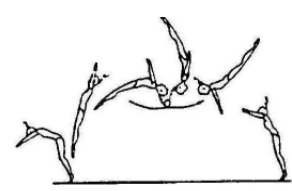

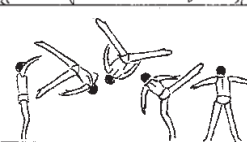
Deductions are made from the total score to reach the final score.

**D SCORING EXAMPLE (WITH 4 JUDGES PER SECTION AND 2 D-JUDGES):**

A-Score	<del>55.0</del>	50.0	45.0	<del>35.0</del>	=	47.5
E-Score	35.0	<del>60.0</del>	50.0	<del>30.0</del>	=	42.5
D-Score		6.6	6.6		=	6.6
<b>Total score</b>						<b>96.6</b>
Head Judge's Deductions					-5.0	(Prohibited move)
<b>Final score</b>					=	<b>89.6</b>

# 7. ACROBATIC FLOOR ELEMENTS, PROHIBITED MOVES AND DISCIPLINARY PENALTIES

## 7.1. ACROBATIC ELEMENTS & PROHIBITED MOVES

<p><b>ACROBATIC ELEMENTS:</b>                  Below movements performed with 1 or 2 arms/hands/elbows OR from 1 or 2 feet:                  A-1) Cartwheel                  A-2) Round off                  A-3) Walkover (forward, backward)                  A-4) Headspring                  A-5) Handspring (forward)                  A-6) Flic Flac                  A-7) Salto (max. 360°– forward, backward, sideward) without twist                  A-8) Handstand</p> <p>Acrobatic Elements A-1 &amp; A-8 may be used <u>2 times</u> in a whole routine without combination.</p> <p><b>Acrobatic Elements more than 2 times will receive each time -3.0 points deduction by Head Judge.</b></p> <div style="text-align: center;">  </div> <p><b>A-8) Handstand</b></p>	<b>ACROBATIC ELEMENTS</b>				
	<b>A-1) Cartwheel</b> 	<b>A-2) Round off</b> 	<b>A-3) Walkover (forward)</b> 	<b>A-3) Walkover (backward)</b> 	
	<b>A-4) Headspring</b> 	<b>A-5) Handspring (forward)</b> 	<b>A-6) Flic Flac</b> 	<b>A-7) Salto (360°) forward</b> 	
	<b>A-7) Salto (360°) backward</b> 		<b>A-7) Salto (360°) sideward</b> 		 

**PROHIBITED MOVES:**

P-1) Salto more than 360° with or without twist

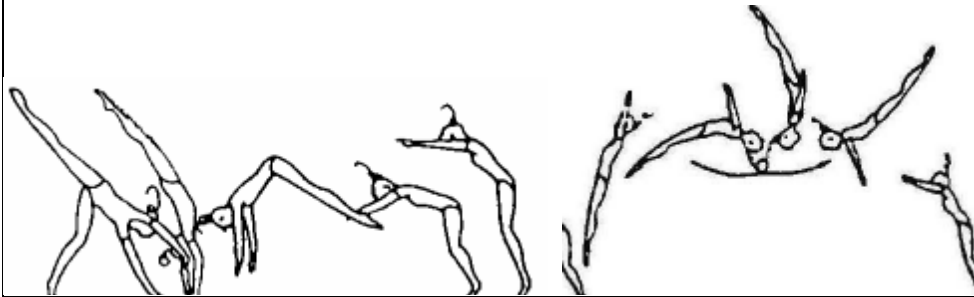
P-2) Salto 360° with twist

P-3) Combination of Acrobatic Elements

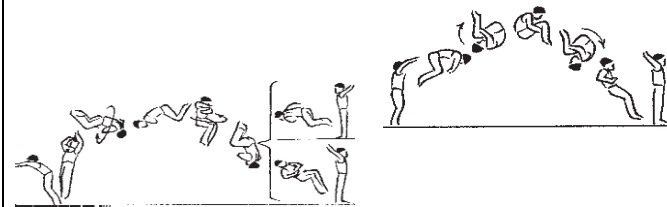
**Prohibited moves will receive each time -  
5 points deduction by Head Judge.**

**PROHIBITED MOVES ON THE FLOOR**

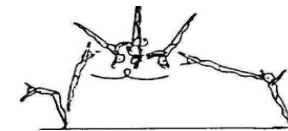
**P-3) Combination of Acrobatic Elements (For example: Round off & Salto)**



**P-1) Salto more than 360° with or without twists**



**P-2) Salto 360° with twist**



## **7.2. Disciplinary penalties**

### **A WARNINGS**

Warnings are given for the following:

- Presence in a prohibited area.
- Improper behavior on the stage.
- Disrespectful manners to judges & officials.
- Unsportsmanlike behavior.
- The national tracksuit not being worn during the Opening & Closing ceremonies.
- Competition attire not being worn at the medal awarding ceremony.
- A competitor receives one warning only and, irrespective of the category, the second warning will result in immediate disqualification.

### **B DISQUALIFICATION**

Disqualification is declared if:

- there are serious breaches of the POSA Statutes, Technical Regulations and/or Code of Points.
- there is a Walk-over

## **8. EXTRAORDINARY CIRCUMSTANCES**

Extraordinary circumstances are described as follows:

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

## **9. APPENDIX I**

POLE SPORTS & ARTS WORLD FEDERATION



# **POLE SPORT**

## **Code of Points 2016-2018**

### **July 2017**

### **Guide to Judge Artistic Section**

## **10. APPENDIX I - INTRODUCTION**

### **10.1. Enhancing Artistic Performance:**

The choice and execution of different movements, choreography, music, musical interpretation and musicality, partnership, expression (Doubles) and other qualities, are generally attributed to artistic performance in an otherwise Pole Sport routine.

Artistic is judged on all the criteria in the Artistic Section of the COP by using the provided scale. Artistic evaluation is not only “WHAT” the competitor(s) perform but also “HOW” they perform and “WHERE” they perform it.

**This Appendix I – Guide to Judging Artistic gives descriptions of each area to judge in Artistic.**

## **11. APPENDIX I - GENERAL INFORMATION**

A Pole Sport routine, is composed by the following movements performed to the music:

- Artistic and Choreographic moves
- Difficulty Elements
- Transitions and linking
- Lifts (Doubles)
- Physical Interactions (Doubles)

The basis and foundation of Pole Sport routines, according to the definition from COP, are to perform as choreography and difficulty elements to the music. After that the way to link, connect and “decorate” the routine is how to create the artistry, in order to produce unique routines where all the components of the choreography, with the music and the performance becomes integrated in the routines.



*The A judge evaluates CHOREOGRAPHY of the routine based on:*

**Composition (complex & original):**

- Originality
- Music and Musicality
- Charisma
- General Content (Flow)
- Space, formation, amount and balance
- Dance sequence
- Acrobatic Move

**Performance:**

- Artistry
- Intensity
- Confidence

All the components of the choreography must fit perfectly together to transform a sport routine into an artistic performance, with creative and unique characteristics by respecting the specificity of Pole Sports.

For Doubles, a minimum of three lifts on the pole a one on the floor, are required in the routine. They may be included in the opening and in the ending.

Themes showing violence and racism, as well as those with religious and sexual connotations, are not in keeping with the Olympic ideals and the POSA's code of ethics.

## **12. APPENDIX I - DEFINITIONS**

### **Choreography:**

Choreography can be defined as the mapping out of the body's movements, over space and time as well as in relation to other performance partners (Doubles). It is also the balancing of Pole Sport's elements of difficulty with artistic components to create a continuous flow, a cohesive whole and to demonstrate the unique abilities, personality and style of the athlete(s) within the performance.

### **Composition:**

Composition can be defined as the movement vocabulary, including elements of difficulty, and the structuring of pole sport routine. While the athlete perform the routine, it is most often the coach and/or the choreographer who have developed this composition.

### **Intensity:**

Combinations of an intense and difficult choreography of the whole body: all performed to music, to create dynamic, rhythmic and continuous sequences of movements. Routines should provide a high level of intensity by dynamic combinations of transitions etc.

### **Difficulty Elements:**

Elements listed in the element pool of the code of points with a number and a value. They are evaluated by the difficulty and E-judges in technical skill, and by the A- judges in the aspects of distribution in the competition space, their placement throughout the routine, integrated fluently and according to the music structure.

### **Transitions:**

Passage from one form, state, style, or place to another connecting two themes or sections of the routine. They allow the performer to change level.

**Linking:**

To connect with. Connection of choreography movements (not only difficulties).

**Physical Interaction (Doubles only):**

The relationship between competitors during a movement while they are on the floor or on the pole.

**Partnership (Doubles only):**

The 'connection' or tangible (visible or palpable) relationship between partners in a performance. Their ability to work together or apart while maintaining this relationship. The ability of this partnership to transcend (go beyond) their own relationship and to evoke or touch the audience, as well as the jury. Respectively value the harmony between the competitors and show a performance that cannot be expressed by individual competitors.

### **13. APPENDIX I – CHOREOGRAPHY – TOTAL 60 POINTS**

The following criteria, are something helpful to judge Pole Sports (and Pole Arts), routines from the artistic point of view. Artistic Judge, must take in mind these criteria, as they are connected directly to the “voices” into Artistic Sheet and these criteria, give a valuable indication, how to objectively evaluate, the artistic part of a routine.

#### **13.1. CRITERIA**

- ❖ Composition (complex & original):
- ❖ Music and Musicality
  - .1 Selection
  - .2 Composition & Structure
  - .3 Usage (Musicality)
- ❖ Choreography
  - .1 Complexity / Variety
  - .2 Creativity
  - .3 Intensity
- ❖ General Content (overall presentation)
  - .1 Complexity / Variety
  - .2 Creativity
  - .3 Fluidity
  - .4 Balanced elements (Singles only)
- ❖ Use of the Space (stage)
  - .1 Traveling Traces on the floor
  - .2 Distribution and balance
- ❖ Performance
  - .1 Artistry
  - .2 Quality
  - .3 Expression
  - .4 Partnership (Doubles only)
  - .5 Synchronicity (Doubles only)

### 13.2. SCALE FOR EACH CRITERION

Excellent 5 pt	The routine includes/shows an outstanding, level of the criteria
Very Good 4-4.5 pt	The routine includes/shows high level of the criteria
Good 3-3.5 pt	The routine includes/shows good level of the criteria
Satisfactory 2-2.5 pt	The routine includes/shows average level of the criteria
Poor 1-1.5 pt	The routine includes/shows low level of the criteria
Unacceptable 0-0.5 pt	The routine includes/shows an unacceptable level of the criteria

**13.3. REFERENCE RANGE OF ARTISTIC SCORE:**

Excellent routines	Score	5
Very good routines	Score between	4.0 to 4.5
Good routines	Score between	3.0 to 3.5
Satisfactory routines	Score between	2.0 to 2.5
Poor routines	Score between	1.0 to 1.5
Unacceptable routines	Score between	0.0 to 0.5

## **14. APPENDIX I – MUSIC AND MUSICALITY**

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

### **14.1. CRITERIA**

- A. Selection
- B. Composition & Structure
- C. Usage (musicality)

#### **A Selection**

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

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

## **B Composition & Structure**

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

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

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

The music used has a structure

- ✓ Opening, ending, phrases, accents
- ✓ Rhythm
- ✓ Tempo / pace
- ✓ Melody / Style of music (salsa, tango, folk, disco, rock, joyful, dramatic.....)
- ✓ Tone
- ✓ Themes or musical pieces (one or more, like a medley)

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. Using excessive sound effects to emphasize tempo/accents in the musical phrases are not recommended.



### **C Usage (musicality)**

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's 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.

## **14.2. SUMMARY**

### **A Selection:**

- Support and highlight the performance
- Give advantage

### **DEVIATION FROM EXCELLENT (examples)**

- The style of the routine bears no relation to the idea of the music and the music was not meaningfully used.
- The chosen music and the competitor's characteristics and style did not match, and/or is not suitable for his/her age or category
- The chosen music is not adequate for Pole Sports routines
- The chosen music is not exciting

## **B Composition & Structure**

- Music appropriate for Pole Sports
- Correct structure, avoid monotony
- Meaningful Sound effects (if it chosen)

### **DEVIATION FROM EXCELLENT (examples)**

- The rhythm of the music is too slow or too fast or doesn't provide the adequate intensity/fluidity routine.
- The chosen music has not enough changes and becomes monotonous.
- The arrangement (Mixing) of the music piece is rough, even if only one single song is used
- Unnecessary connection of several songs put together so that there is neither a feeling of unification nor a sense of unity
- Excessive and/or meaningless use of sound effects or extra accents.

## **C Usage (Musicality)**

There must be a strong cohesion between the overall performance and the choice of music.

Interpretation of the music

Use the different parts and staying with the music to be meaningful

### **DEVIATION FROM EXCELLENT (examples)**

- Choreography is separated from the music; the music is only BGM (back ground music).
- Movements are off the accents or music (timing error) during the routine.
- The movements performed are off the phrase of the music during the routine.
- The movements do not match with the music structure and/or theme (melody)

## **15. APPENDIX I – THE CHOREOGRAPHIC CONTENT**

In the Choreographic Content, we evaluate the level of Choreographic Movement throughout the routine.

**The quality (perfect technique)** of the Choreographic Movement is very 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.

### **15.1. CRITERIA:**

- A. Complexity / Variety
- B. Creativity
- C. Intensity

#### **A Complexity / Variety:**

Choreography, is the base of Pole Sport and main (principal) characteristic. Therefore, the complexity and variety of the choreography, are the most important criteria under the Choreographic Content.

The choreographic sequences are complex when both, legs and arms, are combined with a high level of body coordination. Leg movements must show the correct technique of dance (if the athlete background is dance) or gymnastic (if his/her background is gymnastic), including the variations. Arms and legs movements, in dance or gymnastic, has specific technique, therefore the athlete, must perform them with **quality**.

Arms and legs, movements must show precision and fluency, with a clear trajectory from one position to another, showing the capacity to accelerate and decelerate the arm movement, with appropriate carriage of the head, the shoulders and the upper body.

Complex choreographic sequences can be achieved by:

- ✓ Involving more body parts (head, shoulders, etc.)
- ✓ Using different joint actions / planes / range of motion / lever length
- ✓ Using asymmetric moves
- ✓ Using different rhythm (if the choice of music, it allows it)
- ✓ Orientation changing
- ✓ Formation changing (Doubles)

Throughout the routine, choreographic sequences must show variety without repetition of the same movements and the same or similar type of choreographic sequences during the routine.

## **B Creativity:**

Choreographic sequences must be used to enhance the performance and respect the nature of Pole Sport discipline.

Choreographic sequences must have high correlations with the theme and the style of the music. There must be a reason to include that arm(s) movement, without losing the style of the choreography. The use of the head and the torso during the execution of choreography, may be another possibility to include in the routine.

The high level of creativity, must be shown by using movements to the music style and accents, without repetitions and **in sport manner, respecting the gender of the competitor(s)**.

Choreographic movements should be precise, elegant, neat, smooth and graceful, and following the music (rhythm, melody, etc.).

### **C Intensity:**

According to the definition of the COP, Pole Sport is the ability to perform continuous complex and high level technical and choreographic movement on the pole: the routine must demonstrate continuous movement, flexibility, strength and the equal use of the poles (Spinning one and Static one), with perfectly executed difficulty elements.

**Routine should show a high intensity of movements** to music. This means that if an athlete performs a lot of re grips or Jump on/out or Drops, a lot of dynamic moves, etc. The level of Intensity, will be higher.

Intensity is a measure of the energy and dynamism of the routine. Most of the routine's intensity depends on dynamic movements. Therefore, choreographic sequences must be performed without any unnecessary pauses and with fluency and precision of every single movement, showing the capacity to maintain the intensity level from the beginning to the end.

Intensity must be shown by using the choreographic sequences with complexity, creativity and variety and not by "walking" around to cover the competition space between both poles.

Choreographic movements can be in different ranges of motion some of them can be more "delicate" as long as they have a meaning with the idea of the choreography, with the style and the category of the competitor.

## **15.2. SUMMARY**

### **A Complexity / Variety:**

- Use of the coordination criteria
- Perfect technique (quality)
- Use of the variety criteria

### **DEVIATION FROM EXCELLENT (examples)**

- Predomination of “walking” in the whole routine, and or in a big side of it.
- Lack of frequency of the arm movements (Doubles)
- Legs movements are complex but the combinations are simple or the opposite
- There is not precision/clear shape in the movements
- Repetitive arm/leg movements

### **B Creativity:**

- Choreographic sequences enhance the routine
- Correlation between choreography and the style of the music and routine
- Use of imagination in sport way

### **DEVIATION FROM EXCELLENT (examples)**

- Feminine movements used by men or masculine movements performed by women
- Choreographic movements are not precise, elegant, neat, smooth and/or graceful.
- Abuse to theatrical movements not respecting the sport way.

**C Intensity:**

- Intensity maintained throughout the routine using the previous criteria with the choreographic sequences
- No pauses during routine
- Dynamic moves into routines

**DEVIATION FROM EXCELLENT (examples)**

- Lack or diminish of intensity of choreography
- Not enough dynamic movements
- Excessive use of walking actions on the floor

## 16. APPENDIX I – GENERAL CONTENT

General content of the routines:

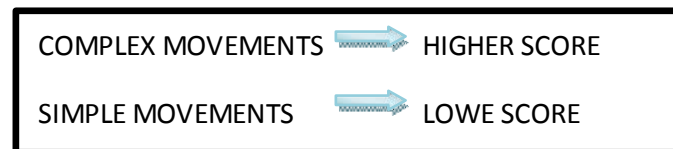
- ✓ Transitions/linking
- ✓ Balanced Elements (Singles)
- ✓ Lifts (Doubles)
- ✓ Physical Interactions (Doubles)

### 16.1. CRITERIA

- A. Complexity / Variety
- B. Creativity
- C. Fluidity

#### **A Complexity / Variety:**

Complex lifts, transitions, links and physical interactions are very hard to perform, and they should be more highly awarded. The athlete who takes this option must benefit.



Movements are complex when they are composed by many interconnected parts and are hard to perform.

**A complex movement is one that need a certain period to perform and requires body coordination with a previous preparation (physical conditioning, biomechanical analysis, analytic and systematic analysis, progressions....).**

A movement is complex when:



- It requires coordination:
- It needs PHYSICAL CAPACITY training
- It is fast and dynamic
- It has more frequency
- It is sudden. Unpredictable

To evaluate the variety of the routines, the A judges will take into consideration that these movements must be without repetition or reiteration of the same or similar types of movements.

All of them should include different actions, different forms, and different types of movements, different physical capacities, during the performance transitions, linking, lifts, and physical interactions.

## **B Creativity:**

Pole Sport, as many artistic sports, use these movements as “decoration” of the routines, therefore there must be a well-balanced selection without predomination of the transitions versus choreography, and not to abuse to the acrobatic movements used as transitions.

Creativity means that the movements have been constructed and are performed creating meaningful new ideas, forms, interpretations, with originality, progressiveness, or imagination, avoiding copying and monotony.

Together with the use of the music and an impeccable execution, present new and creative movement(s) as unique. This is the “presentation card” of the athlete(s) since he/she/they, present this new movement in Pole Sport for the first time.

Competitor(s) should present new movements (transitions, lifts, and physical interactions). Those routines that are displayed for the first time in Pole Sport, new movements that have never been used before in our sport, must benefit from the score and be rewarded. General content makes the routine better: that means they are related to the idea of the theme of routine, including details to enhance the performance.

### **C Fluidity:**

The connection from/to movements must be smooth and fluent. All the movements presented in the routine, must be linked without any unnecessary pauses, smoothly and easily performed, without showing fatigue (laborious/hesitant) or appearing heavy and showing agility. Pole Sport is a good display of human potential about control of moves, however some consideration should be given to the modulation of the pace (rhythm) of the routine so that significant elements can be executed to their fullest extent aesthetically speaking, and for the greater appreciation of the jury and the audience alike. **For this reason, it is not said that a routine with the fast music, is necessarily better than one with slow music! If you have slow music, it means greater safety and fluidity for the athlete, then it is better!** Anyway, excessive pauses will decrease the fluency of the routine and do not match with the characteristics and nature of Pole Sport discipline.

## **16.2. SUMMARY**

### **A Complexity / Variety:**

- Complex versus simple movements
- Repetition of movements (Choreographic Movements & Transitions)

### **DEVIATION FROM EXCELLENT (examples)**

- Lack of complexity in the links, transitions, physical interaction
- Lifts are simple and similar (Doubles)
- Excessive use of transitions/links
- Movements on the floor (links on the floor) without artistic advantage
- Trying to perform hard and difficult movements and the athlete(s) is unable to perform it.
- Reiteration or the same type of transitions/links

## **B Creativity:**

- Well balanced selection of the moves (Difficulty)
- Enhance the routine
- Presentation of new movements, avoiding copying
- Use of imagination in sport manner

### **DEVIATION FROM EXCELLENT (examples)**

- Predominating of the transition versus real choreography
- Only use difficulty elements to move on the pole (lack of transitions)
- Abuse of the acrobatic movements on the floor (max. recommended 1 in the routine)
- Choreographic movements are common (regular), not creative, even if they have some complexity
- Not performing any physical interactions (Doubles)

## **C Fluidity:**

- Connection between movements
- Agility

### **DEVIATION FROM EXCELLENT (examples)**

- The connection between movements are not fluent, showing fatigue
- Excessive pauses or preparation
- The connection of the movements is performed heavily

## **17. APPENDIX I – USE OF THE SPACE**

## **17.1. CRITERIA**

A. Choreography Amount and Traveling Traces

B. Distribution and Balance

### **A Choreography Amount and Travelling Traces:**

Throughout the routine, choreography (floor work) and dance Sequence must (should) be performed. This means, other than Difficulty Elements, Transitions/Linking, Lifts and Physical Interaction (Doubles), the routine must show continuous floor work when the athlete(s) is not on the pole. Routine should provide a sufficient amount of floor work (choreography).

It is expected that the athlete(s), use the competition space in balanced way by using floor work, dance sequence, transitions on the floor and acrobatic move, using the right criteria (not only by running or walking around poles or between them).

#### Travelling traces:

Throughout the routine, travelling should be shown in all directions of the stage, without repetition of similar traces/tracks.

#### What Travelling Traces are?

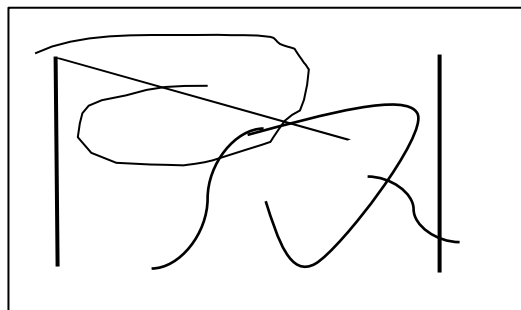
Travelling Traces are the choreography traces that the athlete(s) should perform on the stage during his/her routine.

More particular and intertwined and complicate is the travelling trace, more complete will be the use of the space (stage) by the athlete(s). For better construction of the routine, the athlete should know his/her Travelling Trace. In this way, he/she will know if he/she are using whole stage, properly.

Travelling Traces, are very helpful for Artistic Judges, in this way judge can understand if the use of stage surface, is very good or not.

In Doubles category, only covering the surface is not enough to fulfill the criteria of use of the space; they should travel using choreography, in all the directions and distances.

Example of Travelling Traces:

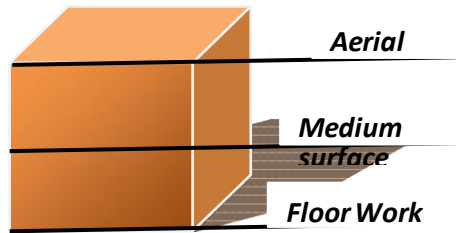


### **B Distribution and Balance:**

All the components of routine must be properly distributed either in a sufficient floor work (choreography) and a proper balance of elements on the Pole. If the athlete (single), for example, is running too many elements strength, or if floor work is too limited, routine will be unbalanced. Competition area must be effectively used throughout the routine with well balance structure of the choreography, not only the center of the competition space (between the poles) but all areas of the competition space.

Competition area is not only the stage surface, but it also both poles: athletes should use a minimum of 70% of the poles during their routine, for a better understanding of these criteria, we can divide in three levels a correct distribution of work:

- 1- Floor Work (Stage Surface);
- 2- Medium Surface (Upright positions use of pole, under 70%);
- 3- Aerial (Use 70% of pole)



These 3 levels (floor-work, medium surface, aerial) of the competition space should be used.

## **17.2. SUMMARY**

### **A Choreography Amount and Traveling Traces:**

- Quantity of choreography and dance sequence
- Travelling Traces by choreography

### **DEVIATION FROM EXCELLENT (examples)**

- Routines show less than 10 seconds of dance sequence, for Doubles shows less than 1 lift on the floor
- With choreography, the competitor(s) did not travel in a variety of distances in different directions.
- Predominating of the circular track/traces
- Use of excessive walking to cover the space

**B Distribution and Balanced:**

- Well balance structure of the routine
- Use of the competition area and levels
- Well balance movements (Individuals only)

**DEVIATION FROM EXCELLENT (examples)**

- Packing more than 3 elements without any transitions
- Performing only in the medium surface area without making effective use space and poles.
- Elements or lifts performed in the same zone of the competition area
- A predominate use of the competition area during floor work
- Performing in one level for a long time

## **18. APPENDIX I – ARTISTRY**

Artistry is the ability of the athlete(s) to transform the composition from a well-structured routine into an artistic performance. Athletes must, therefore, demonstrate Musicality, Expression and Partnership in addition to the impeccable execution.

They must combine the elements of the art and the sport into one attractive message towards the audience, in sport manner. **Unique/memorable routines include many details to enhance the quality of the routine.**

### **18.1. CRITERIA**

- A. Quality
- B. Expression
- C. Partnership (Doubles)

#### **A Quality:**

- Competitor(s) must give a clean athletic impression with high quality movements (clear and sharp).
- Athletic impression that is appropriate for a sport competition
- The choreography is performed with impression of lightness and smoothly
- The choreography is performed with high degree of perfection and virtuosity.
- The routine should be like a small piece of art, which should leave something memorable, a story or an impression, created with the means of Pole Sport.



**B Expression:**

- How an athlete or a Doubles, generally present themselves to the jury and the public
- Attitude and range of emotion that is expressed not only on the faces, but in the bodies of the athletes
- The ability to play a role or a character, or ‘exhibit ’a style throughout the performance and in conjunction with other partners
- The ability to control/manage expression during the performance of the most difficult or complex movements
- Through expression, the ability to transform movements, both athletes (Doubles) elements and choreography, into a singular artistic whole

**C Partnership:**

- The ‘connection’ or tangible (visible or palpable) relationship between partners in a performance (a look, a subtle touch, perfect unison of execution, trust...)
- Their ability to work together or apart while maintaining this relationship
- The ability to highlight or underscore the performance of his or her partner
- The ability of this partnership to transcend (go beyond) their own relationship and to evoke or touch the audience, as well as the jury

## **18.2. SUMMARY**

### **A Quality:**

- Impressive routines and perfection
- Memorable routines

### **DEVIATION FROM EXCELLENT (examples)**

- The movements are not deductible for execution but they are so indistinct that there is no clear impression of sharpness
- There is no athletic impression that is appropriate for a Pole Sport competition
- Tedious routines
- The movements are vague or look to have been forgotten, making the audience uneasy

## **B Expression:**

- Presentation
- Attitude
- Emotions
- Singularity

### **DEVIATION FROM EXCELLENT (examples)**

- Impersonal presentation
- There is no commitment to the performance, lack of passion and energy. Many movements are unimportant and lack the spirit of showing off the performance to the audience
- Concentration is lacking and an uneven flow is created in the performance
- Performing with unnatural facial expressions and/ or over stated exaggerated facial expressions
- Loss of confidence during the routine and a nervous expression appears
- The performance is not adapted at the individual characteristics and category.

## **C Partnership:**

- Relationships between partners
- Touch the audience

### **DEVIATION FROM EXCELLENT (examples)**

- For Doubles, perform like individuals not showing the advantages of the team work
- Not showing the ability to play a role or a character, a style throughout the performance and in conjunction with other partners
- Lack of Synchronicity

## **19. APPENDIX II**

POLE SPORTS & ARTS WORLD FEDERATION



# **POLE SPORT**

## **Code of Points 2016-2018**

### **July 2017**

### **Guide to Judging Execution and Difficulty**

## 20. APPENDIX II - INTRODUCTION

This guide to judging is structured as follows:

- Execution judges
- Difficulty judges
- Combination of 2 elements
- Definitions
- Example of deductions

### 20.1. Execution judges

The Execution Judges evaluate the technical EXECUTION of all movements including elements, transitions, links, floor work, arm movements, partnerships lift, etc.

For Doubles judges will evaluate the matched performance of all movements, as well as the ability to execute the routine as a single unit (synchronization).

### 20.2. Difficulty judges

The Difficulty Judges evaluate and give a difficulty value (0.0 to 1.0) to the elements provided the minimum requirements for the difficulty elements are fulfilled.

Difficulty Judges count all the elements declared and give a value to the 10 elements declared.

Elements with a fall will counted as elements performed, it **will not count** for the GROUP OF ELEMENTS IF IT IS THE ONLY ELEMENT DECLARED FOR THAT GROUP AND will receive ZERO (0) value.

Tolerance of 20° for each move of Group A and B (e.g. 20° of tolerance about opening of the legs or body parallel to the floor).

### **20.3. Combination of 2 elements**

Two elements, from the ten (Five for Doubles) chosen elements from group A, B, C, D, E, but from different group, can be declared and combined DIRECTLY without **any stop, hesitation or transition**. A combination declared with two elements of the same group, will not receive any bonus point but the moves will be evaluated as two separate moves. A maximum of 3 combinations declared, is allowed

### **20.4. Definitions**

**TECHNICAL SKILL:** The ability to perform movements with perfect technique in maximum precision, correct posture, body alignment and is affected by the physical capacities (active and passive flexibility, strength, amplitude, power and endurance).

- **FORM:** Reflects body positions and recognizable shape.
- **POSTURE:** When referring to specific body positions.
- **ALIGNMENT:** Ability to maintain correct body posture.
- **JOINT ACTION:** Anatomy terms with all the following, flexion extension, abduction, adduction, rotation, circumduction, supination, pronation, horizontal flexion, outward rotation, inward rotation, elevation and depression.
- **TURN:** Any rotation performed either in contact with the floor or vertical line airborne.
- **TWIST:** Any rotation performed out of the vertical line.

**PHYSICAL CAPACITIE:** The ability to deliver active and passive flexibility, strength, amplitude, power and endurance.

- **STRENGTH:** Muscle action (concentric, eccentric, isometric)
- **POWER:** Explosive Strength (Dynamic Moves), linked 2 or more strength moves together
- **FLEXIBILITY:** Active & Passive mobility in all joints.
- **AMPLITUDE:** Ability to perform the explosive movements with height (Flip out/on, Jump On/out, etc.) range of motion.
- **ENDURANCE:** Sustained intensity throughout the routine

**PERFECT EXECUTION:** Ability to perform all the movements with maximum precision without mistakes.

## **Example of deductions**

**MISTAKE:** Deviation from perfect execution.

- **SMALL:** Small deviation from perfect execution.
- **MEDIUM:** Significant deviation from perfect execution.
- **LARGE:** Major deviation from perfect execution.
- **UNACCEPTABLE:** When no requirements have been met for execution.

**FALL:** To drop or come down on the floor without any control

**SYNCHRONIZATION (Doubles only):** Ability 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.

<b>General Mistakes</b>	<b>Per Time</b>
Incorrect lines & poor execution	-0.5
Poor transitions	-1.0
Lack of synchronicity (Doubles Only)	-1.0
Bad angle of the move	-1.0
A slip or loss of balance	-2.0
Drying hands on costume, body, pole or floor and or fidgeting with hair or costume	-2.0
A Fall (Uncontrolled/Incorrect landing)	-5.0
<b>One Time Deductions</b>	<b>One Time</b>
Not using both poles equally	-3.0
Using less than 70% of the pole	-3.0
Lack of synchronicity (Doubles only)	-5.0
<b>Deduction for Choreography</b>	
No logical beginning or end of the performance	-1.0
Causing distraction by uttering vocals	-1.0
Costume not corresponding to the routine's theme	-3.0
<b>Deductions for Synchronization</b>	
Each time	-1.0
Whole routine (maximum deduction)	-5.0



## **21. APPENDIX III**

POLE SPORTS & ARTS WORLD FEDERATION



# **POLE SPORT**

## **Code of Points 2016-2018**


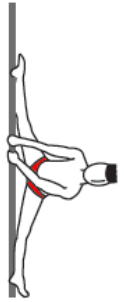
**July 2017**

### **Difficulty tables / Element Pool & Values**

## 22. GROUP A – FLEXIBILITY ELEMENTS



## GROUP A – FLEXIBILITY ELEMENTS – SAGITAL SPLIT FAMILY

<b>GROUP A – FLEXIBILITY ELEMENTS - SAGITAL SPLIT FAMILY</b>				
<b>General requirements:</b> Hold the positions 2 second, opening of the legs 180° - Any different requirement will be highlighted in the single element box. Notice: for Master +50 category, each move of this Group has 20° of tolerance for opening of the legs.				
<b>0.1 Point Value</b>				
A1 - Inside leg hang 1	A46 - Side Pole Straddle 1 (Floor based)			
				
Opening of the legs 160°	160° Upper body parallel to the floor			

**0.2**

A2 – Ballerina sit attitude



Opening of the legs 160°

A48 - Pole straddle 1



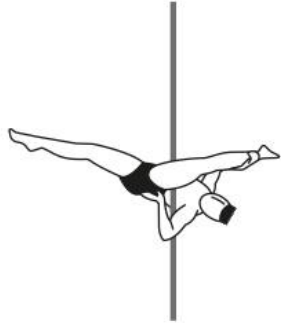
160° Upper body parallel to the floor

**0.3**

A3 - Inside leg hang 2



A4 – Jade 1



Opening of the legs 160°

A47 - Side Pole Straddle 2 (Floor based)



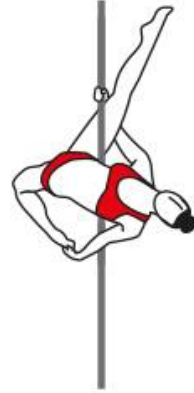
Upper body parallel to the floor

**0.4**

A5 – Split on pole



A6 – Allegra passé



Opening of the legs 160°

A7 – Capezio passé

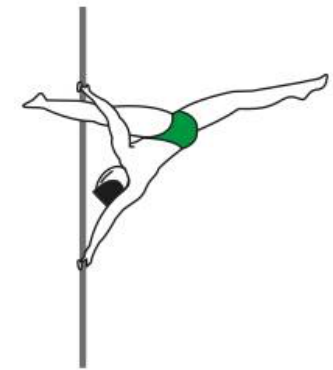


Opening of the legs 160°

A8 – Inverted front split



A9 - Split grip leg trough split 1



Opening of the legs 160°

A10 – Underarm dike



Legs parallel to the pole

A50 - Cross bow



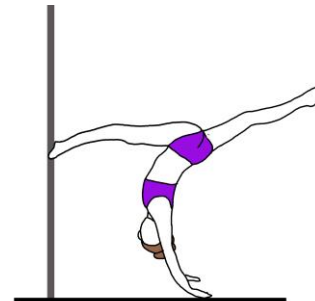
160° Upper body parallel to the floor

A55 - Inside leg hang back split 1



Opening of the legs 160°

A83 - handstand split 160°



Arms and legs fully extended

A88 - Standing Split 160°



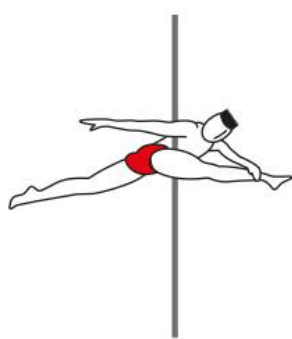
No hands on pole

## 0.5

A11 – Allegra passè 2



A12 – Chopstick 1



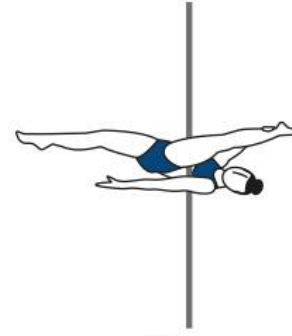
Opening of the legs 160°  
No hands in contact to the pole

A13 – Front split layback



Upper body parallel to the floor

A14 – Jade 2



No hands have contact with the pole and buttocks

A32 - Russian Split 45°



Body 45° to the floor,  
Legs fully extended  
180° opening of the legs

A49 - Pole straddle 2



Upper body parallel to the floor

A54 – Cocoon 1



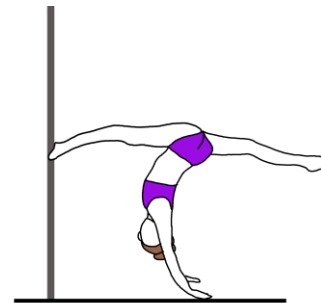
Opening of the legs 160

A56 -Superman crescent 1



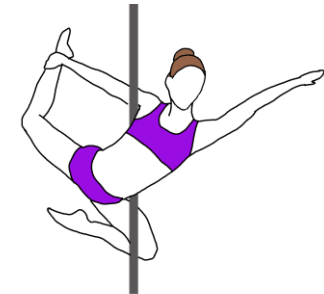
Legs parallel to the floor

A84 - handstand split 180°



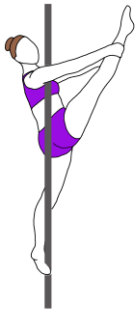
Arms and legs fully extended

A87 - ballerina variation passè 180°



no hands on pole

A89 - Standing Split 180°

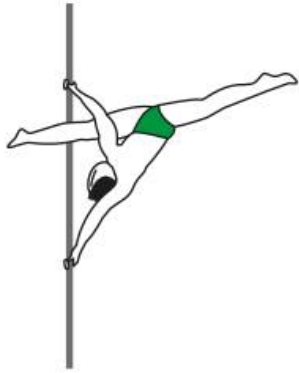


No hands on pole



**0.6**

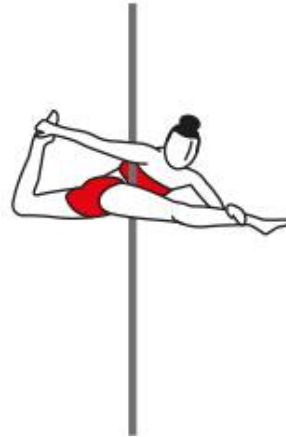
A15 - Split grip leg trough split 2



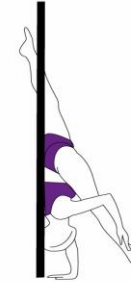
A17 – Capezio passé 2



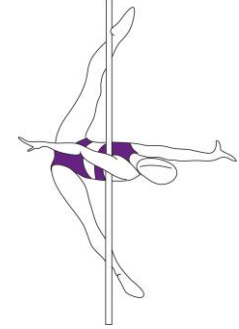
A18 – Chopstick 2 (passé)



A23 - Handstand vertical split (floor based)



A51 - Keem Underarm Split



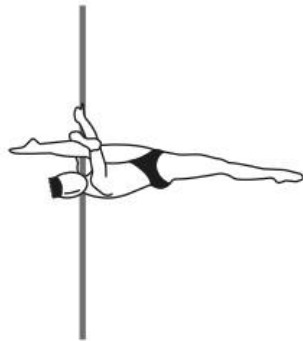
Upper body parallel to the floor, one armpit on the pole. No hands on pole. 160° opening of legs

A58 - Inside leg hang back split 2

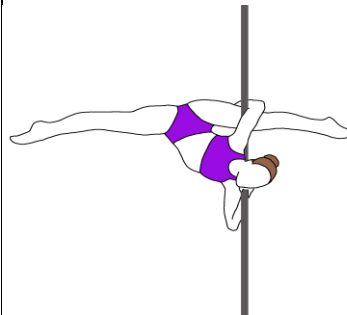


Opening of the legs 180

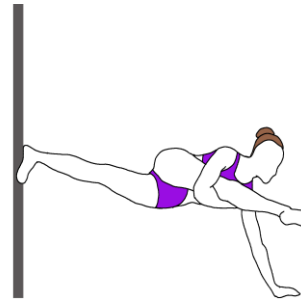
A72 – Shoulder dismount split



A81 - Elbow Neck Horizontal Split Syniachenko



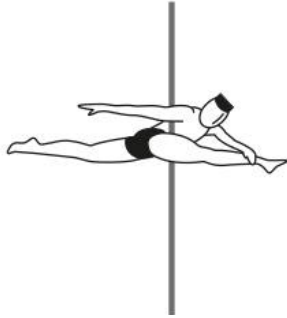
A82 - Balance Horizontal Split Floor Based Syniachenko



160° opening of the legs

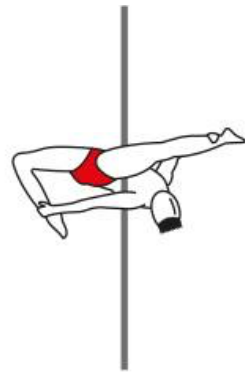
**0.7**

A22 – Chopstick 3



No hands on pole

A24 – Jade passé



A25 – Inverted split (Alesia)



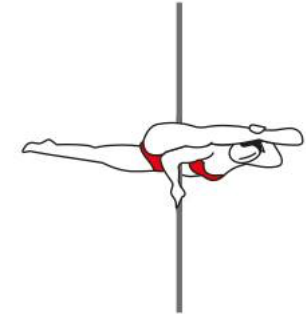
Only one hand on pole

A27 - Pegasus 1



Facing ceiling

A30 – Machine gun



Body and legs parallel to the floor

A57 - Cocoon 2



Upper leg fully extended

A59 - Superman V

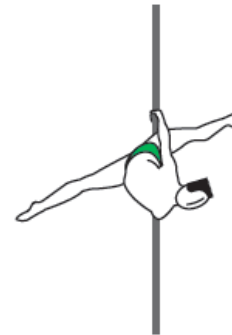


Upper leg fully extended  
No hands on pole

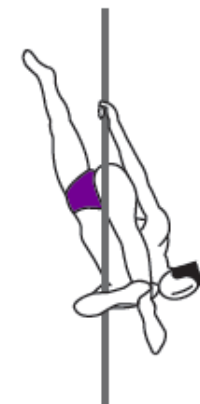
A70 - Elbow hold frontal split

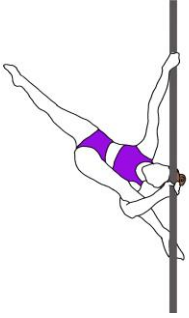
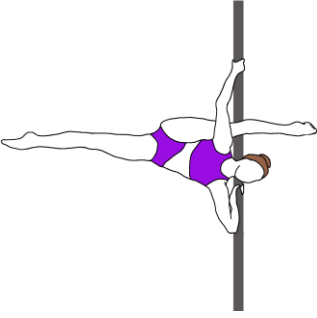
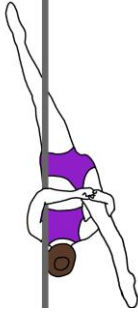


A74 - Eclipse split



A76- Bozina Inverted through leg split



<p>A79– Flying K Variation Elbow Lock</p>  <p>Both hands in contact to the pole</p>	<p>A80- Horizontal Split Leg Through Elbow</p> 	<p>A91- Back Aeysa inverted split</p>  <p>No hands in contact to the pole</p>		

**0.8**

A16 - Allegra



A19 - Inverted front split 2



Upper body parallel to the floor

A20 – Bird of paradise inverted



A21 – Capezio split



Legs fully extended

A26 - Over split (Marlo over split)

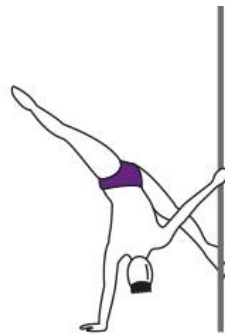


Over split more than 180°

A28 - Bird of paradise upright

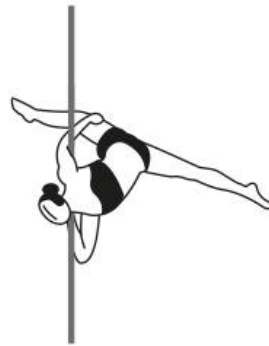


A29 - Floor K (Floor based)



One hand on the floor

A31 - Pegasus 2



Facing Floor

A33 - Russian Split Elbow Lock (Politov Split)

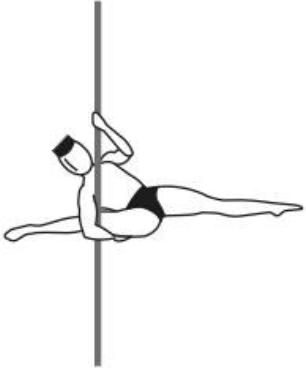



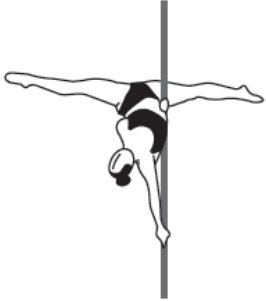

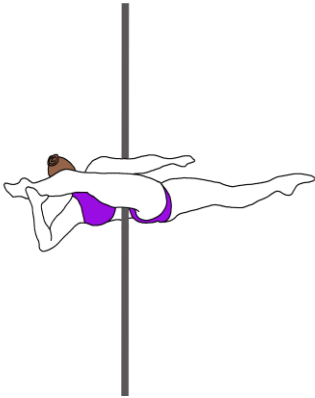



Body 45° to the floor,  
Legs fully extended  
Only one elbow and one foot on the pole

A36 - Split Grip leg trough 2

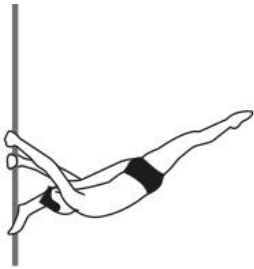


Upper body parallel to the floor

<p>A37 - Marchetti underarm Split</p>  <p>Legs parallel to the floor, chest facing the pole</p>	<p>A38 – Vertical jade</p>  <p>Lower foot behind the pole</p>	<p>A40 - Back split</p>  <p>Upper body parallel to the floor</p>	<p>A61 - Eagle</p>  <p>Upper foot is above the head</p>	<p>A69 - Dragon tail split</p>  <p>Legs parallel to the floor</p>
<p>A73 - Dragonfly</p>  <p>No hands on pole</p>	<p>A78 - Extreme Jade Underarm</p>  <p>Body parallel to the floor</p>	<p>A86 - Inverted One Hand Split</p>  <p>One hand only in contact to the pole</p>		

## 0.9

A34 – Russian split 1



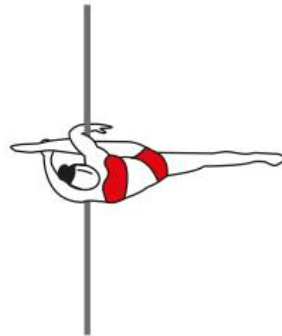
20° of tolerance body

A39 - Back elbow vertical split



Legs parallel to the pole

A42 - Elbow hold split

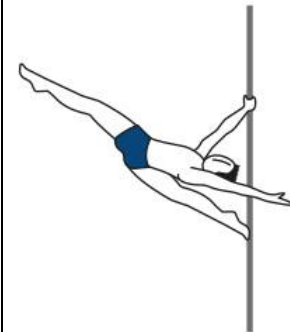


A43 - Handspring split on pole



One foot is in contact with the pole

A44 - Oona K



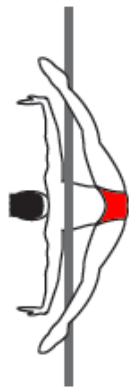
One hand and one foot only in contact with the pole

A45 - Marchetti Wenson Split (Floor based)



Body and Legs parallel to the floor

A52 - Spatchcock (Felix)



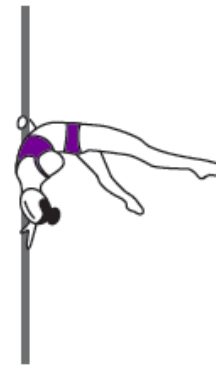
No hands, elbow and arch of the foot, on pole

A62 - Marion Half Back Split



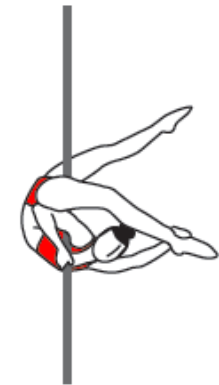
Upper leg fully extended

A63 - Dragon Tail back bent

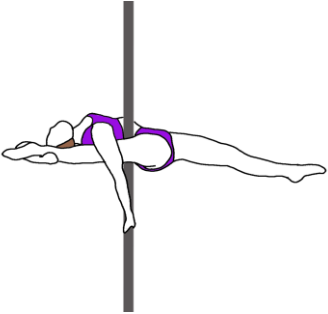

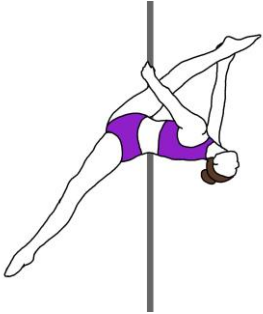

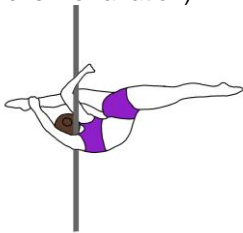



Legs fully extended & parallel to the floor

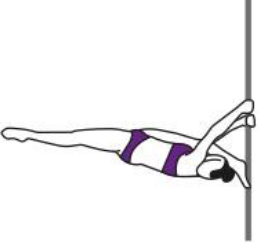

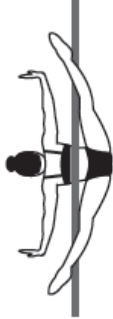
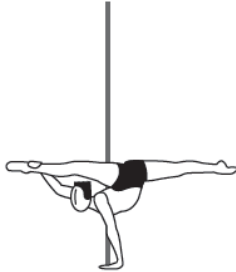
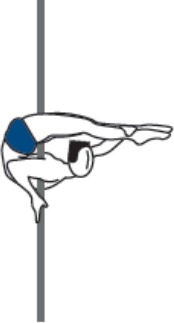
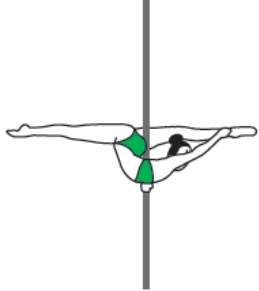



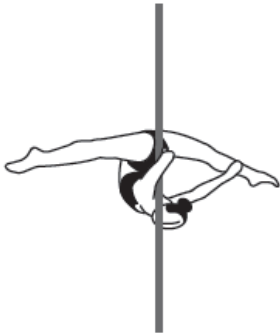
A64 - Rainbow Marchenko 1



Lower leg fully extended and parallel to the floor

<p>A77- Extreme Jade Straight arm</p>  <p>Only one arm on pole</p>	<p>A90- Reverse Back Split</p>  <p>Upper body parallel to the floor</p>	<p>A93- One arm split leg through</p>  <p>Only one hand on pole, Body parallel to the floor</p>		
<b>1.0</b>				
<p>A94- Wildbird- Superpain Variation (Rinaldi)</p>  <p>Elbow grip position, upper foot above head, upper hand holds upper foot, lower leg and upper hand not in contact with pole.</p>	<p>A95- Elbow neck Marchenko (Rainbow Marchenko variation)</p>  <p>Elbow neck grip position, lower hand holds upper foot, legs fully extended, no hands in contact with the pole</p>	<p>A96- Upside down no hands split</p>  <p>Only upper leg, upper foot, back and inside armpit have contact with the pole, legs fully extended.</p>		

# 1.0

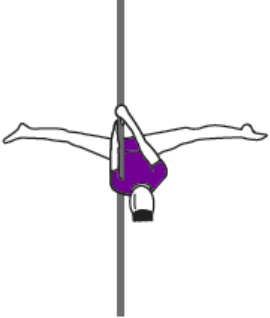
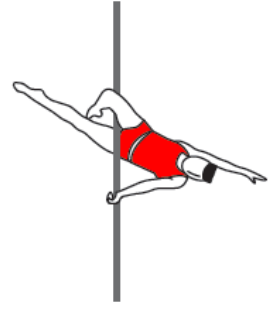

<p>A35 - Russian Split 2 (horizontal)</p>  <p>No tolerance</p>	<p>A41 - Back Split over head</p>  <p>Head in contact with the leg</p>	<p>A53 - Low back crossbow (Koroteeva spatchcock)</p>  <p>No hands and arms on pole, pole in contact with lower back</p>	<p>A65 - Rainbow Marchenko 2 (Floor Based)</p>  <p>Opening of the legs 180°, legs fully extended and parallel to the floor, one hand on the floor</p>	<p>A66 - Rainbow Marchenko 3</p>  <p>Legs fully extended and parallel to the floor</p>
<p>A67 - Rainbow Marchenko 4 (classic)</p>  <p>Opening of the legs 180°, legs fully extended and parallel to the floor, one hand on the pole</p>	<p>A68 - Superman crescent 2 (attitude)</p>  <p>Upper foot is above the head, upper body is above the horizontal line</p>	<p>A85 - Back Bend Broken Split</p>  <p>190° opening of the legs</p>	<p>A71 - Bozina Back Split</p>  <p>No hands in contact with the pole</p>	<p>A75 - Elbow back split (Longhi/Meneses split AKA satellite)</p>  <p>Only elbow and back have contact with the pole</p>



## GROUP B – STRENGTHELEMENTS

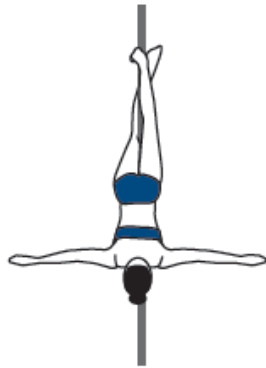


## 22.1. GROUP B – STRENGTH ELEMENTS – GENERAL FAMILY

GROUP B – STRENGTH ELEMENTS - GENERAL FAMILY				
<p><b>General requirements:</b> Hold the positions 2 second - Any different requirement will be highlighted in the single element box.            Notice: for Master +50 category, each move of this Group has 20° of tolerance for body parallel to the floor.</p>				
<b>0.1</b>				
B1 - Inverted straddle    Upper body and legs parallel to the floor	B2 - Outside Knee Hook Passé  	B3 - Split grip cradle tuck    Body and legs parallel to the floor		

## 0.2

B4- Inverted Crucifix  
No hands on pole



No hands on pole

B5 - Basic brass monkey

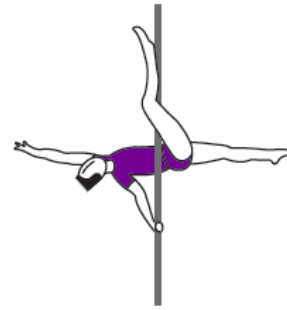


B6 – Cupid



Lower leg fully extended

B7 - Inside leg hang



Body and legs parallel to the floor

B8 - Knee banner



Body parallel to the floor

B12- Pole straddle basic



Legs parallel to the floor

### 0.3

**B9 - Layback cross knee release**



No hands on pole

**B10 - Outside Knee hang passè**



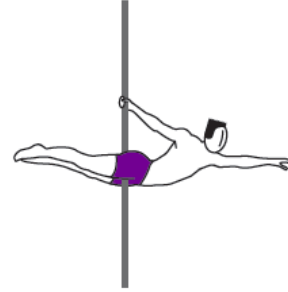
Lower leg parallel to the floor, no hands on pole

**B11- Armpit hold hang**



Lower leg parallel to the pole

**B13 - Superman basic**



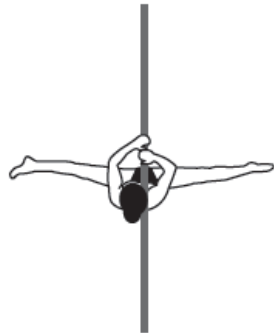
Body and legs parallel to the floor

**B14 - Layback cross ankle release**



No hands on pole

**B15 - Shoulder mount straddle**

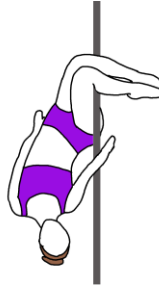


Body and legs parallel to the floor

**B33 - Inverted thigh hold tuck**

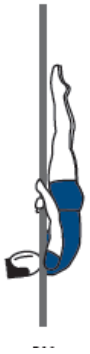


**B110- double knee hook**



**0.4**

B16 - Shoulder mount pencil



B17 - Back support tuck



Body parallel to the floor

B18 - Floor based iguana dead lift

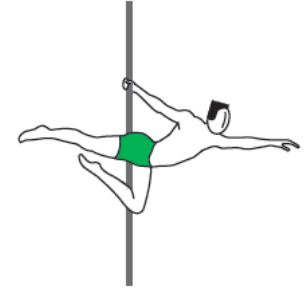


No momentum

B19 - Outside knee hang closed fang

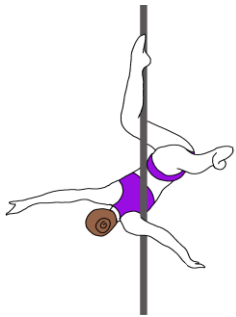


B23 - Superman side



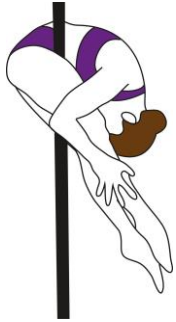
Body and legs parallel to the floor

B104 - Broken Doll Underarm



**0.5**

B20 - Cradle pike no hands



No hands on pole, cradle position, no pole in the midst of thighs

B21 - Iguana fang

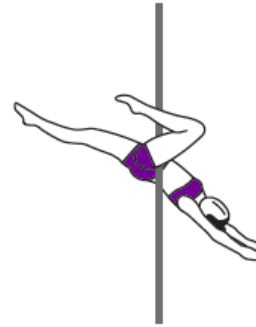


B24 - Superman passé



No hands on pole, upper body parallel to the floor

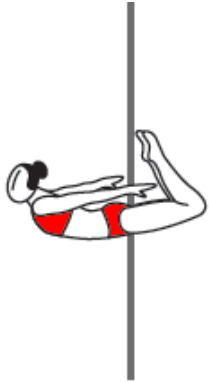
B25 - Hiphold half split



No hands on pole, lower leg parallel to the floor

**0.6**

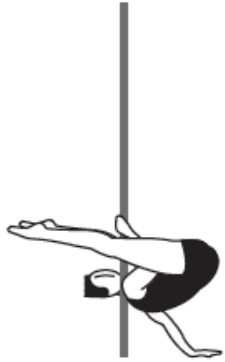
B26 - Superman no hands



No hands on pole, body and legs parallel to the floor

**0.7**

B27 - Floor based  
Shoulder straddle



One hands on the floor,  
legs parallel to the floor



**0.8**

B22 – Titanic



No hands on pole

B30 Marchetti wenson straddle



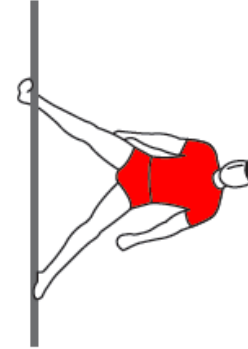
One hands on the floor, upper body parallel to the floor

B31 - Handstand plank jack knife



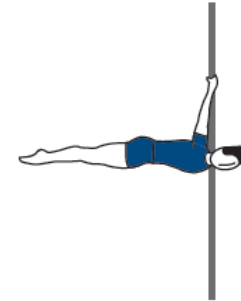
One hands on the floor, legs parallel to the floor in Jack Knife position

B32 - Starfish (x pose)



Body parallel to the floor

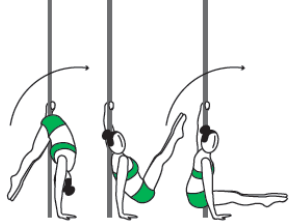
B105 - Iguana Horizontal Legs open



Body and legs parallel to the floor (No tolerance) Legs open

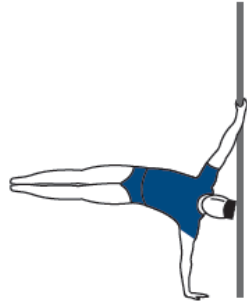
**1.0**

B28 - Floor based clock  
(Bozina clock)



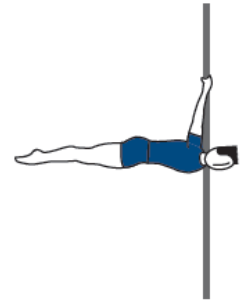
One hands on the floor,  
complete rotation, starting  
position of choice, no  
momentum

B29 - Handstand side  
plank




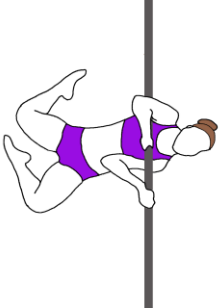

One hands on the floor,  
body and legs parallel to  
the floor, both legs closed

B64 - Iguana Horizontal  
Legs closed



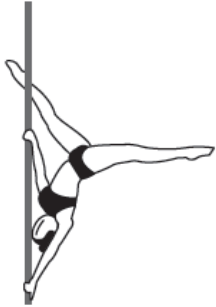
Body and legs parallel to  
the floor (No tolerance)  
Both legs closed

## 22.2. GROUP B – STRENGHT ELEMENTS – FLAG FAMILY

GROUP B – STRENGHT ELEMENTS - GENERAL FAMILY				
<b>General requirements:</b> Hold the positions 2 second - Any different requirement will be highlighted in the single element box				
<b>0.3</b>				
<p>B34 - Butterfly 1 (Split Grip)</p>  <p>Both hands on the pole</p>	<p>B45 - Flag grip side attitude</p>  <p>Body parallel to the floor, Aerial position, no starting from the floor</p>	<p>B46 - Split grip hang</p> 		

**0.4**

B35 - Butterfly 2  
(Extension)



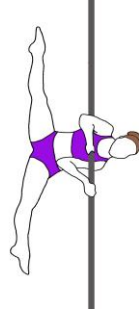
Both hands on the pole

B36 - Butterfly 3 (One hand twist)



One hand on pole, chest in contact with the pole

B47 - Flag grip side straddle



Body parallel to the floor

B48 - Handspring straddle/pencil floor based



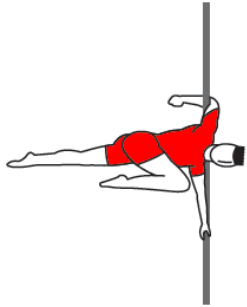
Grip of choice, starting from the floor, hold final position 2 seconds

B54 - Back support split



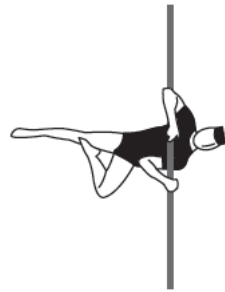
**0.5**

B40 - Elbow attitude



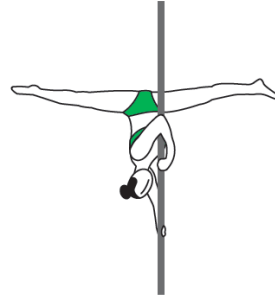
Body parallel to the floor

B53 - Flag grip side passé



Body & upper leg parallel to the floor

B55 - Forearm grip inverted straddle



Forearm is in contact with the pole

B56 - Handspring straddle dead lift floor starting (grip of choice)



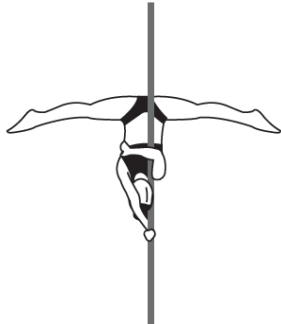
No momentum, starting on the floor, hold 2 seconds the final position

**0.6**

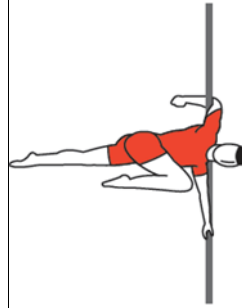
B38 - Aerial twisted grip handspring leg pencil or straddle



B50 - Elbow grip straddle (Aysha)

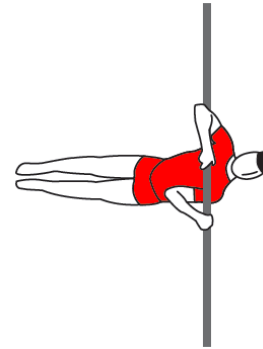


B51 - Elbow hold passé



Body and upper leg parallel to the floor

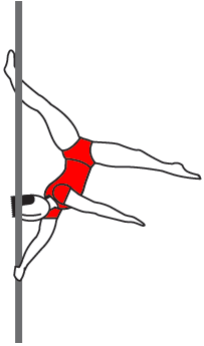
B52 - Flag grip pencil



Body and legs parallel to the floor

**0.7**

B37 - Butterfly  
(Extended one hand  
twist)

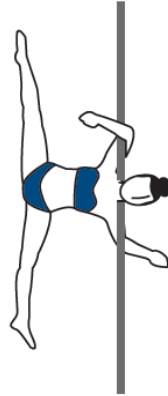


One hand on pole, head  
in contact with the pole

B39 - Aerial cup grip  
handspring straddle  
or pencil

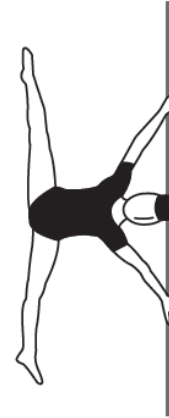


B43 - Elbow neck  
straddle



Body parallel to the floor,  
neck in contact to the  
pole

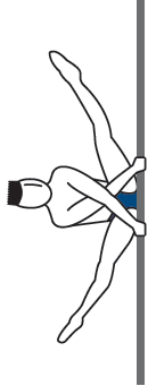
B44 - Iron X twisted  
grip



Body parallel to the floor

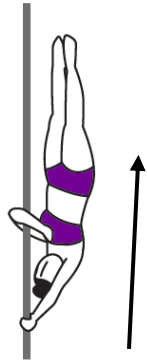
**0.8**

B49 - Cross grip tulip



Body parallel to the floor, legs in the same side of the body. Body parallel to the floor, only hands in contact with the pole

B57 - Forearm grip pencil dead lift (aerial)



Hold the final position 2 seconds, no momentum, legs fully extended for entire move



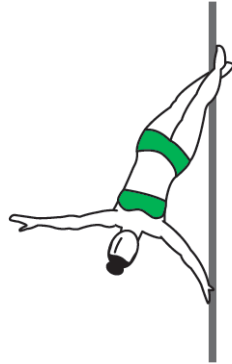
**0.9**

B41 – Tulip



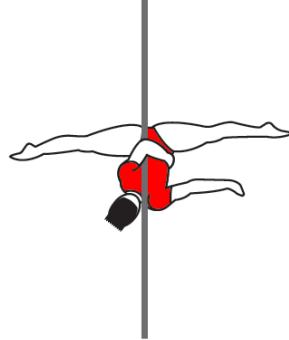
Body parallel to the floor, no legs & feet on the pole

B42 - Supported Sailor (Wilson)



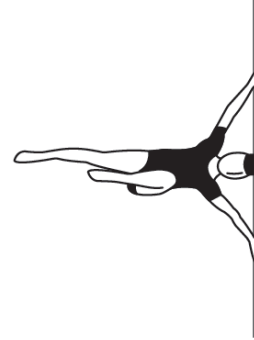
Only one hand on pole, arm fully extended

B58 - Iguana elbow hold straddle (Marlo back)



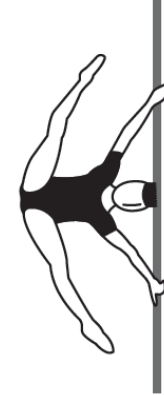
No hands, legs, back and buttocks on pole

B59 - Iron Flag passé (bottom leg passé)



Body and legs parallel to the floor (no tolerance)

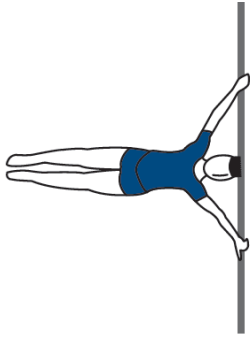
B67 - Cup grip X



Upper body parallel to the floor, cup grip position

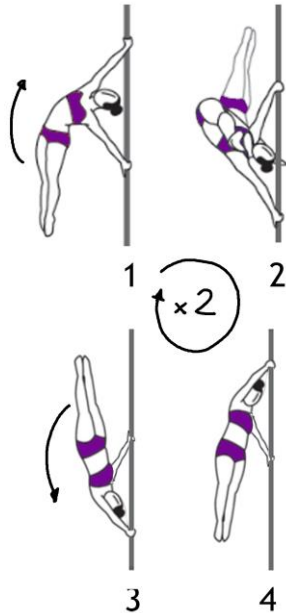
1.0

B63 - Iron pencil



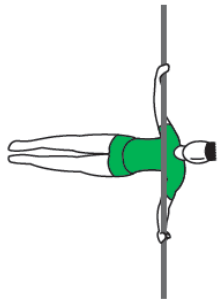
Body and legs parallel to the floor (no tolerance)

B90 - Pole clock (2 times turn)



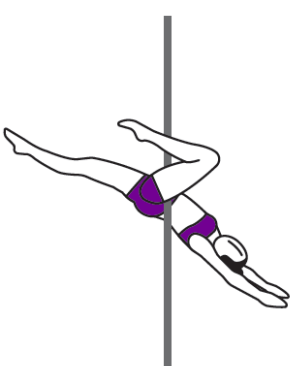
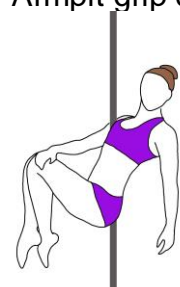
Legs 2 time in jackknife position above the head, **no momentum** during dead lifts, upper arm fully expended, final position of choice (Jackknife or handspring)

B65 - Split grip flag



Body and legs parallel to the floor (no tolerance)

### 22.3. GROUP B – STRENGTH ELEMENTS – TABLES FAMILY

GROUP B – STRENGTH ELEMENTS - TABLES FAMILY				
General requirements: Hold the positions 2 second - Any different requirement will be highlighted in the single element box				
<b>0.4</b>				
B60 - Hiphold half split  No hands on pole	B111- Armpit grip chair  No hands on pole			

**0.5**

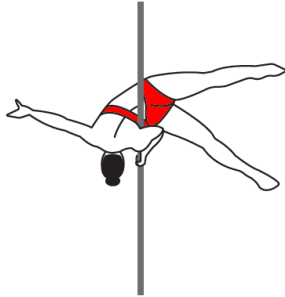
B102 - Deadlift Shoulder  
mount both legs bent



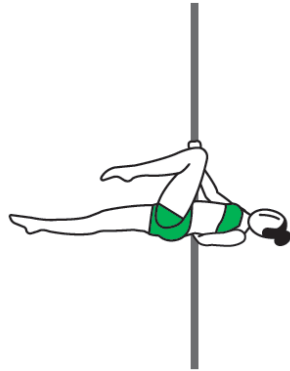
No momentum, hold the  
final position 2 seconds

**0.6**

B61 - Janeiro classic



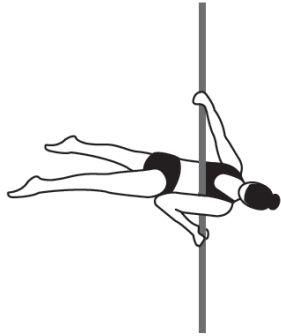
B68 - Back support plank  
thigh hold (Table top 1)



Body and lower leg  
parallel to the floor

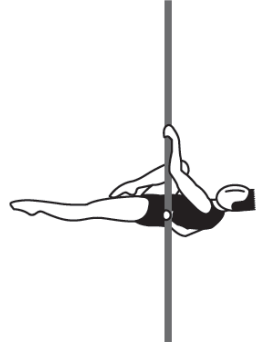
**0.7**

B62 - Janeiro plank



Body and legs parallel to the floor

B69 - Back support plank outside leg passé (Table top 2)



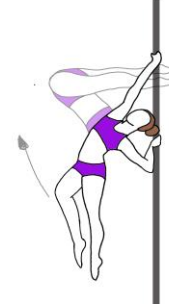
Body and legs parallel to the floor

B92 - Dead lift twist grip one leg bent



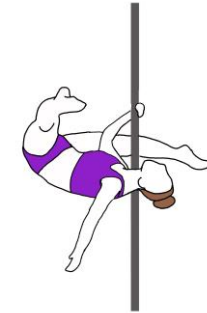
No momentum, hold the final position 2 seconds

B100 - Dead lift forearm hand spring one leg bent



No momentum, hold the final position 2 seconds

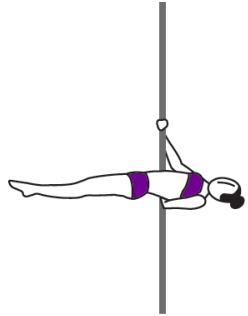
B107 - One arm shoulder mount straddle



only one hand on pole, body & legs parallel to the floor

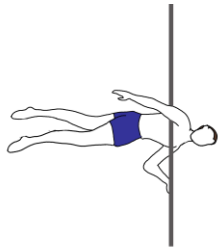
## 0.8

**B70 - Back support plank (Table top 3)**



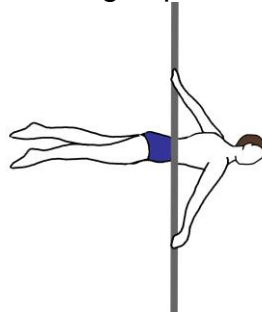
Body and legs parallel to the floor

**B84 - Underarm flag plank 1 (open legs)**



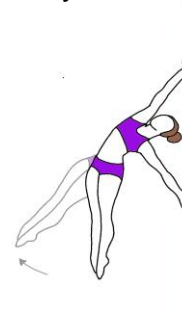
Body and legs parallel to the floor legs open

**B88 - Split grip reverse plank legs open**



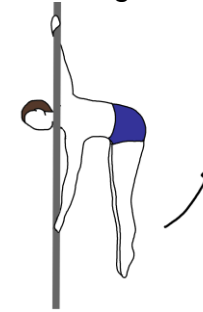
Body and legs parallel to the floor, both legs open, outside upper arm

**B91 - Dead lift twist grip legs fully extended**



No momentum, hold the final position 2 seconds

**B96 - Dead lift neck hold legs one leg ben**



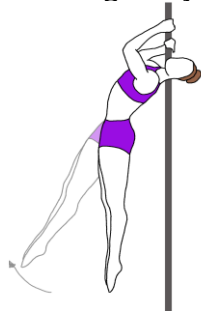
No momentum, hold the final position 2 seconds

**B99- Dead lift forearm hand spring legs fully extended**



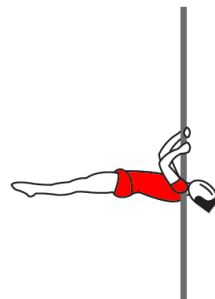
No momentum, hold the final position 2 seconds

**B101 - Dead Lift Shoulder mount legs fully extended**



No momentum, hold the final position 2 seconds

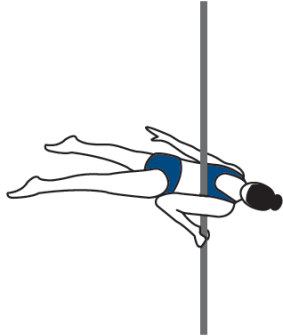
**B106 - Shouldermount plank**



Body and legs parallel to the floor, legs open

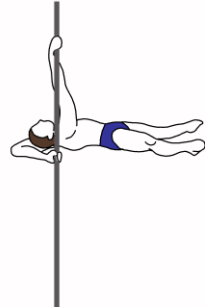
## 0.9

B66 - Janeiro plank one hand



Body and legs parallel to the floor

B72 - One shoulder side plank legs open (Saulo plank 1)



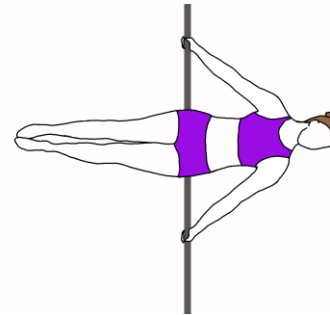
Body and legs parallel to the floor legs open

B74 - Floor based handstand plank side split legs open



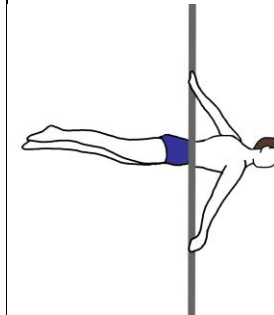
Body and lower leg parallel to the floor

B76 - Split grip leg through plank



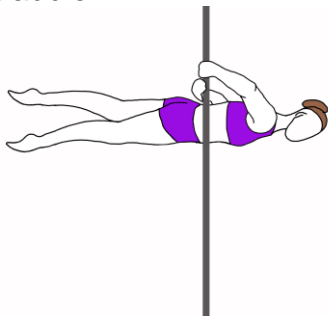
Body and legs parallel to the floor

B77 - Split grip reverse plank



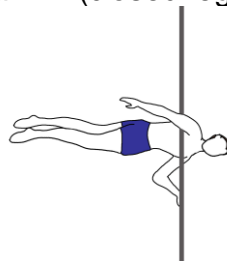
Body and legs parallel to the floor, outside upper arm

B80 - Back grip plank straddle



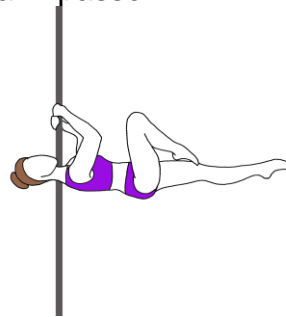
Body and legs parallel to the floor

B85 - Underarm flag plank 2 (closed legs)



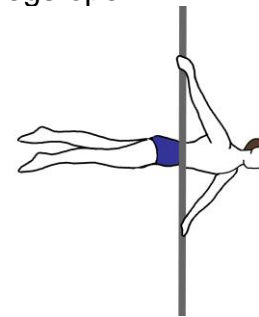
Body and legs parallel to the floor both legs closed

B86 - Shouldermount plank passé



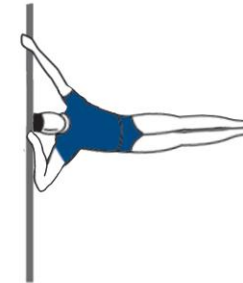
Body and lower leg parallel to the floor, upper leg parallel to the pole

B87 - Split grip side plank legs open



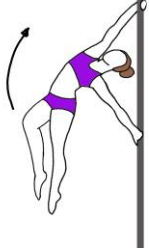
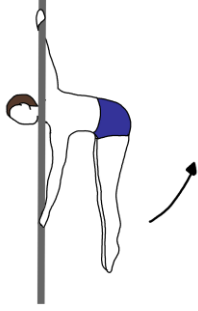
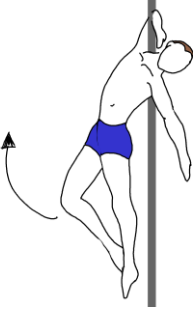

Body and legs parallel to the floor, both legs open, inside upper arm

B89 - Forearm plank



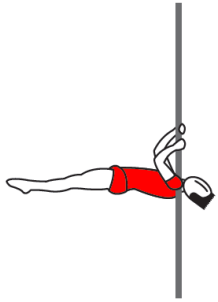
Body and legs parallel to the floor, both legs closed



<p>B94 - Dead lift cup grip legs one leg bent</p>  <p>No momentum, hold the final position 2 seconds</p>	<p>B95 - Dead lift neck hold legs fully extended</p>  <p>No momentum, hold the final position 2 seconds</p>	<p>B98 - Dead lift elbow hold legs one leg bent</p>  <p>No momentum, hold the final position 2 seconds</p>	<p>B108 - One arm shoulder mount deadlift both legs bent in straddle</p>  <p>only one hand on pole, during the entire move, deadlift also, No momentum.</p>	

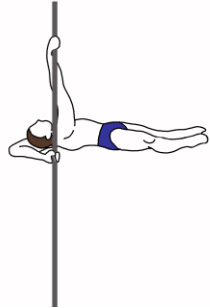
# 1.0

B71 - Shouldermount plank



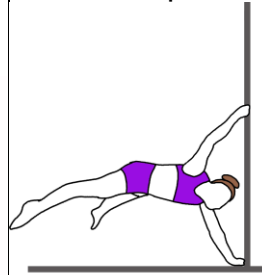
Body and legs parallel to the floor, both legs closed

B73 - One shoulder side plank legs closed (Saulo plank 2)



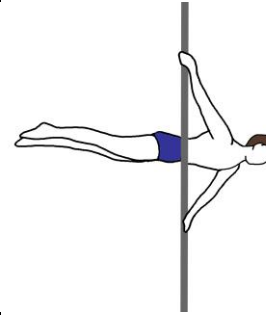
Body and legs parallel to the floor both legs closed

B75 - Floor based handstand plank



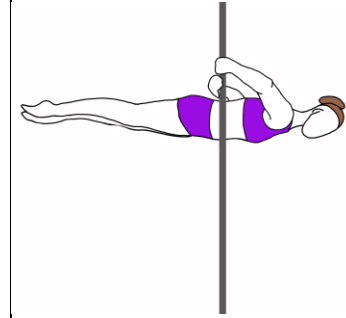
Body and legs parallel to the floor, floor facing

B78 - Split grip side plank



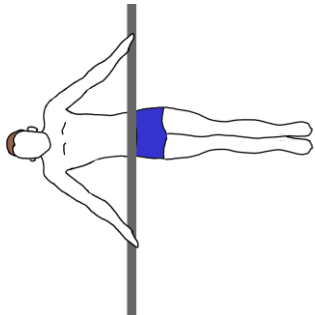
Body and legs parallel to the floor, inside upper arm

B81 - Back grip plank



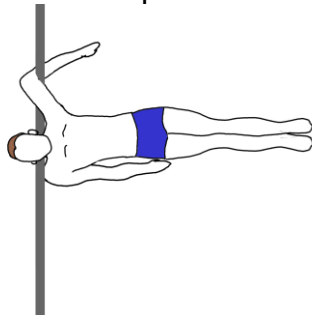
Body and legs parallel to the floor both legs closed

B82 - Cup grip plank



Body and legs parallel to the floor, both legs closed

B83 - Elbow plank



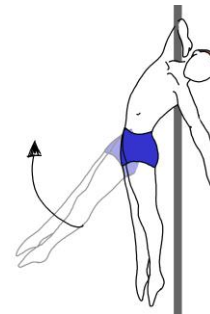
Body and legs parallel to the floor both legs closed, lower arm in contact to the body only (no with the pole)

B93 - Dead lift cup grip legs fully extended



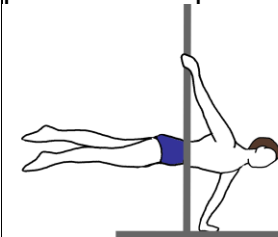
No momentum, hold the final position 2 seconds

B97 - Dead lift elbow hold legs fully extended



No momentum, hold the final position 2 seconds, upper elbow only in contact with the pole

B103 - Floor based side pole straddle planche



One hands only on the floor, legs open

B109 - One arm  
shoulder mount  
deadlift both legs  
extended in straddle






only one hand on pole,  
during the entire move,  
deadlift also, No  
momentum.

## 23. GROUP C – STATIC SPINS



## 23.1. GROUP C – STATIC SPINS

<b>GROUP C – STATIC SPINS</b>				
<b>General requirements:</b> 360°spin, no contact with the floor. Any different requirement will be highlighted in the single box				
<b>0.1</b>				
<p>C1 - Back hook spin</p> 	<p>C2 - Fireman spin crossed ankle</p> 	<p>C3 - Front hook spin</p> 		

**0.2**

C4 - Attitude Spin outside heel on pole



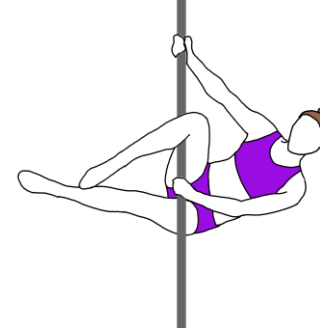
C5 - Chair bent legs



C6 - Forwards Attitude Spin



C12 - Knee hook spin passé



**0.3**

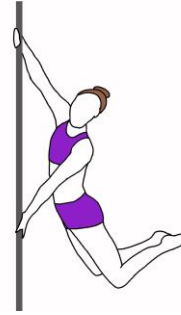
C7 - Back spin attitude



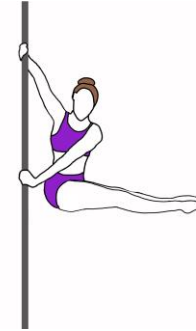
C8 - Body spiral reverse grab attitude



C9 - Carousel fang



C10 - Chair extended legs



C11 - Cradle spin tuck



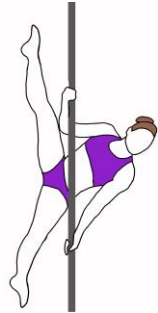
**0.4**

C13 - Body spiral attitude one hand



One hand only on pole

C14 - Cradle spin straddle



Straddle position during rotation

C15 - Reverse grab pencil

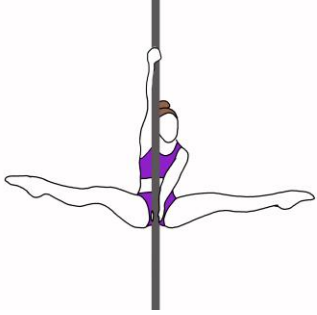


Pencil position during rotation



**0.5**

C16 - Split grip straddle



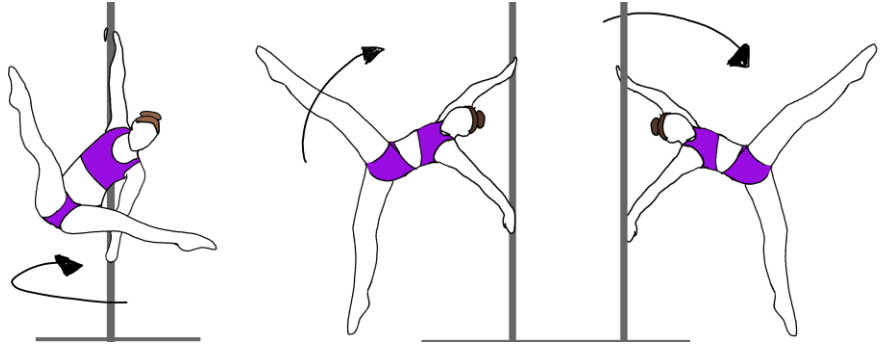
Straddle position during rotation, legs parallel to the floor

C17 - Reverse grab straddle into pencil



Pencil: both legs closed

C20 - Phoenix to walk over



**0.6**

C18 - Shoulder mount straddle spinning

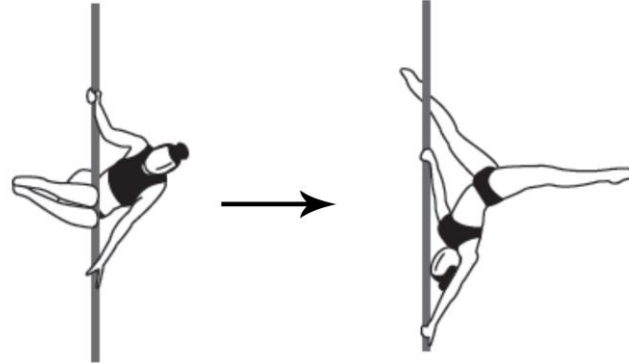


Straddle position during rotation, legs and upper body parallel to the floor

C19 - Cup grip pencil spin



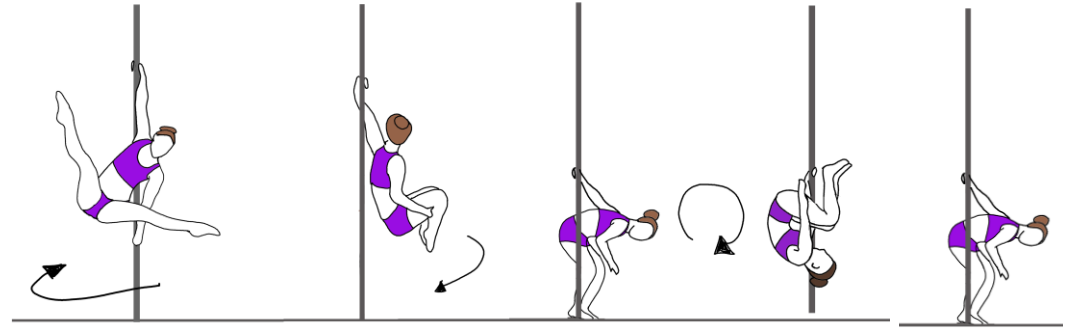
C25 - Cradle spin into extended butterfly



360° the entire move

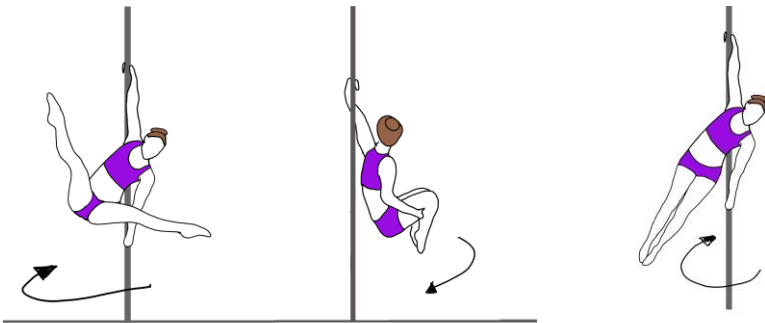
**0.7**

C22 - Phoenix to front flip



Feet on the floor not before 360°rotation, flip must be landing on the floor

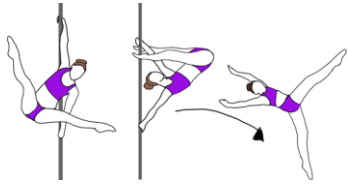
C26 - Double reverse grab body spiral



Spiral position: both legs closed

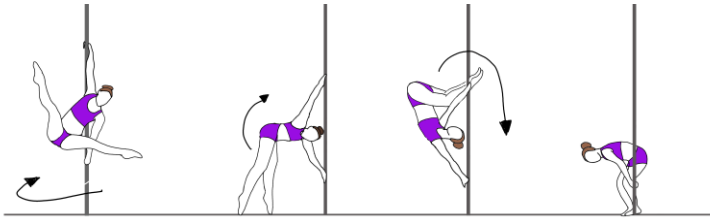
**0.8**

C21- Phoenix to jump out



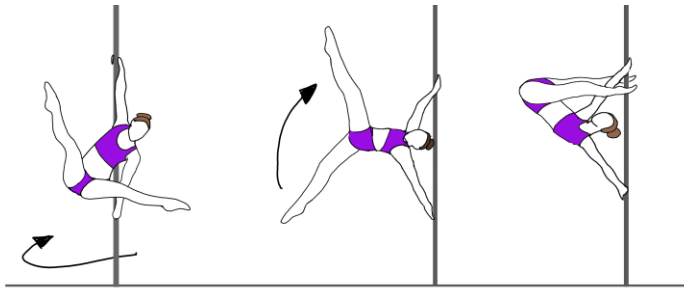
Jump out after 360° rotation

C23 - Phoenix to front flip half turn



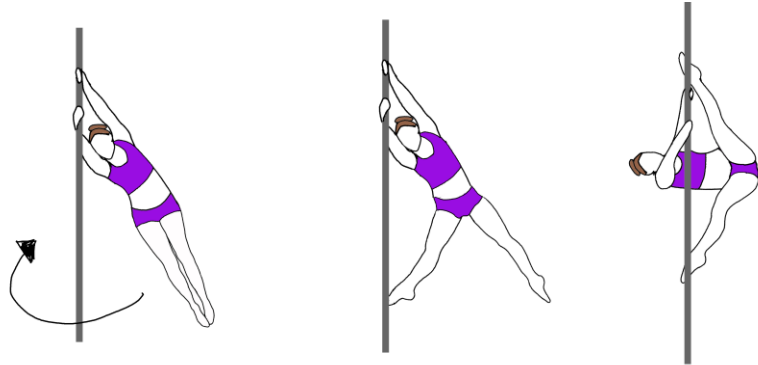
Feet on the floor not before 360°spin, flip must show half turn of rotation before to land either on floor or on the pole.

C24 - Phoenix classic



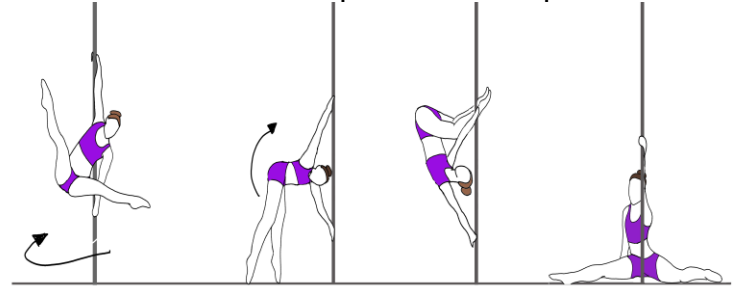
0.9

C30 - Cup grip pencil spin to straddle



720° of rotation

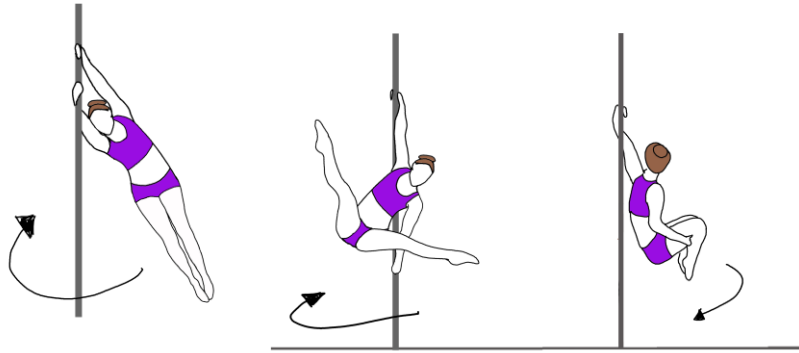
C31 - Phoenix to front flip half turn to split



Feet on the floor not before 360° of rotation, flip must show half turn of rotation before to land either on floor

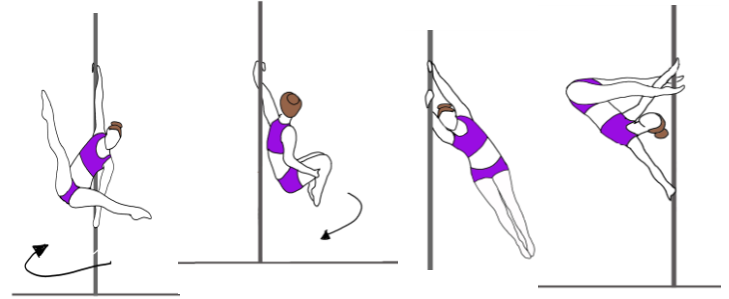
1.0

C27 - Chinese grip phoenix



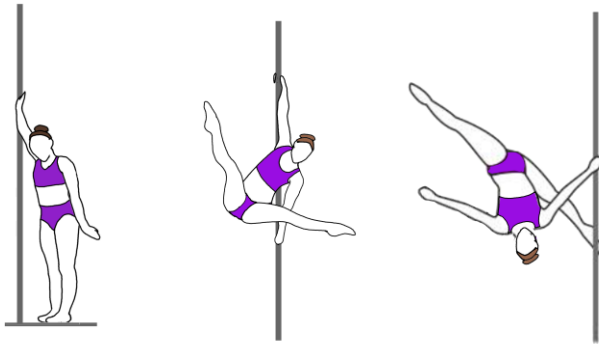
720° of rotation

C28 - Double reverse grab into phoenix



720° of rotation

C29 - Reverse grab into fly K

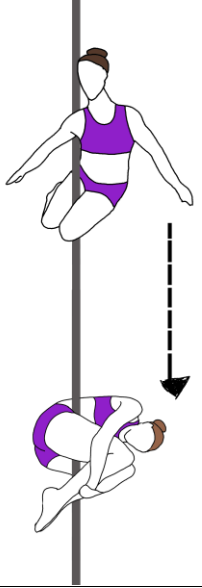
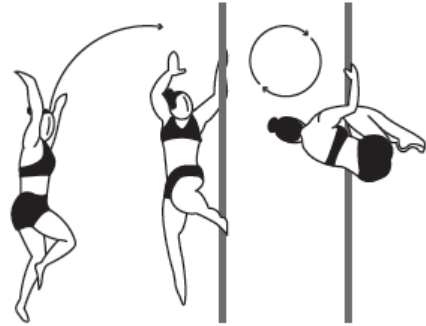


720° of rotation

## 24. GROUP D – DYNAMIC ELEMENTS



## GROUP D – DYNAMIC ELEMENTS

<b>GROUP D – DYNAMIC ELEMENTS</b>	
<b>General requirements:</b> Aerial Phases and dynamism - Any different requirement will be highlighted in the single element box	
<b>0.1</b>	
<p>D1 – Drop from sit position</p> <p>No hands on pole during drop, a minimum one meters long drop</p>	
<p>D6 - Half twist to jump on</p> <p>No hands on pole before the ending of rotation</p>	

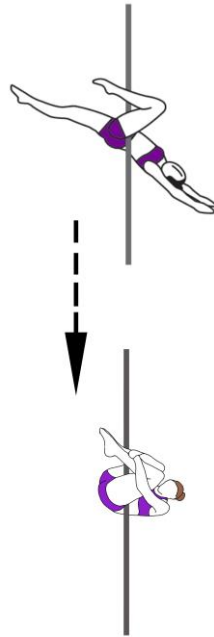


## 0.2

D2- Upside down drop

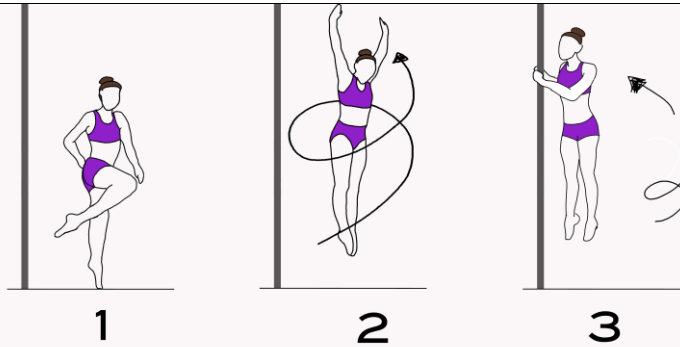
Starting position of choice

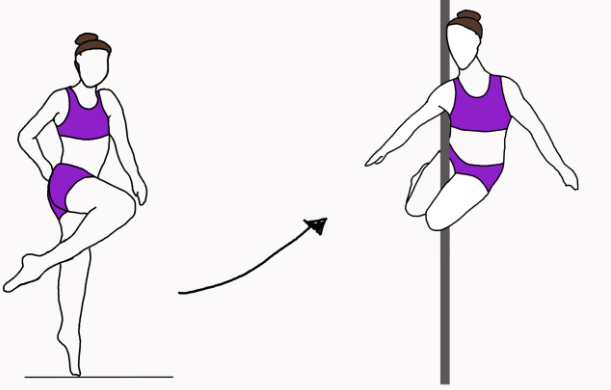
No hands on pole during drop, a minimum one meters long drop



D7 - Full twist to jump on

No hands on pole before the ending of rotation

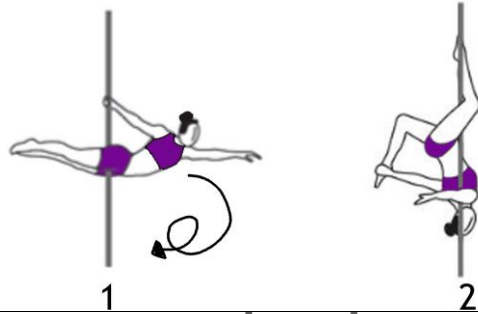


<p>D8 - Saulo jump on</p> <p>Jump on in sit position No hands and arms on pole</p>	

**0.3**

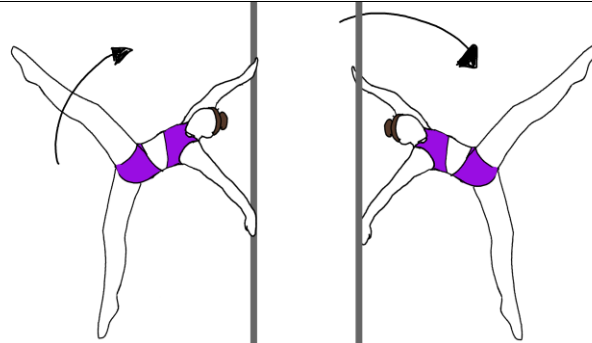
D29 - Superman fall

No contact to the floor



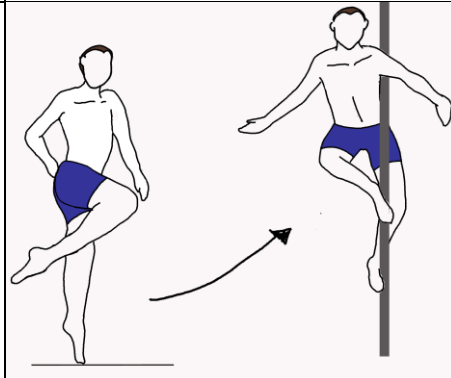
D37 - Floor based front walk over

Both hands on pole



D40 - Chinese jump on

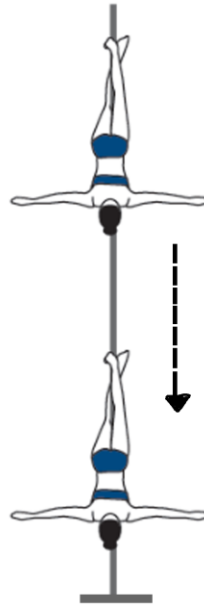
No hands on pole



0.4

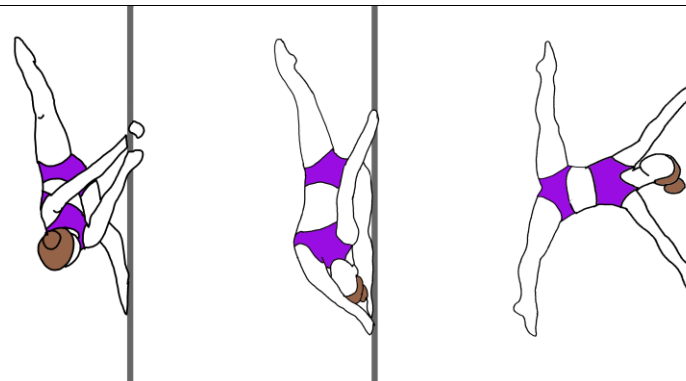
D3 - Crucifix drop

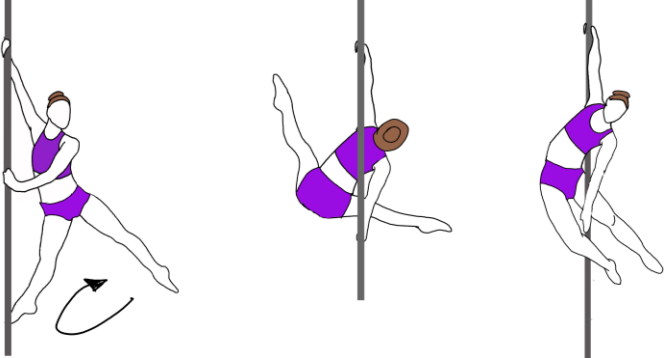
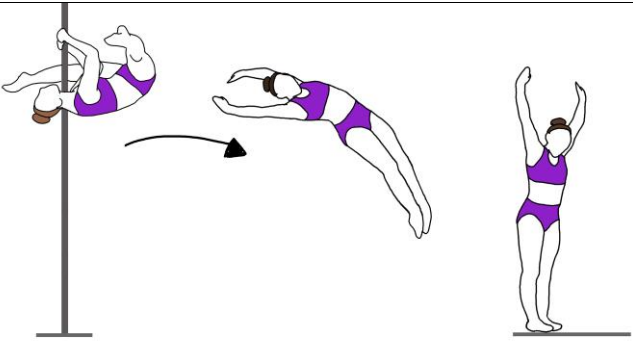
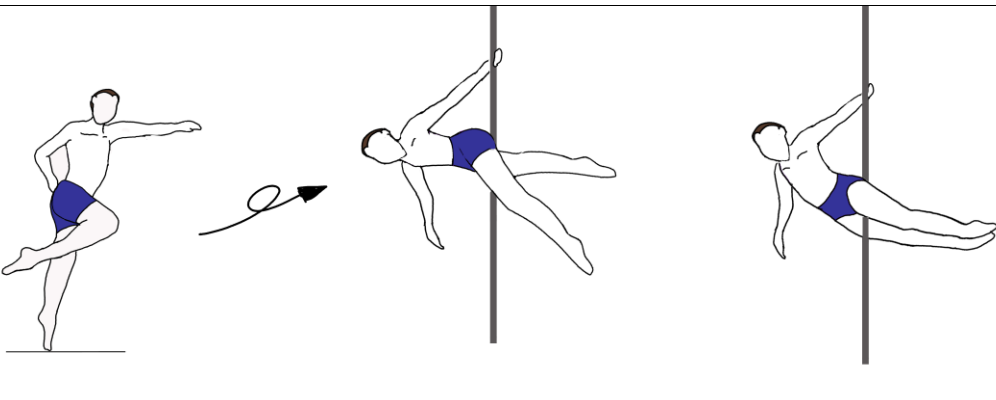
No hands on pole during drop, a minimum one meters long drop



D9 - Basic Chinese cartwheel

No contact to the floor, upper leg not in contact with the pole, final position of choice



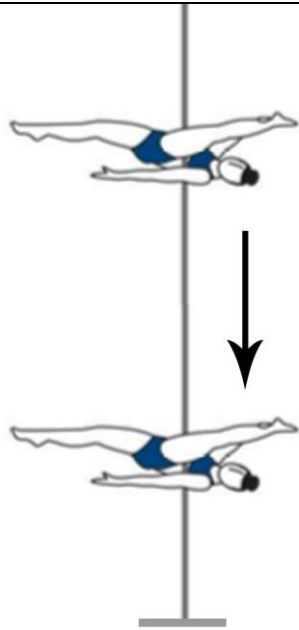
<p>D10 - Fan kick to ballerina</p> <p>Legs must show a “Fan Kick” during the body rotation.</p> <p>Final position: ballerina</p>	
<p>D32 - Shouldermount to jump out</p> <p>Floor landing in upright position (no hands in contact to the floor)</p>	
<p>D34 - Zongoli jump on (Jump on half turn)</p> <p>Final position: superman</p>	

<p>D36 - Crucifix to jump out</p> <p>Floor landing in upright position (no hands in contact to the floor)</p>	

**0.5**

D4 - Jade drop

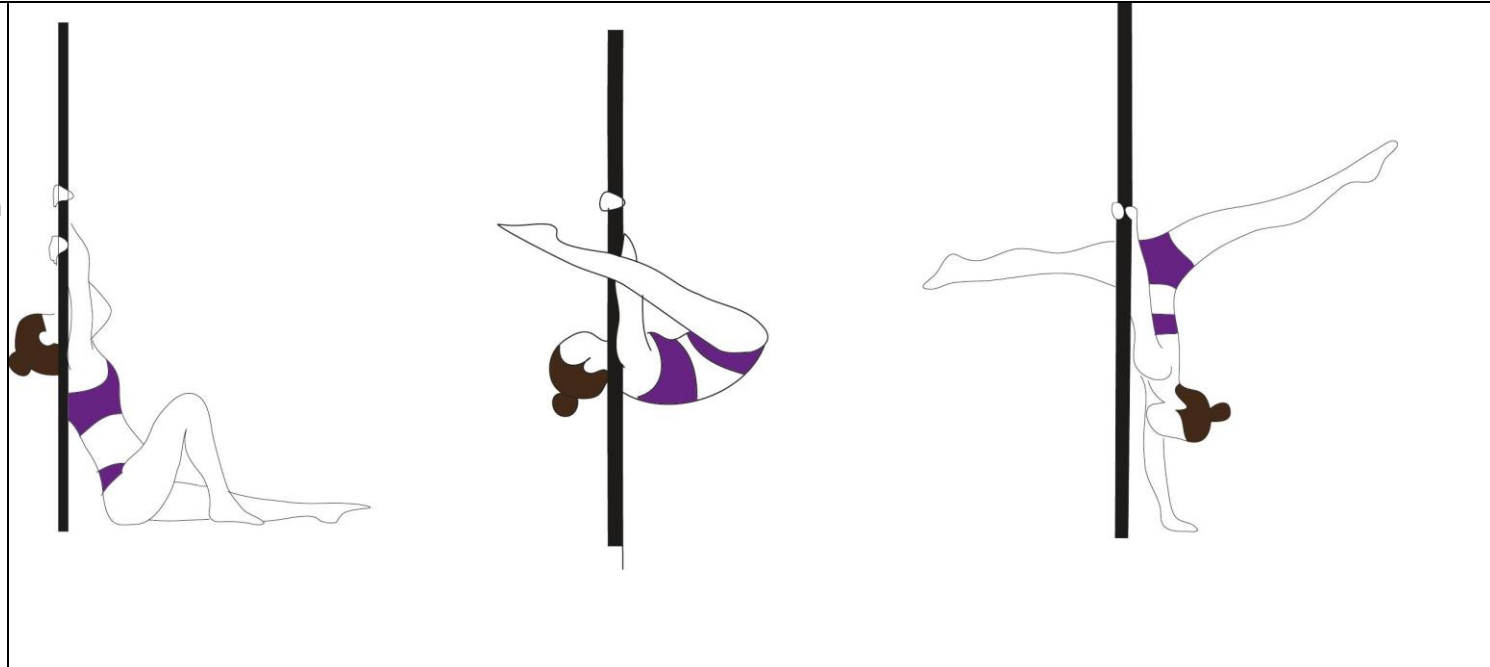
No hands on pole during drop, a minimum one meter long drop



D60- Princess grip shouldermount to twisted grip handstand (floor based).

Starting position: seating on the floor, hips pop to the ceiling, shoulder release from the pole in the suspension beforehand (earlier) reaches the floor, ending position is in handstand, one hand in twisted grip (In contact with pole with forearm only), lower hand on the floor, legs in attitude or split position.

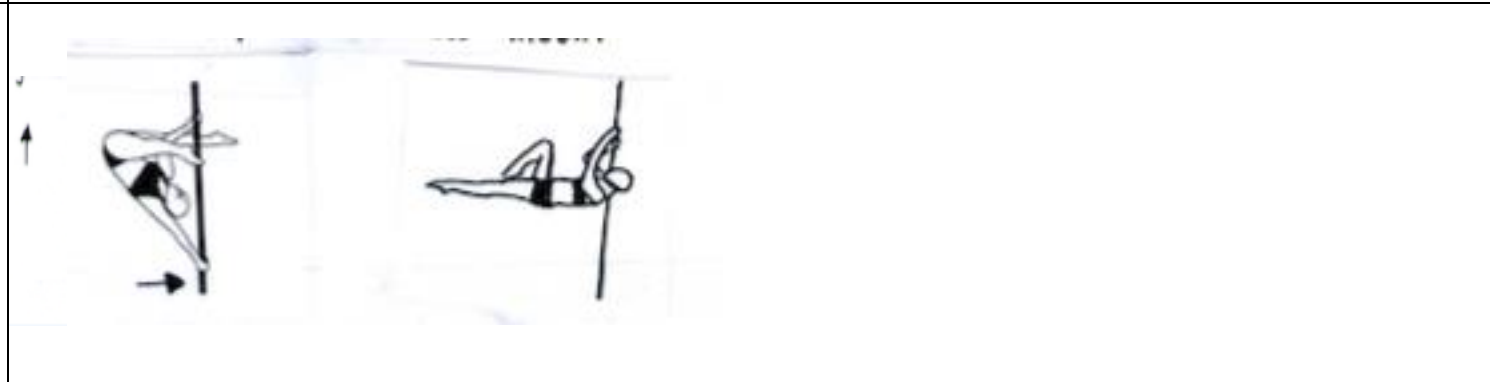
No break during the entire



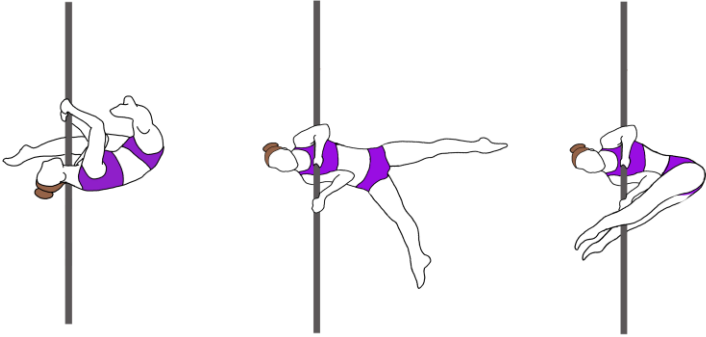
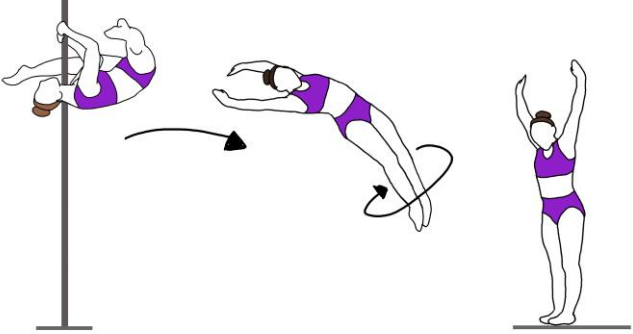
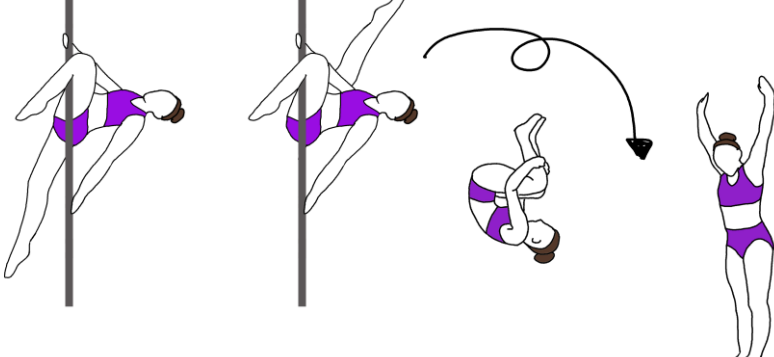
D11- Cup grip regrip to shoulder mount

Final position of choice

Hold the final position 2 seconds



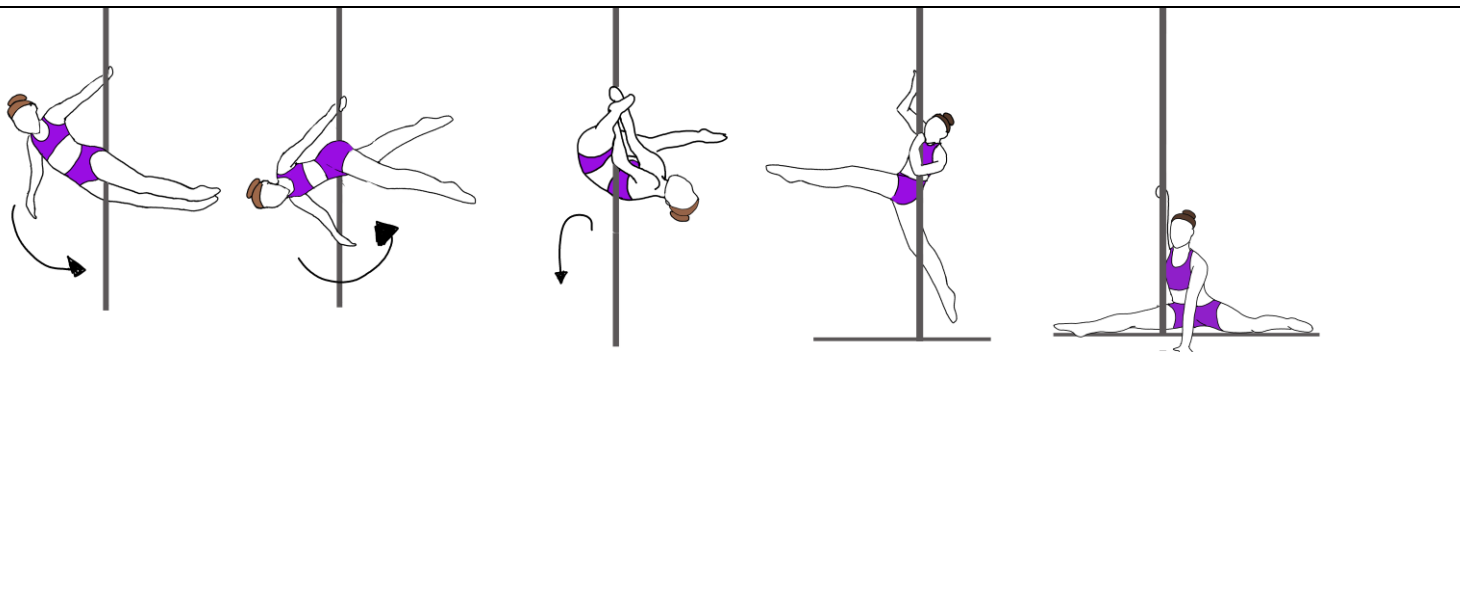


<p>D13 - Fonji 1 (Shoulder mount to brass monkey)</p> <p>Starting from shoulder mount, no contact to the floor</p>	
<p>D33 - Shouldermount half turn jump out</p> <p>Floor landing in upright position (no hands in contact to the floor)</p>	
<p>D35 - Back flip leg hook jump out (Sneaky drop)</p> <p>Floor landing in upright position (no hands in contact to the floor)</p>	

<p>D49 - One hand twisted grip, full twist to ballerina</p> <p>360 ° rotation, before touching the pole.</p> <p>Final position: ballerina</p>	
<p>D54 - Table top to flair drop</p> <p>One meters long drop, no hands on the pole during</p>	
<p>D55 - Chest momentum, re grip to handspring</p> <p>Final position of choice</p>	

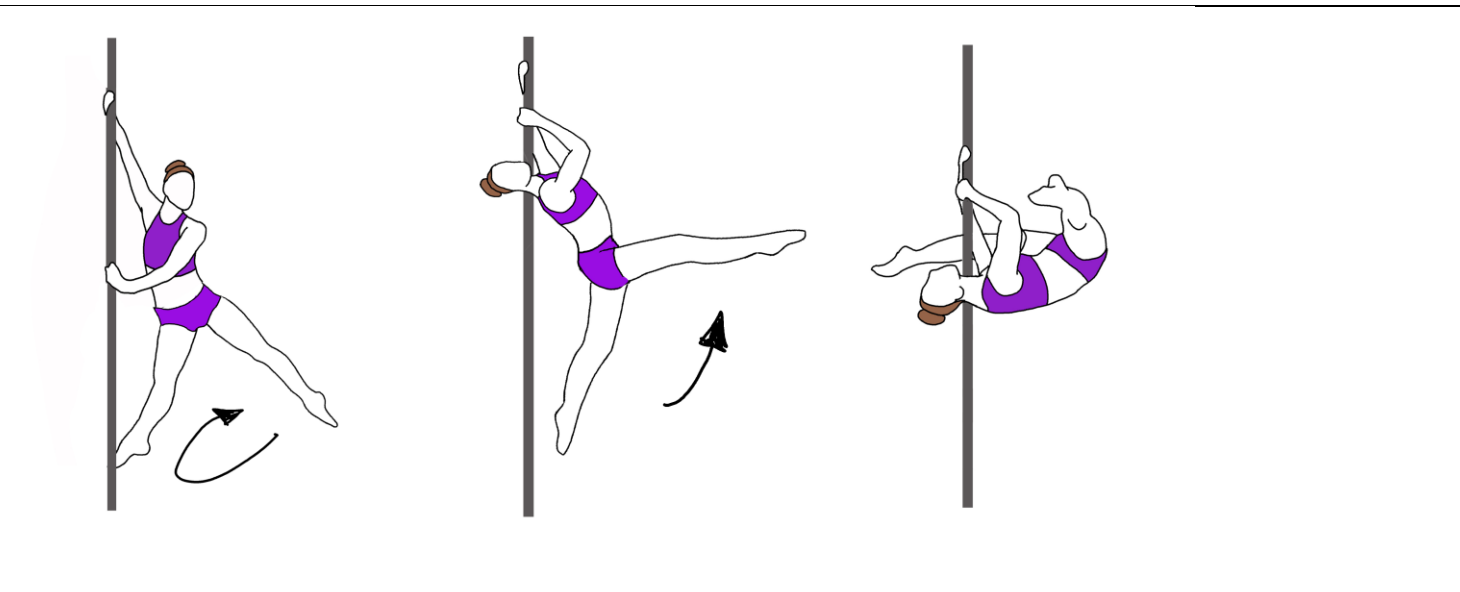
D58 – Superman into split

Split landing



D59 – Swing into shoulder

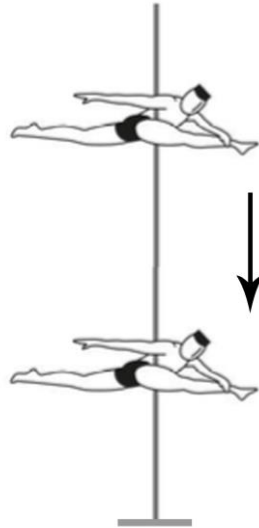
Shoulder mount straddle position, upper body parallel to the floor



0.6

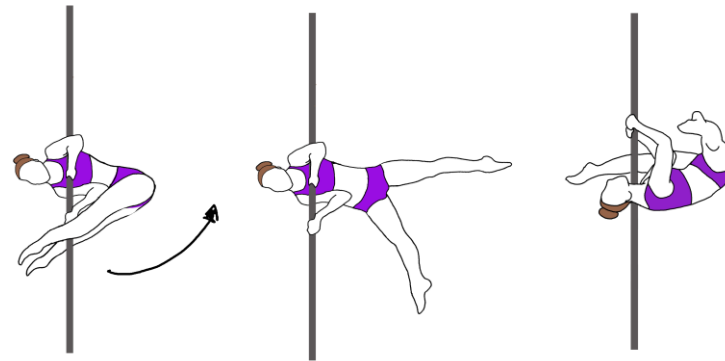
D5 - Chopstick drop

No hands on pole during drop, a minimum one meters long drop



D14 - Fonji 2 (Brass monkey to shouldermount)

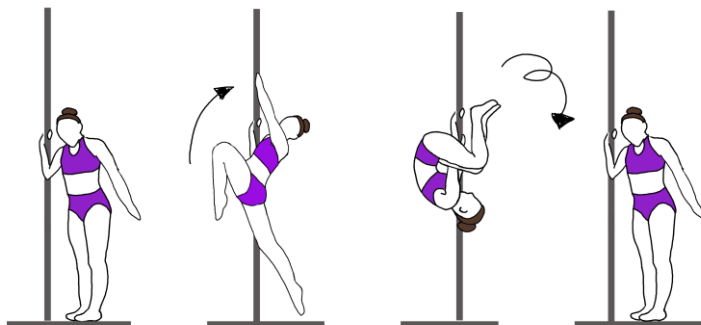
Starting from brass monkey, no contact to the floor



<p>D28 - Shouldermount back flip to brass monkey (Back Fonji)</p> <p>No contact to the floor</p>	
<p>D41 - Elbow neck fonji to handspring</p> <p>Hold the final position 2 seconds</p>	
<p>D50 - One hand twisted grip to straddle V (Haug Twist)</p> <p>360 ° rotation, before touching the pole</p> <p>Final position: straddle</p>	

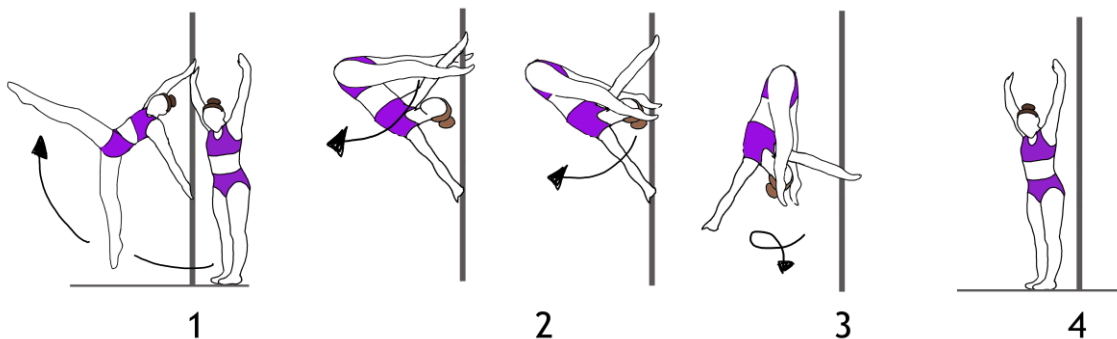
D51 - Forearm back flip  
floor based

Starting from the floor,  
forearm and one hand  
may be in contact with  
the pole.  
No hands in contact with  
the floor.



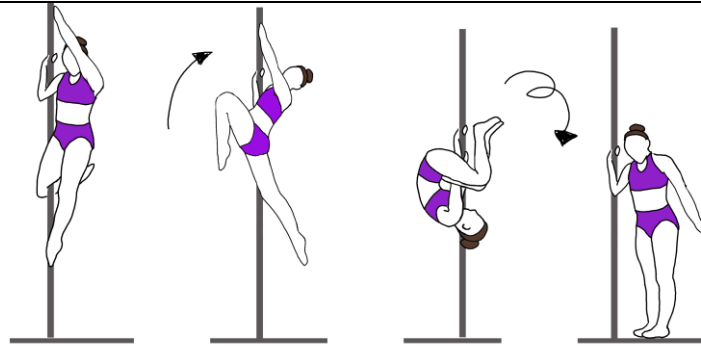
D53 – Coco Flip Out

Starting position on the floor,  
no break during.

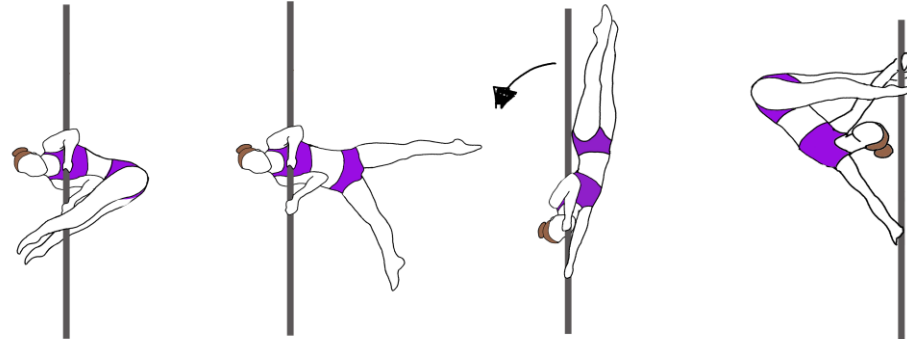


0.7

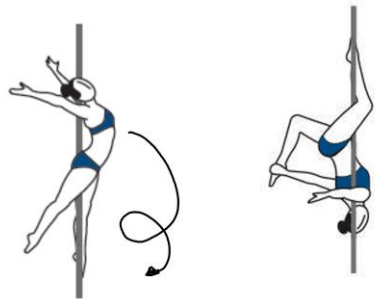
D12 - Forearm back flip  
 floor landing.  
 Starting from the pole.  
 forearm and one hand  
 may be in contact with  
 the pole.  
 Floor landing.  
 No hands in contact with  
 the floor.

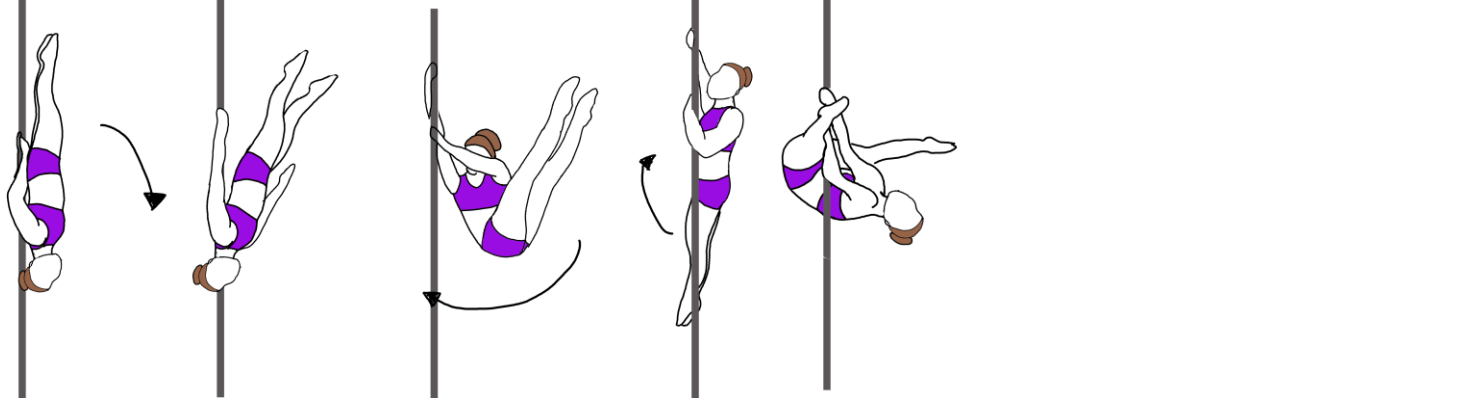
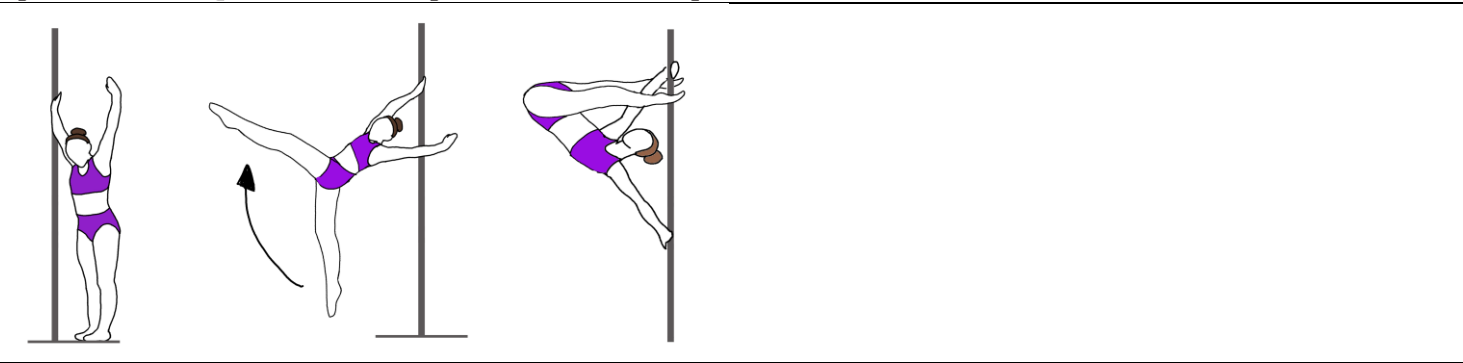
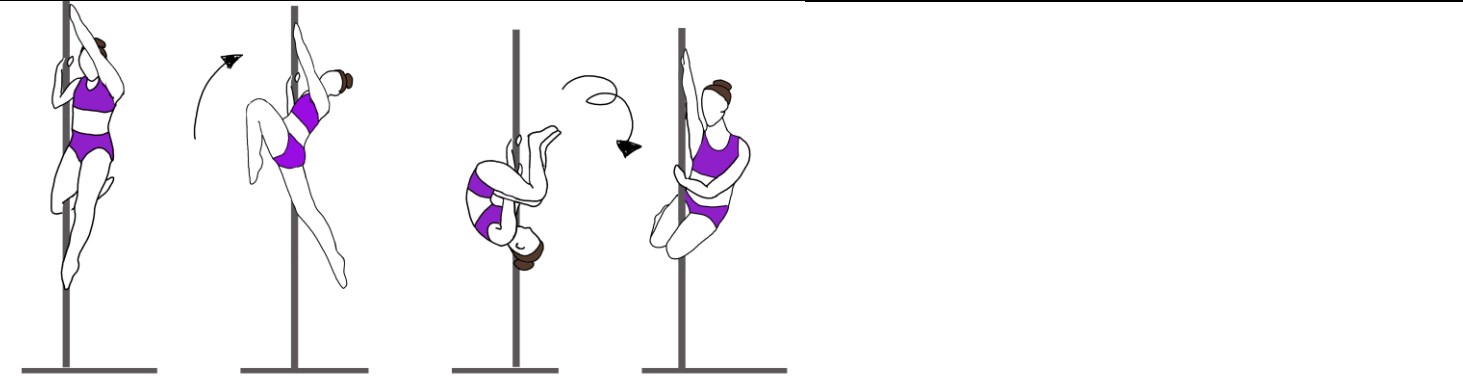


D19 - Brass monkey to  
 cup grip handspring  
 Final position: handspring



D30 - Titanic fall into  
 inside leg hang  
 No contact to the floor  
 No hands on pole



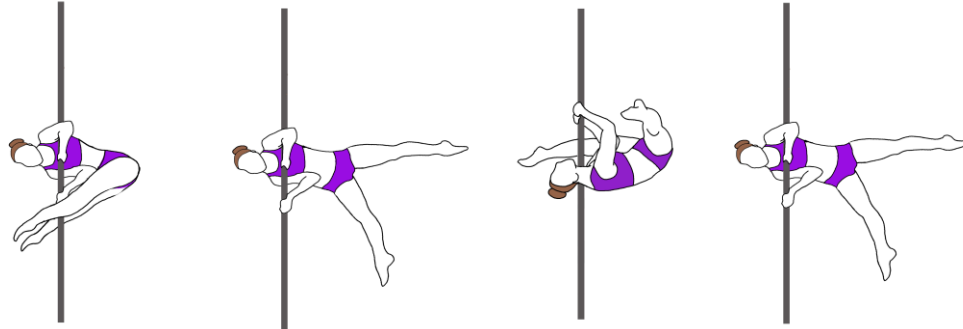
<p>D31 - Iguana (side) fall to straddle (V)</p> <p>No contact to the floor. Final position: straddle</p>	
<p>D47 - Floor based one hand pole flic-flac</p> <p>Starting from the floor. Final position: handspring</p>	
<p>D52 - Forearm back flip into ballerina sit</p> <p>Starting and ending on the pole, no contact to the floor. Forearm and one hand may be in contact with the pole. Final position: ballerina</p>	



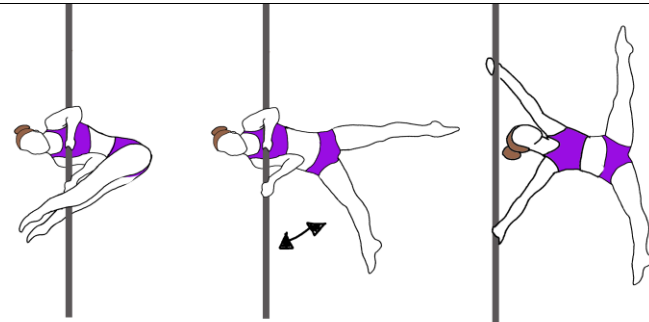
**0.8**

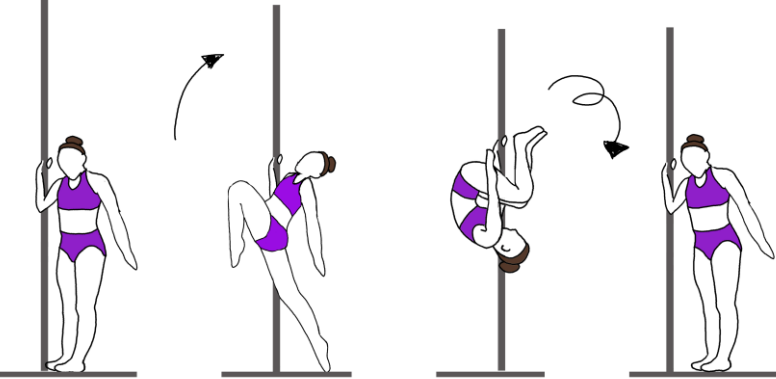
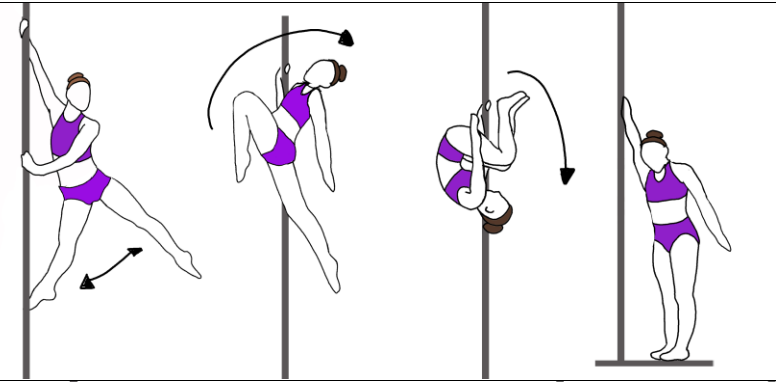
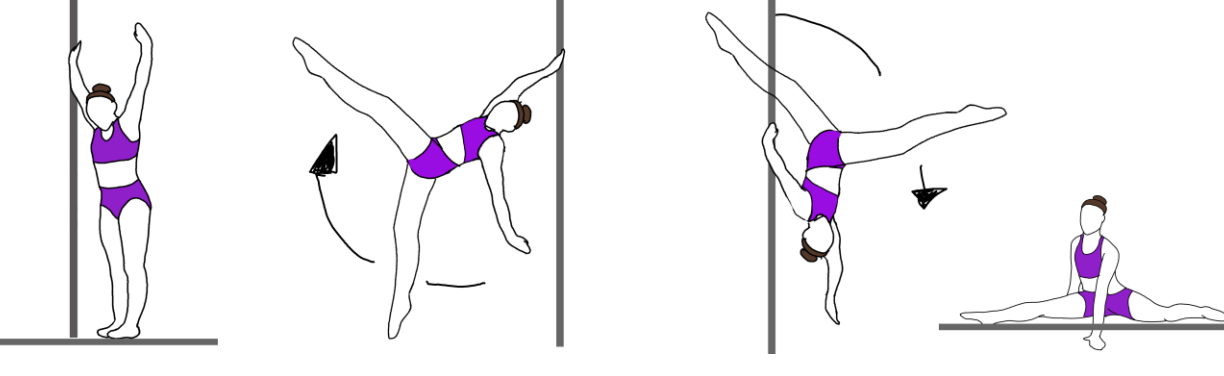
D15 - Fonji full

Starting position of choice, no contact to the floor

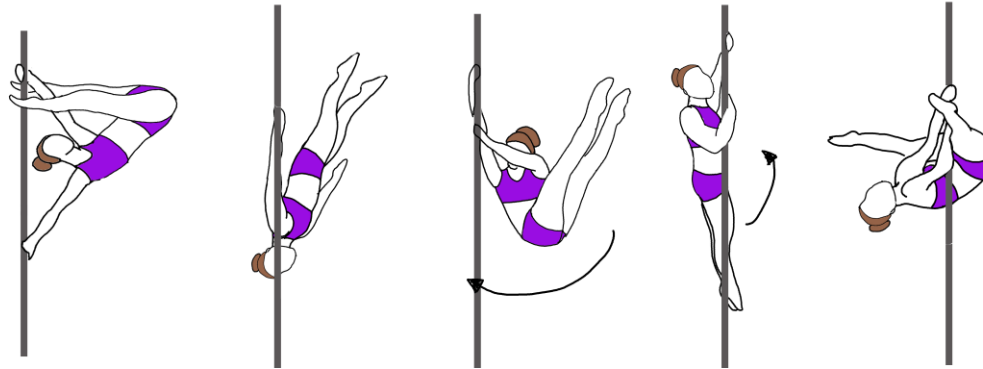


D20 - Brass monkey to iron x cup grip



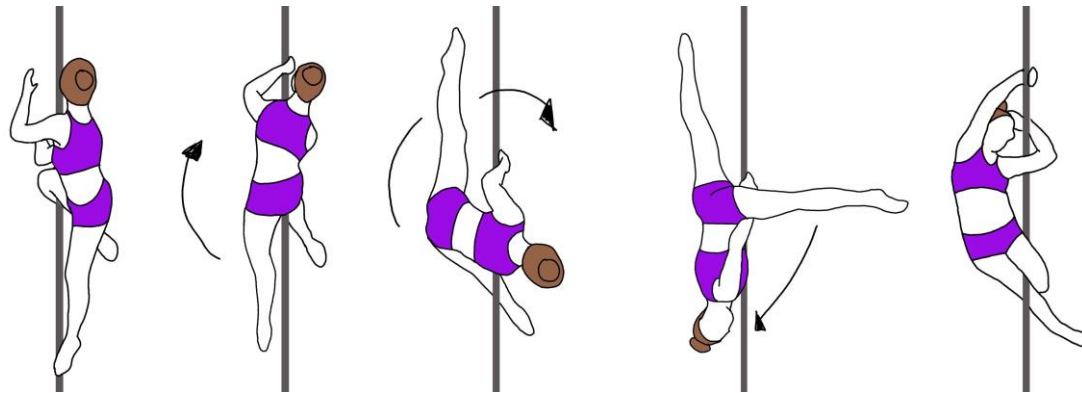
<p>D24 - One hand back flip floor based</p> <p>Starting from the floor Only one hand on pole No forearm in contact to the pole No hands in contact with the floor.</p>	
<p>D26 - Full twist one hand on pole flip out</p> <p>Floor landing in upright position (no hands in contact to the floor), one hand in contact to the pole for the entire move No hands in contact with the floor.</p>	
<p>D48 - Floor based one hand pole flic-flac split landing</p> <p>Starting and landing on the floor. Final position: split on the floor No break in handspring position</p>	

D56 Handspring side fall  
full turn to inverted  
position (Handspring fall)



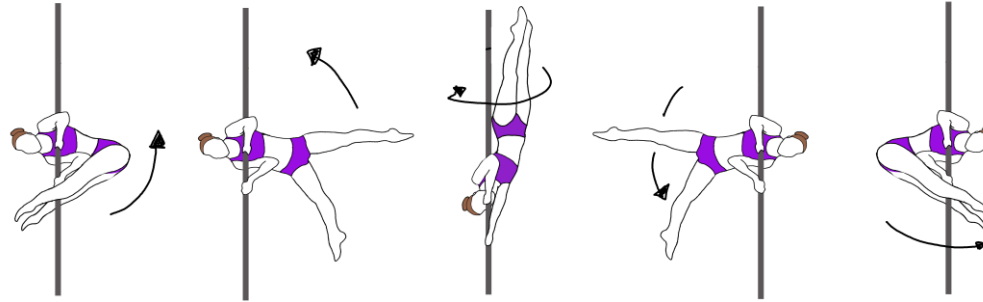
D57 Forearm cartwheel  
on pole

starting and landing on  
the pole, no contact with  
the floor

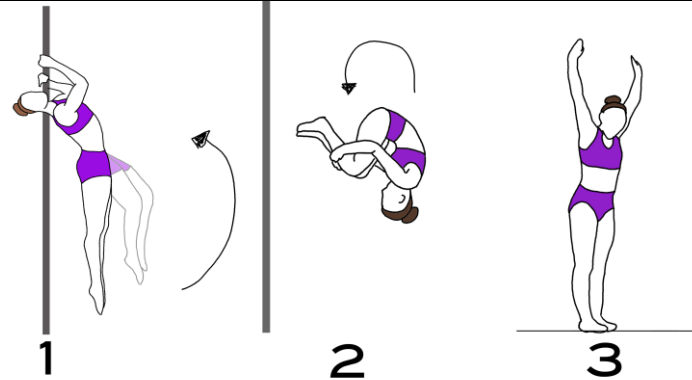


**0.9**

D16 - Fonji 360° (180°)  
Starting and final position:  
brass monkey, no contact  
to the floor.  
Final position is facing in  
the opposite direction of  
starting position.

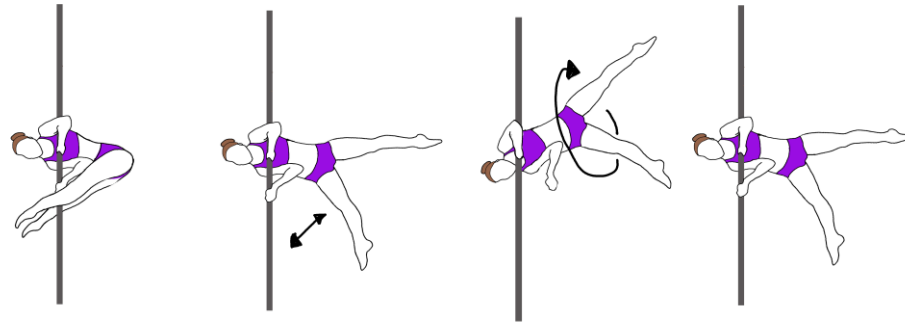


D44 - Shouldermount to  
flip out  
Floor landing in upright  
position (no hands in  
contact to the floor)



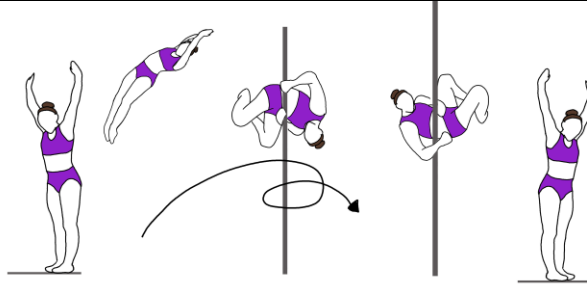
# 1.0

D17 - Fonji 360° same side of the pole  
Starting and final position: brass monkey, no contact to the floor.  
Final position is on the same side of the starting position, facing in the same direction of starting.



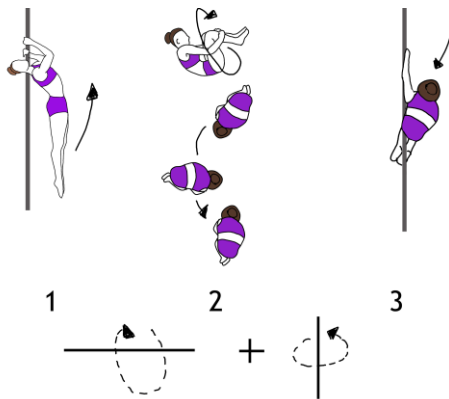
D18 - Jump on Twisted flip to pole (Fedotov jump)

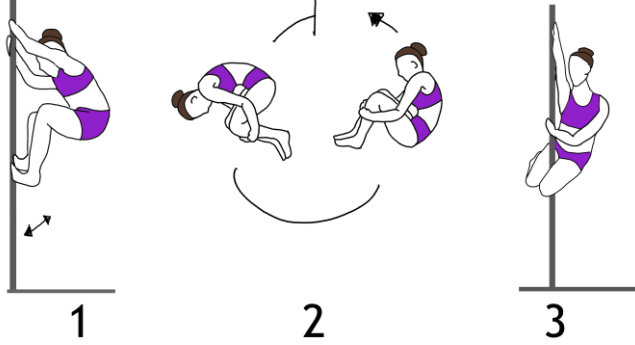
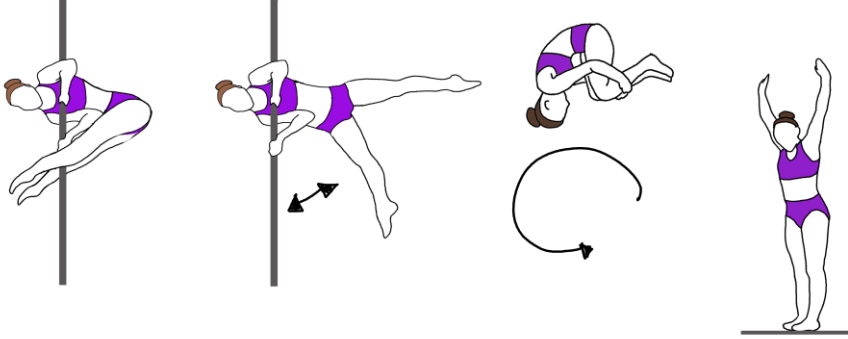
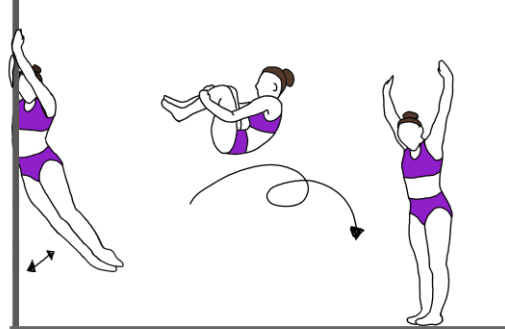
Starting from the floor ending on the floor, no hands in contact to the pole, final position of choice



D22 - Shouldermount flip on pole half turn (Politov 1)

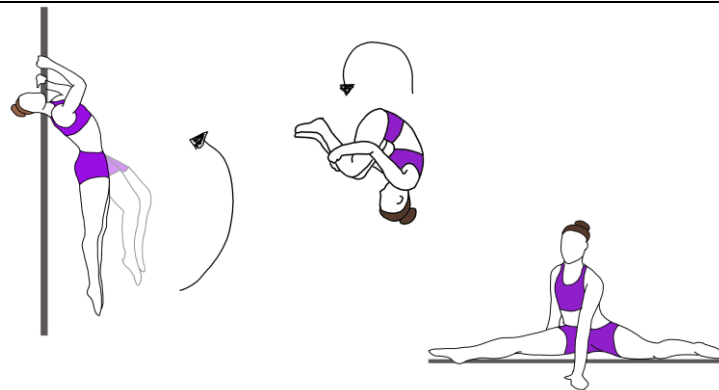
Starting and ending on the pole.  
No contact to the floor, final position of choice



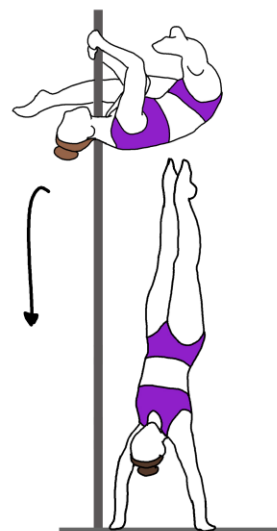
<p>D23 - Chinese front flip on pole (Politov 2)</p> <p>Strating and ending to the pole.</p> <p>No contact to the floor</p>	
<p>D25 - Brass monkey to front flip out (Shchukin flip out)</p> <p>Floor landing in upright position (no hands in contact to the floor)</p>	
<p>D38 - Chest momentum back flip out</p> <p>Floor landing in upright position (no hands in contact to the floor)</p>	

<p>D39 - Chinese back flip out</p> <p>Floor landing in upright position (no hands in contact to the floor)</p>	
<p>D42 - Back jump on to handspring (Politov jump on)</p> <p>Shoulders and back, facing the pole during the entire execution of the element</p>	
<p>D43 - Shouldermount full twist to shouldermount (Fedotov shoulder killer)</p> <p>Final position: shouldermount</p> <p>No contact to the floor</p>	

D45 - Shouldermount to flip out split landing  
Floor landing in split position (sagittal or frontal in any direction)



D46 - Shouldermount to handstand  
Floor landing in handstand position





## 25. GROUP E – SPIN ELEMENTS



## **25.1. GROUP E – SPIN ELEMENTS**

As Spin Elements to declare, athletes may choose an element from GROUP A (Flex) or GROUP B (Strength) and perform it on the Spinning Pole with 720° of rotation and all the minimum requirements of that move. In the Difficulty Sheet, they have to write the element code + the written “E 720°”.

## 26. ELEMENTS DIFFICULTY LIST

### Elements Difficulty List

**Name & Surname:**

**Country:**

**Speciality: IM IF Doubles**

**Category: S JV JA JB MA**

**Competition & Date:**

N°	N° EL.	DESCRIPTION	VALUE	GROUP	COMBINATION	JUDGES ONLY
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
		TOTAL DIFFICULTY SCORE				
		TOTAL DEDUCTIONS (Judges only)				
		FINAL SCORE (Judges only)				

**Keys: IM= Individual Males IF= Individual Females S= Senior JV= Junior Varsity JA=Junior A JB= Junior B MA= Masters +50, +40**

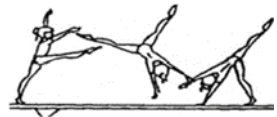
## 27. ACROBATIC ELEMENTS POINT RANGE

A-8) Handstand



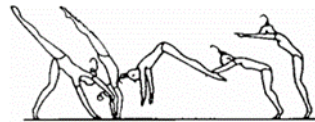
= 0.5/1.0 (if it is passing), 1.5/2.0 (if it is handstand setting);

A-1) Cartwheel



= 1.0; 0.5 (elbow); 1.5 (on one arm);

A-2) Round off



= 2.5/3.0; 3.5 (if it is split landing);

A-3) Walkover (forward)



= 2.5/3.0;

A-3) Walkover (backward)



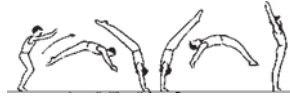
=3.0/3.5 (if it is split landing or Wenson landing);

A-4) Headspring (Kippe)



= 3.5/4.0; in split landing could be also 4.5, because the aerial phase is very high;

A-5) Handspring (forward)



= 3.5/4.0; in split landing could be also 4.5, because the aerial phase is very high;

A-6) Flic Flac



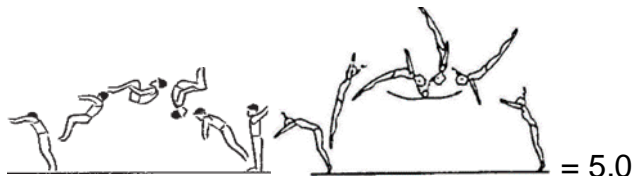
= 4.0/4.5; in split landing could be also 5.0;

A-7) Salto (360°) forward



= 5.0

A-7) Salto (360°) backward



= 5.0

A-7) Salto (360°) sideward



Others acrobatic elements, with a score that does not exceed 3.5 value:



Straddle Position (with rotation also)



Straddle Planche



Wenson lifted



Thomas Flair (if performed sequentially, they can also have a rating of 4.0)

Warning: all the elements, if performed incorrectly from the point of view of execution (bent legs, incorrect lines, etc.), should be evaluated by half a tenth less.

Example: if an athlete performs a backward walkover with bent legs, instead of 3.0, will receive 2.5.

If an athlete falls during the aerial phase, and arrives at the floor in a ruinous way (for example from a back flip, landing belly), the score will drop below the 2.5 threshold.

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