

POLE SPORT & ARTS WORLD FEDERATION



CODE OF POINTS 2021

AERIAL HOOP & SILKS

Approved by the POSA Executive Committee in February 2021

www.posaworld.org

For POSA Aerials competitions at

World Championships
Intercontinental Championships

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

The Code of Points is the property of the POSA.

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Where there is a difference among the languages, the English text shall be considered correct.

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CODE UPDATES

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

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

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

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

ROADMAP

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

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

ABBREVIATIONS

Committees

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

Documents

COP	Code of Points (Code)
TR	Technical Regulations

Judging

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

Categories and Divisions

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

Evaluation

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

DEFINITIONS is included at the end of the code.

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2 CODE OF POINTS

2.1 GENERAL PURPOSE

The Code of Points provides

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

2.2 TECHNICAL HIERARCHY

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

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

2.3 UPDATES TO THE CODE OF POINTS

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

2.3.1 Submitting new elements

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

Difficulty elements submitted for evaluation must:

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

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

3 AERIAL SPORT

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

Aerial athlete – a spotsman, performing aerial routine.

• SILKS

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

• HOOP

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

3.1.1 Composition of a competition routine

3.1.1.1 LENGTH OF ROUTINE

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

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

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

3.1.1.2 CHOICE OF MUSIC

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

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

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

3.2 LEVEL OF REGIONALITY

POSA recognizes different levels of regionality:

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

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

NOTICE: The Aerials World Championship is reserved exclusively to the Competitive categories. Any variation for the Aerial Sport World Championship will be communicated directly by the POSA.

3.3 COMPETITION SEASON

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

3.4 CATEGORIES

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

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

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

Categories by ages opened for the competitive year 2021:

Category	Year of birth	Age
Varsity (mixed)	2015-2012	6-9 years
Junior A (men / women)	2007-2011	10-14 years
Junior B (men / women / doubles)	2004-2006	15-17 years
Senior (men / women/ doubles)	2003 or before	over 18 years
Masters 40+ (men / women)	1981 or before	over 40 years
Masters 50+ (men / women)	1971 or before	over 50 years

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

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

3.4.1 Safety in the Junior categories

3.4.1.1 LEGAL GUARDIAN

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

3.4.1.2 USE OF SPOTTER

- Spotters are required on the stage for every performance in Varsity and Juniors categories.
- Spotters may stand at the back of the mats during the performance and move closer to the athlete in high risk moves.
- No contact or verbal instructions are allowed during the performance unless in the event an of accident. All contact is deducted by the Head judge.
- In case of an accident where spotter is required to intervene, the Head Judge may either stop and disqualify the performance or give a deduction of 5 points.
- In case of disqualification a clear mark is given to the athlete and the music will be stopped. Spotter may also stop the performance if they see it necessary.



3.5 DIVISIONS

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

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

3.5.1 Official divisions

- Amateurs
- Competitive
- Paraathletes

A competition can contain one or multiple divisions.

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

3.5.1.1 **PARAATHLETES ATHLETES**

Athletes with physical or visual impairments can compete in paraathlete division. **In paraathlete division no difficulty elements are declared or evaluated.**

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

Minimum impairment criteria

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

4 COMPETITIONS REGULATIONS

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

4.1 WORK PLAN

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

4.1.1 Local Organizing Committee (LOC)

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

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

4.2 COMPETITION SCHEDULE

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

4.2.1 Starting order

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

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

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

4.2.2 Fail to appear on stage on time

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

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

In case of EXTRAORDINARY CIRCUMSTANCES, refer to next chapter.

4.2.3 Extraordinary circumstances

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

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

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

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

4.2.4 Recovery period between routines

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

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

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

4.2.5 Results

- a) After each routine, total scores (A, E and D scores), penalties, final score and the rank must be displayed to the public. Athletes are also given the evaluated difficulty sheets with judge's notes.
- b) After the Qualification round, each participating member federation must receive a complete copy of the results.
- c) At the end of the competition, a complete set of all detailed results must be given to each participating member federation.

4.2.6 Cancellation

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

4.2.7 Final rehearsal

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

4.3 FACILITIES

4.3.1 Dressing rooms

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

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

4.3.2 Warm Up area

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

4.3.3 Waiting area

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

4.3.4 Stage and floor

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

- a) If the competition is in a sports arena, the podium on which the competition takes place, can be 80 to 140 cm high and closed off at the rear with a background.
- b) If the competition is in an auditorium, theatre, or other suitable structure for the smooth running of the competition, the stage must have the same minimum measurements required for an organized competition in a sports arena.

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

4.3.5 Competition hoop and silks. Safety during the routine

Routines on silk and hoop.

The stage must be covered with a judo mat or it may be a restricted area with different floor covering, comfortable for athletes.

If an athlete intentionally swings hoop or silk, he gets head judge's penalty "-5". Swinging can lead to fall beyond the bounds of mats.

It is forbidden for Junior varsity category to do the routine higher than 6 metres on the silk. If this rule is broken, an athlete gets head judge's penalty "-5".

There must be a special area in the centre of the stage and under the sling which is covered with mat or judo mat. The size of mats is 2*2 metres and they mustn't be thinner than 20sm. The sling must be fixed at a height of 8 metres. The sling includes windlass (automatic or mechanic) suitable for periodic change of aerial apparatus.

The distance from mats to the edge of the stage (front, back and both sides of the stage) must be 3 metres as minimum. There mustn't be any foreign objects on the stage.

Aerial apparatus can be either provided by organizers, or athletes can compete using their own aerial hoop or silk satisfying the requirements given below.

Silk: consists of strong fabric of middle elasticity, from 1,5 to 2,8 metres wide and from 6 to 10 metres long, lateral hemline of the fabric mustn't be cut and must have only manufactory working.

Hoop: consists of stainless steel, diameter of the hoop is from 80 to 110 sm, diameter of the hoop tube is from 23 to 30 mm. If necessary, taping of a hoop is mandatory.

n athlete's coach or an observer of the organizing committee is standing on the stage with an athlete and belay him. During all routines of Junior varsity and Juniors categories the presence of a coach/observer is mandatory.

5 REGULATIONS FOR ATHLETES

5.1 GENERAL

The athlete has the right to:

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

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

- d) Receive through their delegation leader the correct result output, showing all their scores received in the competition.

Receive relevant information about hoop & silks and stage used in the competition at least two months before the competition.

- e) Try out the competition silks, hoop and podium at the venue prior to the competition.

Routines on silk and hoop. The sling must be installed by a special person responsible for installing. After the sling is installed the athlete can come and check it but it must be done before he was called on the stage. If necessary, the athlete can ask to reinstall it and make more convenient. But it can be done only once.

5.2 RESPONSIBILITIES OF THE ATHLETE

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

5.3 ANTI-DOPING

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

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

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

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

5.4 NATIONALITY

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

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

5.5 DRESS CODE

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

5.5.1 National tracksuit

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

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

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

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

5.5.1.1 **ATHLETES WITHOUT NATIONAL DELEGATION**

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

5.5.2 Competition attire

5.5.2.1 SILK AND HOOP. WOMEN ATTIRE

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



5.5.2.2 MEN'S ATTIRE

- 1- Men may wear leotard, jumpsuit or trousers
- 2- Sparkles are allowed
- 3- 3/4 leggings are allowed
- 4- The costume can't be made of leather or any other fabric which can improve or worsen coupling with hoop or silk
- 5- The costume can't be modified during the routine
- 6- The costume must fit athletes' body to give judges an opportunity to correctly evaluate the right position of different parts of body



5.5.2.3 NATIONAL EMBLEM AND ADVERTISING

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

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

5.5.2.4 HAIR, MAKE-UP, AND OTHER RESTRICTIONS

- a) Hair must be secured close to the head, pigtail or ponytail is allowed, but its length must not exceed the shoulders. Face must be clearly visible without any disturbing element.
- b) The competitors cannot wear any kind of shoes; only bare feet are permitted.
- c) 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.
- d) Loose and additional items to the attire are not allowed. Strass, sequins, and other types of sewn or glued embellishments may be attached to the attire.
- e) Jewellery or piercings must not be worn.
- f) Torn or ripped costume and/or undergarments must not be shown during a performance.
- g) National emblem must be worn in all international competitions.
- h) Leather, latex, PVC, or rubber are not suitable materials for the attire. Attire must be in non-transparent material in intimate parts (chest, groin, and buttocks).
- i) Swimwear or bikinis are not allowed.
- j) Attire depicting war, violence or religious themes is forbidden.
- k) Body painting is not allowed.

5.6 ATHLETES OATH

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

6 REGULATIONS FOR COACHES

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

The coach has the right to:

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

6.1 RESPONSIBILITIES FOR THE COACHES

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

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

7 REGULATIONS FOR NATIONAL DELEGATIONS

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

National delegations have rights to

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

7.1 NATIONAL DELEGATIONS RESPONSABILITIES

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

8 DETERMINATION OF SCORE

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

8.1 JUDGING PANEL

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

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

8.1.1 Artistic Judges (A-J)

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

8.1.2 Execution Judges (E-J)

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

8.1.3 Difficulty Judges (D-J)

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

8.1.4 Head Judge

The head judge is responsible for overseeing all the judging.

Head Judge will,

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

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

8.2 SUPERIOR JURY

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

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

8.3 FINAL SCORE CALCULATION EXAMPLE

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

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

8.4 TIE BREAKING RULES

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

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

8.5 INQUIRIES

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

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

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

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

9 DIFFICULTY JUDGING

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

Routines on hoop and silk:

Group A – Flexibility elements

Group B – Strength elements

Group C – Balance elements

Group D – Dynamic elements

Group E – Spining elements

Routine must include at least **one** difficulty element from each group.

Doubles only: All elements from the difficulty list must be performed without any contact between the athletes. In order to develop doubles disciplines, athletes should strive to select difficulty elements which can be performed simultaneously and synchronously. It is allowed to perform difficulty elements by only one athlete but in this case both athletes must be on hoop/silk. If one of two athletes performs a difficulty element while the other is not on the hoop/silk, the element can not be scored.

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

9.1 DEDUCTION FOR MISSING A GROUP OR ELEMENT

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

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

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

9.1.1 Disqualification for missing elements

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

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

9.2 DEDUCTION FOR INCORRECTLY FILLED DIFFICULTY SHEET

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

9.3 SCORING OF ELEMENTS

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

9.3.1 Benefit of Doubt

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

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

9.4 GENERAL REQUIREMENTS

Aerial hoop and silks

9.4.1 A – Flexibility Elements

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

9.4.2 B – Strength Elements

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

9.4.3 C – Balance elements

- a) Elements must be held in fixed position for at least 3seconds, there is no contact with the floor.

9.4.4 D – Dynamic Elements

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

9.4.5 E – Spinning Elements

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

9.5 20° TOLERANCE (FLEXIBILITY ELEMENTS)

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

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

9.6 DOWNGRADE OF VALUE (GROUP A, B, C ELEMENTS)

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

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

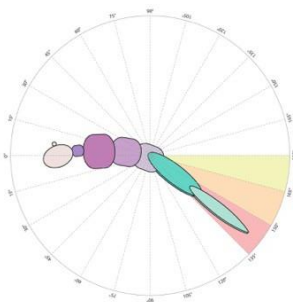
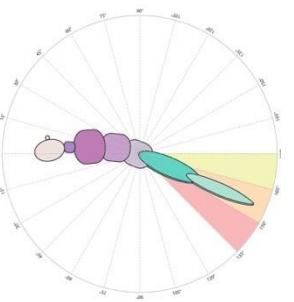
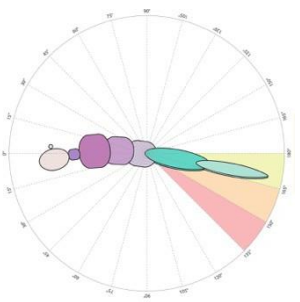
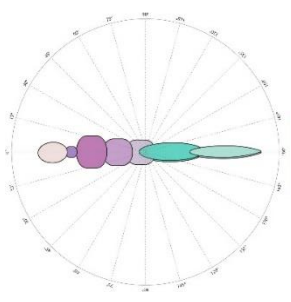
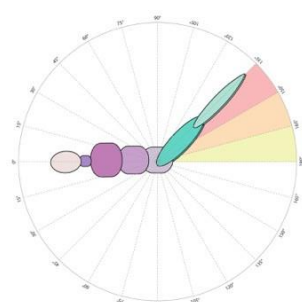
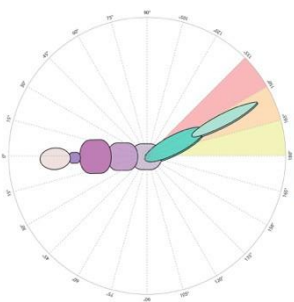
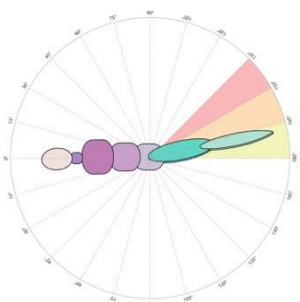
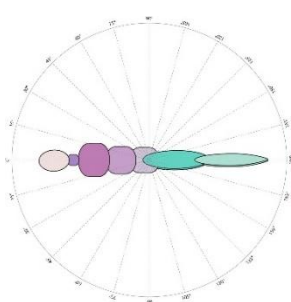
- a) If the line is within 20° tolerance, element will undergo a downgrade of 0.2 (1.0 becomes 0.8)
- b) If the line is between 20° and 30°, it will be downgraded to 0.4 (1.0 becomes 0.6)

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

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

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

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



No downgrading

0.2 downgrading

0.4 downgrading

Not recognized, value 0.0

9.7 CHOOSING THE ELEMENTS

9.7.1 Level of Difficulty

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

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

The athlete may not declare the sixth element.

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

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

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

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

9.7.1.1 EXCEPTIONS FOR AMATEUR DIVISION

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

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

9.7.1.2 EXCEPTIONS FOR COMPETITIVE JUNIOR CATEGORIES

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

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

9.8 LEVELS OF EXECUTION IN ELEMENTS

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

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

9.8.1 Number of difficulty elements

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

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

9.8.2 Order of the elements

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

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

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

Maximum 5.0 points can be achieved with combinations.

A bonus of 1 point is given, when.

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

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

Combination bonus may be received maximum three times.

9.9.1 Additional Difficulty Bonus (or Super Bonus)

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

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

Combinations & Downgrading

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

Downgrading and Super Bonus

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

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

9.10 RISK FACTOR BONUS (RFB)

A bonus of 1.0 point is given, when:

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

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

Any element that could give the Risk Factor Bonus depending on how it is presented, is marked in the box with the acronym "**CBRF**" (Could Be Risk Factor). This acronym has been added to help athletes understand how to get this bonus from the Difficulty Judges.

9.11 INCORRECTLY FILLED DIFFICULTY SHEET

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

Such errors include, but are not limited to:

- a) Missing element in any group
- b) Forbidden combination
- c) Incorrect amount of difficulty elements
- d) Elements selected are not from the allowed range

Athletes may be allowed to make changes to their sheet when errors are pointed out or they might choose to continue without any changes and accept the deductions this will cause to their difficulty score.

Note: POSA recommends local organizers to offer preliminary checks for difficulty sheets. Deductions should not be given, if the athlete provides new correctly filled sheet before the competition starts.

9.12 SUMMARY OF DIFFICULTY DEDUCTIONS

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

10 EXECUTION JUDGING

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

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

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

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

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

10.1 TECHNICAL MISTAKES

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

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

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

10.2 GENERAL MISTAKES

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

	Large	Very Large
	3.0	5.0
10.2.1 Not using all potential of the hoop or silk When the athlete is performing on the silk, he/she must work both on joint and separate silks and show different elements (knots, different grips etc). Spunset can not be used while performing on the hoop.	3.0	
10.2.2 Using less than 70% of the silks The athlete will incur deduction points if they fail to use 70% of the height of silks during their performance. For doubles, at least one of the athletes must use the full height of the silks. Full height is used when athlete's hands or feet's reach above the 70% part of the silks.	3.0	
10.2.3 Lack of uniformity or synchronicity (Doubles only) If majority of the performance is not in synchronicity, doubles will incur an additional deduction. This deduction is given, when three single deductions have been given for synchronicity in technical errors.		5.0

11 ARTISTIC JUDGING

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

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

Choreography presentation is defined by all moves undertaken around the silks \ hoop, stage area, or stage surface, but not in contact with the silks \ hoop. The judges will assess the athlete's ability to undertake dance and acrobatic choreography that is executed with imagination, flow, and flair. The choreography must be 30 sec as minimum. If this rule is broken, the head judge must give the penalty -3 for non-compliance of interim rules in choreography

11.1 SCALE OF ARTISTIC SCORING

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

0-0.5 = Unacceptable

1-1.5 = Poor

2-2.5 = Satisfactory

3-3.5 = Good

4-4.5 = Very good

5 = Excellent

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

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

Maximum total score in artistic is 70 points.

11.2 SCORING SECTIONS IN ARTISTIC EVALUATION

A maximum of 70 points can be given in the artistic and choreographic presentation. This section is to judge the artistic presentation, the interpretation, and the routine of the athlete. The artistic presentation is the way in which the athlete expresses himself and presents himself to the judges. The judges will evaluate the athlete's ability to convey emotions and expressions through movement. Athletes should be engaging, entertaining, expressive and show a high level of stage presence in every element of their silks \ hoop and ground routine. The athlete should create an original routine and show a unique style. The general routine should flow seamlessly and effortlessly ensuring that highs and lows (nuances) are demonstrated. The presentation of the choreography is defined by all the moves taken around the mats, on the surface of the stage, but not in contact with the stake. The judges will evaluate the athlete's ability to undertake dance choreography performed with imagination, fluency, and talent. The choreography on the floor must be 30 sec as minimum.

11.2.1 Creativity and complexity of the choreography

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

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

Examples of poor creativity and complexity in overall presentation

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

Originality of the overall presentation

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

Originality of transitions in and out of moves & confidence

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

11.2.2 Creativity and complexity of transitions and elements

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

Examples of poor creativity and complexity in transitions and elements

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

11.2.3 Interpretation of the music, body and facial expressions

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

Examples of poor creativity interpretation

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

Music & Musicality (Usage, selection & composition)

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

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

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

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

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

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

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

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

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

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

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

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

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

All movements must fit perfectly with the chosen music.

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

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

11.2.4 Stage Presence and Charisma

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

Correspondence of leotard to the theme

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

11.2.5 Declared Lifts (Doubles Only)

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

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

Max. 5

Doubles must perform four (4) silks \ hoop lifts and one floor (1) lift.

11.2.5.1 LIFT TYPES

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

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

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

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

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

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

Floor: Concerns all the lifts performed on the floor, without touching the silks \ hoop.

11.2.5.2 VALUE AND ASSESSMENT:

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

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







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




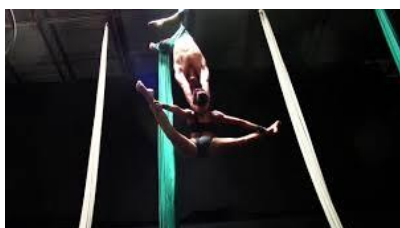

Higher level (1.0): athletes can perform movements that have value between 0.9 and 1.0 points in the code of points (at least one partner must be in a position that has those points).






11.2.5.3 LIFTS











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

11.2.5.4 EXAMPLES OF LIFTS

Strength/ Strength	0.5	
	0.8	
	1.0	
Flex/Flex	0.5	 
	0.8	

	1.0	 A photograph of two acrobats performing on a red aerial hoop. One acrobat is in a handstand position, supporting the other who is hanging upside down by their legs.
Strength/Flex	0.5	 A photograph of two acrobats performing on a black aerial hoop. One acrobat is in a handstand position, supporting the other who is hanging upside down by their legs.
	0.8	 A photograph of two acrobats performing on a yellow aerial hoop. One acrobat is in a handstand position, supporting the other who is hanging upside down by their legs.
	1.0	 A photograph of two acrobats performing on a green aerial hoop. One acrobat is in a handstand position, supporting the other who is hanging upside down by their legs.
Interlocking	0.5	 A photograph of two acrobats performing on a red aerial hoop. One acrobat is in a handstand position, supporting the other who is hanging upside down by their legs.

Base supported	0.5	
	0.8	
	1.0	
Balance	0.5	
	0.8	

	1.0	
Floor	0.5	  
	0.8	  
	1.0	  

11.2.6 Balance choreography

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

Examples of poor balance of choreography

- There is visibly difference between skill level in different sections of the choreography. For example, floor work is much more advanced than silks \ hoop work.
- Athlete does not control the spinning, or the spinning motion is powerless.
- Not performing any physical interactions (Doubles).

11.2.7 Balance elements (Singles Only)

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

Examples of poor balance of elements

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

11.2.8 Dynamic and Flow

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

to floor. The sequences, moves, transitions, choreography and/or acrobatic movements should flow in a seamless, smooth, natural, flawless, and graceful way. Movement in and out of moves should continue to the next move faultlessly. The routine should not look disjointed in anyway. An athlete should be marked down if they perform moves and wait for applause. **Max 5**

11.2.9 Intensity

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

11.2.10 Use of the space

For routines on the silk: Use of stage refers to the athlete's use of all the stage. The athlete should use the whole stage, back, front, and next to the mats and the whole silk (as minimum of 70%).

For routines on the hoop: Use of stage refers to the athlete's use of all the stage. The athlete should use the whole stage, back, front, and next to the mats and the whole, hoop **Max 5**

11.2.11 Difficulty of Floor Work- Choreography Content

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

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

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

Use of body segments bonus:

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

SHORTHAND FOR CHOREOGRAPHY CONTENT (Body Segments)

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

SCALE FOR USE OF BODY SEGMENTS

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

Style of dance movements bonus:

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

Shorthand for STYLE OF DANCE MOVEMENTS

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

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

SCALE FOR DANCE STYLE

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

Mixing different Style of dance bonus:

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

General content:

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

SHORTHAND FOR GENERAL CONTENT

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

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

SCALE FOR GENERAL CONTENT

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

11.2.12 Difficulty of the acrobatic element

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

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

Definition of Acrobatic Move on the floor:

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

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

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

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

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


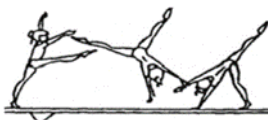
Note: All the elements, if performed incorrectly from the point of view of execution (legs bent, incorrect lines, unbalanced hold.) should be downgraded by 0.5 points. Example: if an athlete performs a backward walkover with bent legs 3.0 must be downgraded to 2.5.

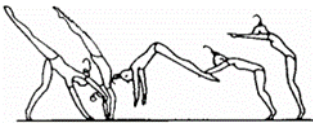




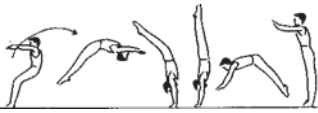
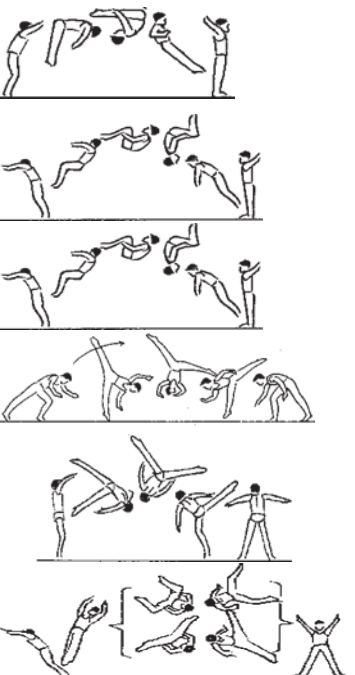

Note: If an athlete falls during the aerial phase or otherwise fails the landing, the acrobatic element will receive maximum 2.5 points.







11.2.12.1 SCORING FOR ACROBATIC MOVES

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

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

<u>Dynamic acrobatic elements</u>		
	Handstand	1.0 (if it is passing). 1.5 (if exit to forward roll). 2.0 (if minimum 2s hold); 3.0 (press or push up)
	Forearm stand The body is supported by both arms with only the hands in contact with the floor.	0.5 (if it is passing); 1.0 (if minimum 2s hold); 2.0 (if press up)
	Cartwheel	1.0 0.5 (elbow); 1.5 (on one arm);

	Round off	3.0 3.5 (if it is split landing);
	Walkover (forward)	2.5;
	Walkover (backward)	3.0 3.5 (if it is split landing or Wenson landing);
	Headspring	4.0 4.5 (if it is split landing)
	Handspring (forward)	4.0 4.5 (if it is split landing)
	Flic Flac	4.5 5.0 (if it is split landing)
	Salto 360° (forward, backward, or sideways) Saltos with more than 360° or with twists are not allowed.	5.0
	Flair From a straddle support on both hands, legs circle straddle around the body. Legs must not touch the floor during the circle.	3.5 4.0 (if performed sequentially)
<u>Static acrobatic elements</u>		

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

11.2.12.2 PROHIBITED ACROBATIC ELEMENTS

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

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

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

12 HEAD JUDGE PENALTIES

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

- Extraordinary circumstances

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

- a) Presentation fault: -1 one time
- b) Incorrect attire (jewellery, ornaments, body glitter/painting, national identity, etc.): -3 one time
- c) Improper behaviour on stage: -3 each time
- d) Failure to appear on the competition area within 20 seconds: -1 one time
- e) Prohibited moves: -5 each time
- f) Prohibited height on silks (more than 6m for JV 6-9) **-5 one time**
- g) Intentional swinging of hoop/silk **- 5 one time**
- h) 2nd or more of acrobatic elements: -3 each time
- i) Interruption of performance for 2-10 seconds: -2 each time
- j) Stop of performance more than 10 seconds: -3 one time
- k) Wrong length of music:
 - music is more/less than 3 seconds: -1 one time
 - music is more/less than 5 seconds: -3 one time
 - music is more/less than 10 seconds: -5 one time
- l) Incorrectly filled difficulty sheets: -3 one time
- m) No logical beginning or end of the performance: -1 one time
- n) Causing distraction by uttering vocals: -1 one time
- o) Verbal queues from the coach: -5 each time
- p) Non-compliance of interim rules in choreography on the floor (less than 30 sec)- 3 one time
- q) Contact or verbal instructions between spotter and athlete: -5 each time
- r) Themes in contravention of the Olympic Charter and the Code of Ethics: -10 one time
- s) Presence in prohibited area: warning
- t) Improper behaviour / manners: warning / disqualification
- u) National tracksuit or emblem not being worn warning
- v) Competition attire not being worn at medal award ceremony: warning
- w) Missing all difficulty elements: disqualification
- x) Drop out: disqualification
- y) Walk-over: disqualification
- z) Serious breach of the POSA Statutes, Rules & Regulations or Code of Points: disqualification
- aa) Unsportsmanlike conduct against athletes: disqualification
- bb) Disrespectful behaviour towards the Head Judge and Jury: disqualification

13 DEFINITIONS

Correct angle in splits

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

20° (degree) tolerance

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

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

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

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

Holding a position for two seconds

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

Spin

Spins must be 720°. The transition in and out of the difficulty spin will not count towards the required minimum rotation.

Correct angle of an element

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

Transitions

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

Floor work

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

Use of Space

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

Synchronization (Doubles)

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

Lifts (Doubles)

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

POLE SPORT & ARTS WORLD FEDERATION



CODE OF POINTS

Elements Table

Aerial Silks

ELEMENTS TABLE FOR THE SILK

Note: Pictures at the elements table are only instructional and should not be interpreted as the only correct execution. An athlete must do elements observing minimal requirements written in the table even if they contradict pictures. Minimal requirements are given before the elements table, individual requirements are given in boxes with elements.

Abbreviations and definitions:

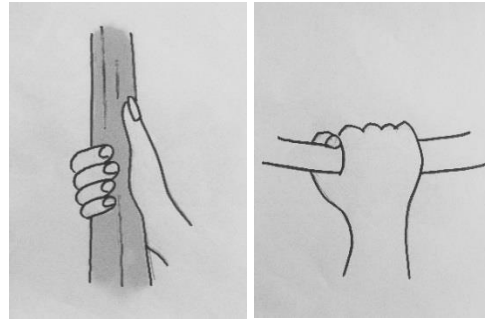
Legs and body positions

Ext. / Extended	Legs extended straight in knees
Pike	Legs together, body bend in half from hips
Straddle	Legs spread wide to each side in V-shape
Tuck	Legs bend to the chest
Pencil	Legs together, body and legs make one line, no bend on the hips
Flag	Body in horizontal level, side towards floor.
Plank	Body on horizontal level, back towards floor or ceiling.

Grips and knots

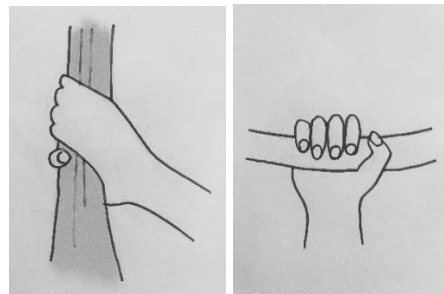
Basic Grip

Arms span – thumb up without twist.

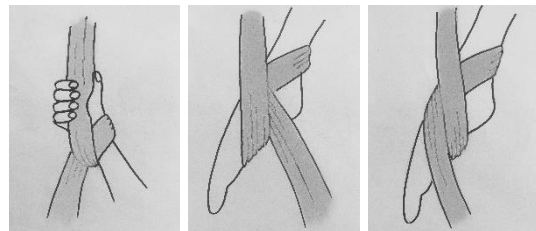


Twisted Grip

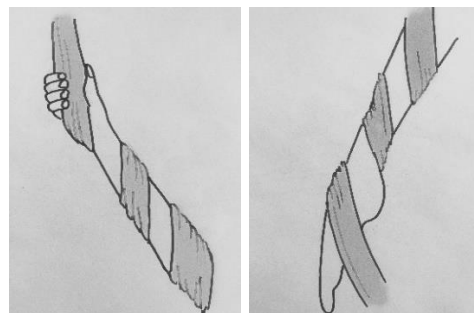
Arms span – twisted wrist, palm toward you.



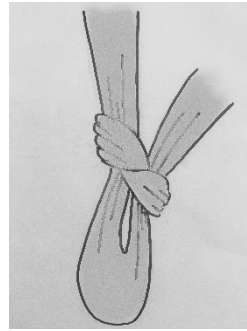
Knot



Spiral wrapping



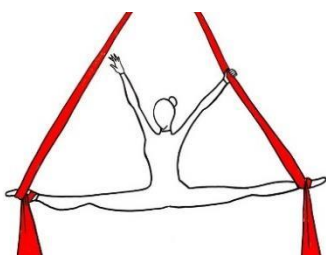
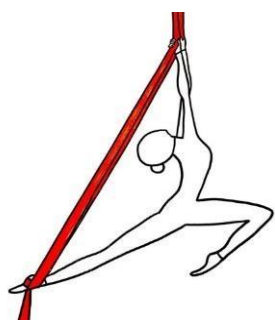
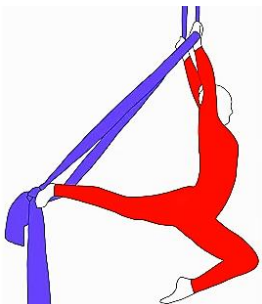
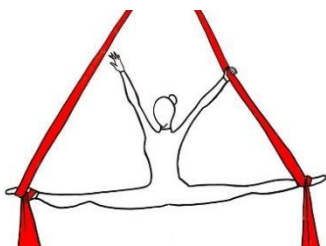
Loop knot


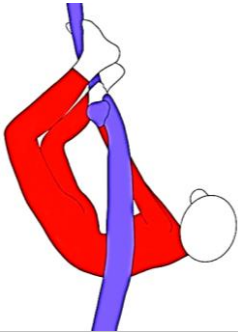

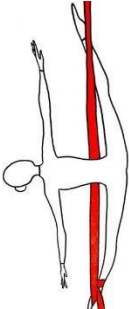
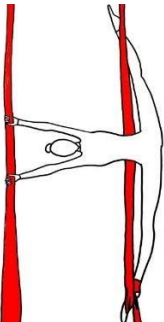



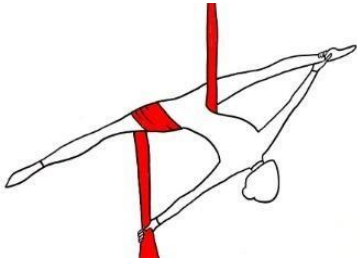
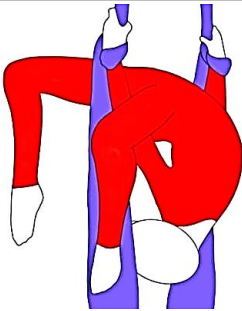
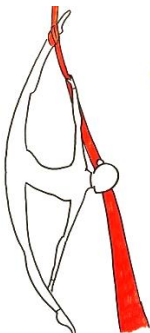
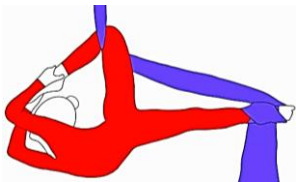
GROUP A – FLEXIBILITY ELEMENTS


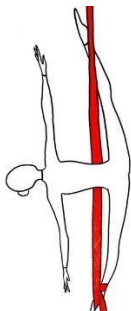
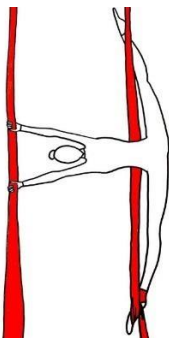
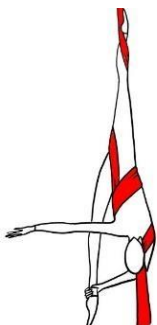
Requirement: All flexibility elements must be held in fixed position for 2 seconds.

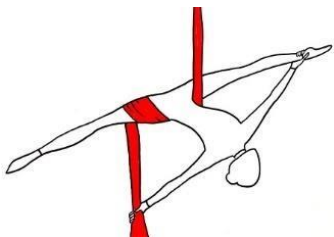
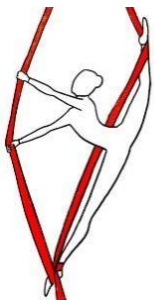


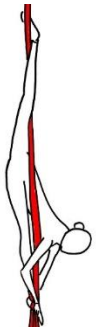
Note: In masters +50 category a tolerance of 20° is given for the requirement to open the legs to 180° if there is no 160° variation for the move. Moves, that do have different levels of execution are without tolerance. A tolerance of 20° is given for the requirement parallel to the floor.

Value	Element	Code	Requirements
0.1		SA001	<p>Split on the knots 160°</p> <ul style="list-style-type: none"> - Opening of the legs 160° or more - Legs in the knots <p><i>Levels of execution:</i> SA001 Split on the knots 160° SA002 Split on the knots 180°</p>
0.1		SA003	<p>Layback</p> <ul style="list-style-type: none"> - One leg in the knot - Elbows fully extended - Only one footstep and hands in contact with the silk
0.1		SA014	<p>Layback on the knots</p> <ul style="list-style-type: none"> - Elbows are fully extended - Only one footstep and hands in contact with the silk
0.2		SA002	<p>Split on the knots 180°</p> <ul style="list-style-type: none"> - Opening of the legs 180° or more - Legs in the knots <p><i>Levels of execution:</i> SA001 Split on the knots 160° SA002 Split on the knots 180°</p>

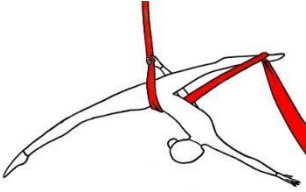
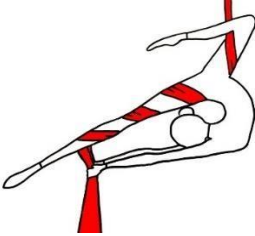
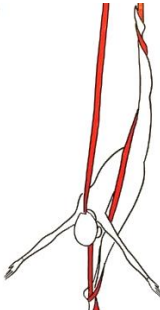
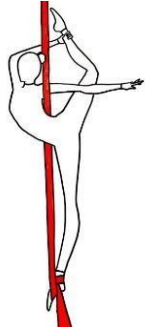
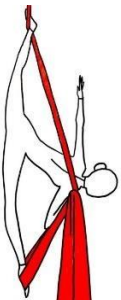
0.2		SA004	Split with wrapping 160° <ul style="list-style-type: none"> - Opening of the legs 160° or more - Lower footstep is in the knot <p><i>Levels of execution:</i> SA004 Split with wrapping 160° SA005 Split with wrapping 180°</p>
0.2		SA015	Box <ul style="list-style-type: none"> - Back is bent
0.3		SA005	Split with wrapping 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Lower footstep is in the knot <p><i>Levels of execution:</i> SA004 Split with wrapping 160° SA005 Split with wrapping 180°</p>
0.3		SA006	«T» Split 160° <ul style="list-style-type: none"> - Opening of the legs 160° or more - Lower footstep is in the knot - Opening Straddle Split - Hands not in contact with the silk or legs <p><i>Levels of execution:</i> SA006 «T» Split 160° SA007 «T» Split 180°</p>
0.3		SA008	«T» Split on separate silks 160° <ul style="list-style-type: none"> - Opening of the legs 160° or more - Lower footstep is in the knot - Opening Straddle Split <p><i>Levels of execution:</i> SA008 «T» Split on separate silks 160° SA009 «T» Split on separate silks 180°</p>

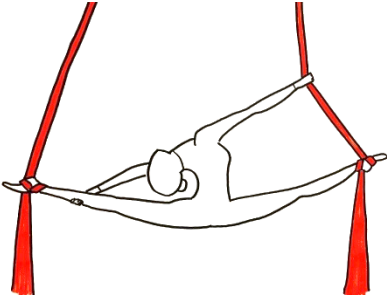
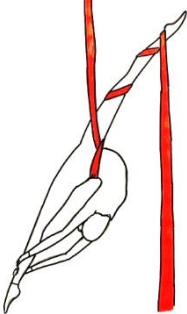
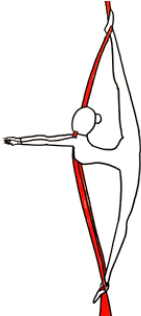

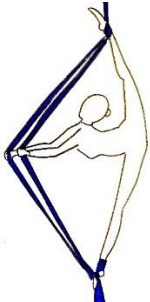
0.3		SA010	Reversed candle 160° <ul style="list-style-type: none"> – Opening of the legs 160° or more – Spirally wrapping – Arm is holding free leg <p><i>Levels of execution:</i> SA010 Reversed candle 160° SA011 Reversed candle 180°</p>
0.3		SA012	Pin 160° <ul style="list-style-type: none"> – Opening of the legs 160° or more – Leg in spirally wrapping above the knee – Free arm holding leg <p><i>Levels of execution:</i> SA012 Pin 160° SA013 Pin 180°</p>
0.3		SA022	Torch <ul style="list-style-type: none"> – Back is bent
0.3		SA043	Bow and arrows 160 <ul style="list-style-type: none"> - Opening of the legs 160° or more - Upper leg in spiral wrapping <p><i>Levels of execution:</i> SA043 Bow and arrows 160° SA030 Bow and arrows 180°</p>
0.3		SA047	Peter Pan in layback <ul style="list-style-type: none"> – Only legs in contact with the silk – Arms are holding the leg behind the head


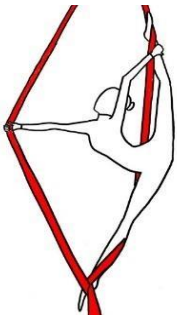

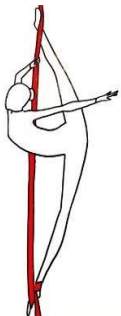
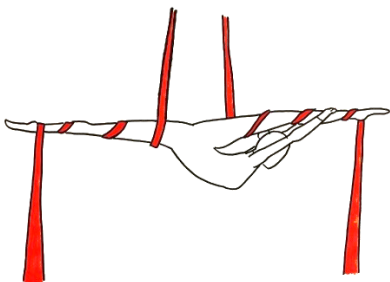
0.3		SA048	Hang in split 160° <ul style="list-style-type: none"> – Opening of the legs 160° or more – Opposite arm is holding the leg <p><i>Levels of execution:</i> SA048 Hang in split 160° SA049 Hang in split 180°</p>
0.4		SA007	«T» Split 180° <ul style="list-style-type: none"> -Opening of the legs 180° or more -Lower footstep is in the knot -Opening Straddle Split -Hands not in contact with the silk or legs <p><i>Levels of execution:</i> SA006 «T» Split 160° SA007 «T» Split 180°</p>
0.4		SA009	«T» Split on separate silks 180° <ul style="list-style-type: none"> -Opening of the legs 180° or more -Body parallel to the floor -Lower footstep is in the knot -Opening Straddle Split <p><i>Levels of execution:</i> SA008 «T» Split on separate silks 160° SA009 «T» Split on separate silks 180°</p>
0.4		SA011	Reversed candle 180° <ul style="list-style-type: none"> – Opening of the legs 180° or more – Spirally wrapping – Arm is holding free leg <p><i>Levels of execution:</i> SA010 Reversed candle 160° SA011 Reversed candle 180°</p>

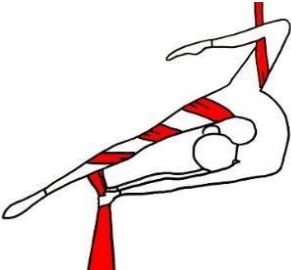
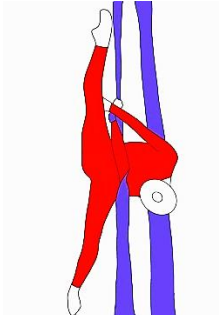
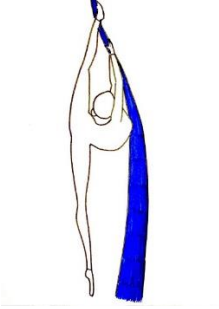

0.4		SA013	Pin 180° <ul style="list-style-type: none"> –Opening of the legs 180° or more –Leg in spirally wrapping above the knee –Free arm holding leg <i>Levels of execution:</i> SA012 Pin 160° SA013 Pin 180°
0.4		SA016	Cupid 180° <ul style="list-style-type: none"> -Opening of the legs 180° or more -Shoulders above the line of hips -Lower footstep in the knot -Elbows are extended -Arms in basic grip
0.4		SA017	Cupid on separate silks 180° <ul style="list-style-type: none"> -Opening of the legs 180° or more -Shoulders above the line of hips -Legs in spirally wrapping -Elbows extended -Arms in basic grip
0.4		SA029	Sling 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Lower leg in the knot - Upper leg in single spiral wrapping on the footstep or ankle - Legs are fully extended
0.4		SA040	Split «Needle» 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Lower leg in the knot - Arms are holding leg - Body in contact with the leg

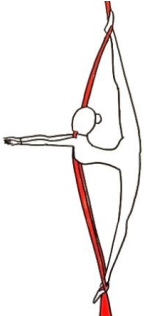


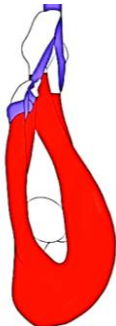
0.4	<p>A line drawing of a person in a ring, viewed from above. The person's legs are spread wide and wrapped spirally around the ring, with their feet touching the top of their head. Their arms are extended upwards, holding the ring.</p>	SA044	Ring (legs in contact with head) <ul style="list-style-type: none"> - Legs in spirally wrapping - Feet in contact with the head - Elbows fully extended <i>Levels of execution:</i> SA044 Ring (legs in contact with head) SA019 Ring (legs in contact with shoulders)
0.5	<p>A line drawing of a person in a candle position, viewed from the side. The person is in a middle split, with one leg extended upwards and the other downwards. The upper leg is held behind the head by the opposite arm. The arms are not touching the silk, and the lower leg is in a knot.</p>	SA018	Candle in middle split 180° <ul style="list-style-type: none"> - Opening of the legs 1800° or more - Middle split - Opposite arm is holding upper leg behind the head - Arms not in contact with the silk - Lower leg in knot
0.5	<p>A line drawing of a person in a ring, viewed from above. The person's legs are spread wide and wrapped spirally around the ring, with their feet touching their shoulders. Their arms are extended upwards, holding the ring.</p>	SA019	Ring (legs in contact with shoulders) <ul style="list-style-type: none"> - Legs in spirally wrapping - Feet in contact with shoulders - Elbows fully extended <i>Levels of execution:</i> SA044 Ring (legs in contact with head) SA019 Ring (legs in contact with shoulders)
0.5	<p>A line drawing of a person in a scales position, viewed from above. The person's arms are extended horizontally to the sides, holding two separate silks. Their legs are spread wide, with the feet touching the silks.</p>	SA021	Scales 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Elbows extended - Arms in basic grip
0.5	<p>A line drawing of a person in a bow and arrows position, viewed from the side. The person is in a bow position, with one leg extended upwards and the other downwards. The upper leg is wrapped spirally around the silk, and the right hand is holding the right leg. The left hand is holding the left leg.</p>	SA030	Bow and arrows 180 <ul style="list-style-type: none"> - Opening of the legs 180° or more - Upper leg in spiral wrapping - Right hand is holding right leg (Left hand is holding left leg) <i>Levels of execution:</i> SA043 Bow and arrows 160° SA030 Bow and arrows 180°

0.6		SA020	Hang «Lever» 180° <ul style="list-style-type: none"> -Opening of the legs 180° or more -Upper leg in knot - Hand similar with the front leg is holding the silk behind the extended leg
0.6		SA026	Cocon 160° <ul style="list-style-type: none"> - Opening of the legs 160 or more - Lower leg in spirally wrapping - Arms are holding leg behind head <p><i>Levels of execution:</i> SA026 Cocon 160° SA038 Cocon 180° (extended)</p>
0.6		SA031	Swan 180 <ul style="list-style-type: none"> - Opening of the legs 180° or more - Forward split - Legs fully extended - Lower leg in the knot - Arms not in contact with silk
0.7		SA023	Bilman 160° <ul style="list-style-type: none"> - Opening of the legs 160° or more - Lower leg in the knot - Opposite arm is holding the leg behind the head and the silk - Hands not in contact with silk
0.7		SA024	Crossbow 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Forward split - Only feet, shoulder and 1 hand in contact with silk

0.7		SA032	Split in the layback 180 <ul style="list-style-type: none"> - Opening of the legs 180° or more - Opposite arm is holding the leg behind head - Legs are fully extended - Head in contact with the leg
0.7		SA034	Unicorn 180° <ul style="list-style-type: none"> - Opening of the legs 180 or more - Legs are fully extended - Arms are holding leg behind head - Head in contact with hips - Upper leg in spirally wrapping
0.7		SA035	Peacock 180° <ul style="list-style-type: none"> - Opening of the legs 180 or more Forward split - Lower leg in the knot - Legs are fully extended - Arms not in contact with silk <p><i>Levels of execution:</i> SA035 Peacock 180 SA036 Peacock is extended 180</p>
0.7		SA041	Tulip 180° <ul style="list-style-type: none"> - Opening of the legs 180 or more - Arms are holding leg behind head - Leg in single spirally wrapping <p><i>Levels of execution:</i> SA041 Tulip 180 SA042 Tulip extended 180</p>
0.7		SA050	Motility 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Arms fully extended

0.7		SA051	Choptstick 180 <ul style="list-style-type: none"> - Opening of the legs 180° or more - Supporting arm is holding opposite leg - Free arm is holding opposite leg behind the back
0.8		SA025	Cupid with the leg grabbed 180° <ul style="list-style-type: none"> -Opening of the legs 180° or more -Forward split -Arms are fully extended -Hand similar with the upper leg is holding it - Head in contact with leg or silk
0.8		SA027	Tie 180° <ul style="list-style-type: none"> -Opening of the legs 180° or more -Arms holding the leg behind the head -Lower leg in contact with the head <p><i>Levels of execution:</i></p> <p>SA027 Tie 180°</p> <p>SA039 Tie (extended) 180°</p>
0.8		SA028	Andreeva 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Lower leg in the knot - Arm is holding leg behind head - Legs are fully extended
0.8		SA033	Snake 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Arms are holding leg behind head - Legs in spirally wrapping - Head in contact with leg - Legs are fully extended


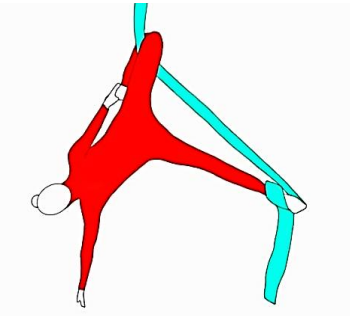
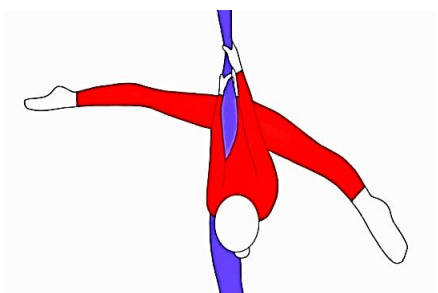
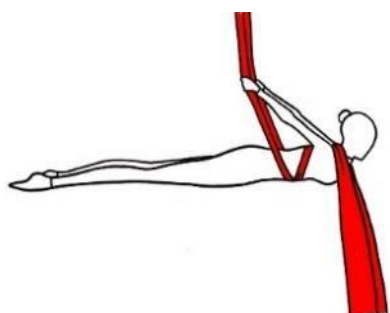
0.8		SA038	<p>Cocoon 180° (extended)</p> <ul style="list-style-type: none"> -Opening of the legs 180° or more -Lower leg in spirally wrapping -Arms are holding leg behind head - Lower leg and arms are fully extended - Head in contact with hip <p><i>Levels of execution:</i></p> <p>SA026 Cocon 160°</p> <p>SA038 Cocon 180° (extended)</p>
0.8		SA045	<p>Split in back laying 180°</p> <ul style="list-style-type: none"> - Opening of the legs 180 or more - Hand similar with the upper leg is holding it - Legs are fully extended
0.8		SA052	<p>Goddess 180°</p> <ul style="list-style-type: none"> - Opening of the legs 180 or more - No wrapping in arms - Head in contact with the hip
0.9 PФБ		SA042	<p>Tulip extended 180°</p> <ul style="list-style-type: none"> - Opening of the legs 180 or more - Arms are holding leg behind head - Leg in single spirally wrapping - Upper leg is fully extended - Head in contact with hip <p><i>Levels of execution:</i></p> <p>SA041 Tulip 180</p> <p>SA042 Tulip extended 180</p>

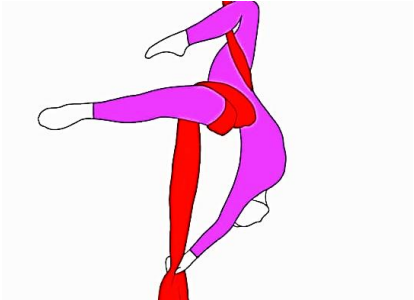

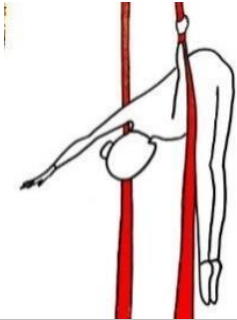

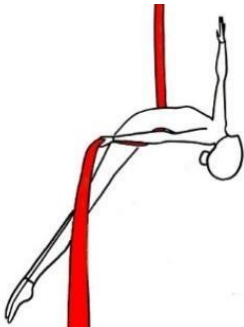
1.0 РФБ		SA036	Peacock extended 180° <ul style="list-style-type: none"> - Opening of the legs 180 or more - Lower leg in the knot - Legs are fully extended - Arms are holding leg behind head - Head in contact with hip <p><i>Levels of execution:</i> SA035 Peacock 180 SA036 Peacock extended 180</p>
1.0		SA037	Droplet <ul style="list-style-type: none"> - Legs in wrapping "8" - Legs are fully extended - Arms are holding leg behind head - Head in contact with hip
1.0		SA039	Tie (extended) 180° <ul style="list-style-type: none"> -Opening of the legs 180° or more -Lower leg in knot -Arms holding the leg behind the head - Legs are fully extended - Lower leg in contact with the head - Head in contact with hip <p><i>Levels of execution:</i> SA027 Tie 180° SA039 Tie (extended) 180°</p>
1.0		SA046	Masalova noose <ul style="list-style-type: none"> - Legs are fully extended - Head in contact with hips

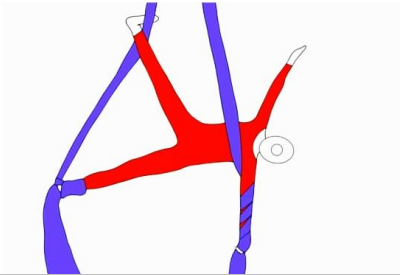
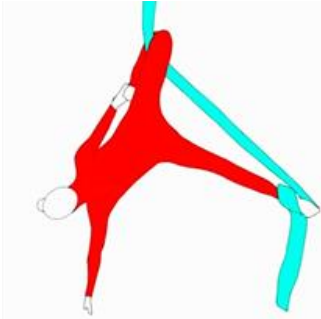

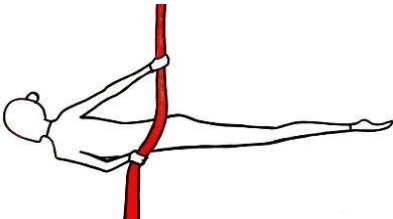
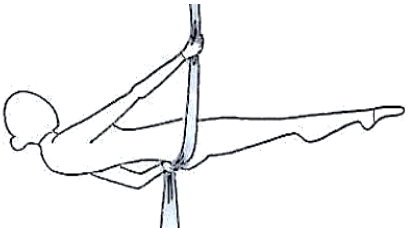
GROUP B – STRENGTH ELEMENTS



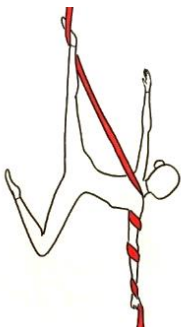
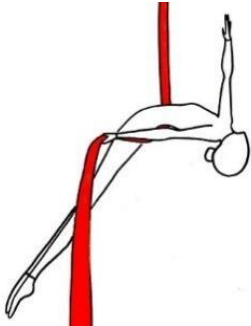
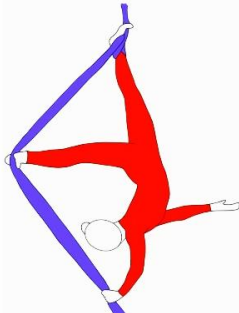
Requirement: All Strength elements must be held in fixed position for 2 seconds.

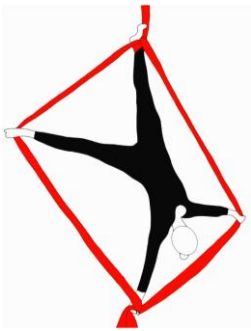
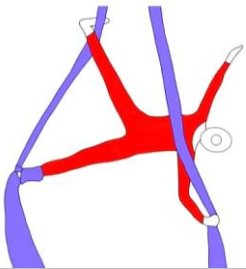
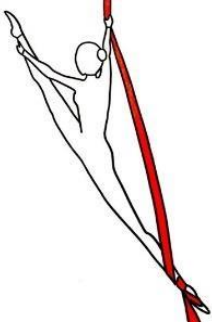

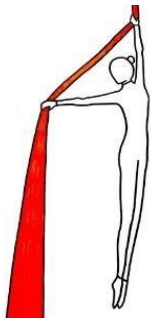
Note: In masters +50 category a tolerance of 20° is given for the requirement to open the legs to 180° if there is no 160° variation for the move. Moves, that do have different levels of execution are without tolerance. A tolerance of 20° is given for the requirement parallel to the floor.


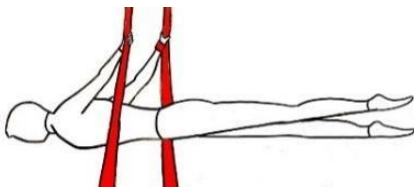
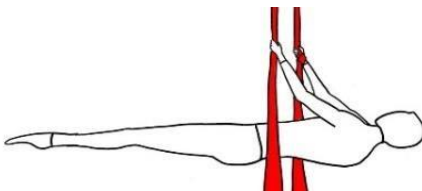
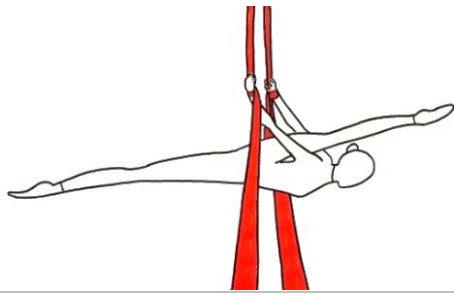
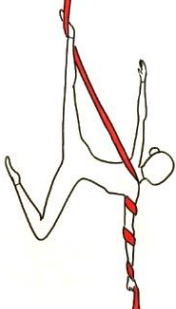
Value	Element	Code	Requirements
0.1		SB001	Hang «Cross» diagonal <ul style="list-style-type: none"> -Arms line is 45° in relation to body -Elbows fully extended -Arms in single spiral wrapping <p>Levels of execution:</p> <p>SB001 Hang «Cross» diagonal</p> <p>SB002 Hang «Cross» straight</p>
0.1		SB049	Peter Pan with support <ul style="list-style-type: none"> - Lower leg fully extended - Only legs and one hand in contact with silk <p>Levels of execution:</p> <p>SB049 Peter Pan with support</p> <p>SB050 Peter Pan</p>
0.1		SB052	Legs in V position <ul style="list-style-type: none"> - Legs in V-position - Hips are higher than shoulders
0.2		SB003	Children's horizon <ul style="list-style-type: none"> - Body and legs parallel to the floor in «Horizon» position - Legs fully extended - Silks are crossed at the level of belly

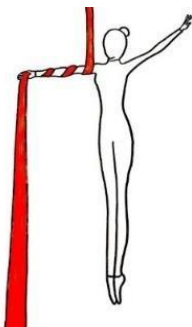

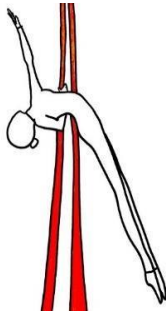
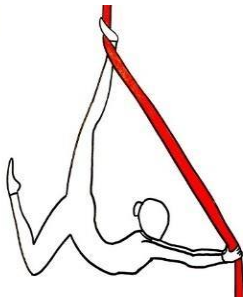
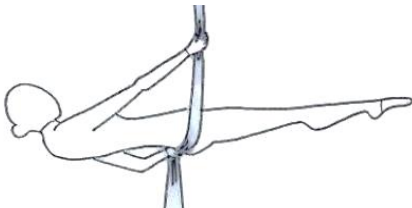
0.2		SB051	Inside leg hang <ul style="list-style-type: none"> - Extended leg parallel or lower than parallel to the floor - One hand is holding silk, second hand not in contact with silk
0.3		SB002	Hang «Cross» diagonal <ul style="list-style-type: none"> -Arms are parallel to the floor -Elbows fully extended -Arms in single spiral wrapping <p><i>Levels of execution:</i></p> <p><i>SB001 Hang «Cross» diagonal</i></p> <p><i>SB002 Hang «Cross» straight</i></p>
0.3		SB004	Laying <ul style="list-style-type: none"> - Legs and body in «Pike» position - Legs together and fully extended - Only one arm in contact with silk, second arm is not in contact with silk
0.3		SB005	Deadlift with leg held <ul style="list-style-type: none"> - Legs in forward split - Arms in basic grip - Hand is holding leg
0.3		SB006	Flag <ul style="list-style-type: none"> - Arms fully extended <p><i>Levels of execution:</i></p> <p><i>SB006 Flag</i></p> <p><i>SB039 One arm flag</i></p>

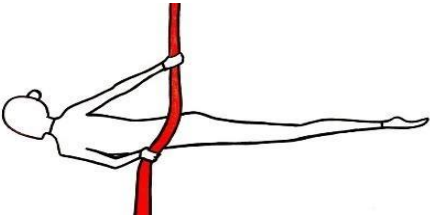
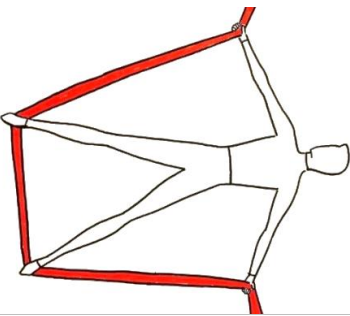

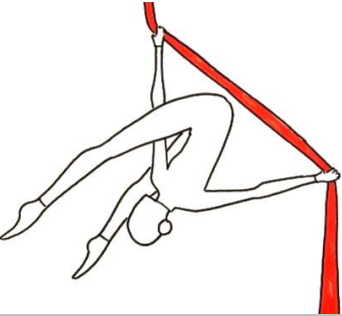

0.3		SB046 Rodionova Starfish (spirally wrapping) - One hand not in contact with silk <i>Levels of execution:</i> <i>SB046 Rodionova Starfish (spirally wrapping)</i> <i>SB047 Rodionova Starfish</i>
0.3		SB050 Peter Pan - Lower leg fully extended - Only legs in contact with silk - Arms not in contact with silk <i>Levels of execution:</i> <i>SB049 Peter Pan with support</i> <i>SB050 Peter Pan</i>
0.3		SB053 Haand-rail in tuck position -Supporting arm extended -Legs in tuck position -Only one arm, belly and in contact with silk <i>Levels of execution:</i> <i>SB053 Haand-rail in tuck position</i> <i>SB011 Haand-rail</i>
0.4		SB009 Belly Support Plank - Body parallel to the floor - Legs in tuck position - Belly directed to the floor
0.4		SB010 Back Support Tuck - Body parallel to the floor - Legs are in position tuck - Back directed to the floor

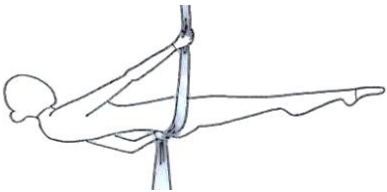
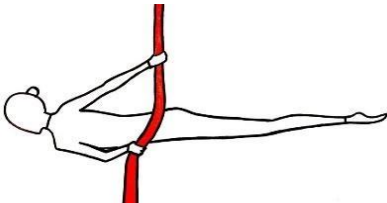
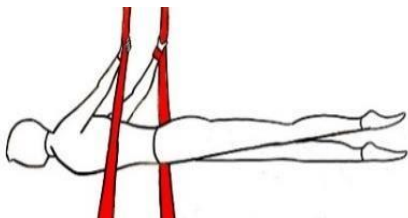
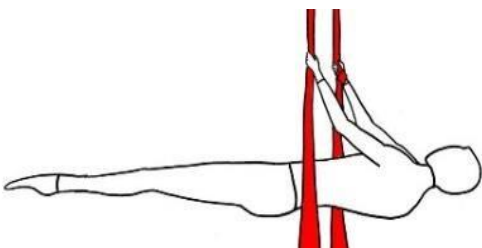
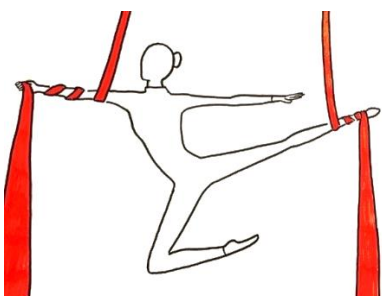
0.4		SB011	Haand-rail <ul style="list-style-type: none"> -Supporting arm extended -Legs in position pencil and fully extended -Body and leg position «Pike» -Only one hand, belly and hips in contact with silk <i>Levels of execution:</i> SB053 Haand-rail in tuck position SB011 Haand-rail
0.4		SB015	Gallows on separated silks <ul style="list-style-type: none"> -Silk holding neck and in contact with hindneck -Body and legs in "Pencil" position
0.4		SB031	Butterfly <ul style="list-style-type: none"> - Lower arm in spirally wrapping - Only arms, shoulder, neck and footstep in contact with silk <i>Levels of execution:</i> SB031 Butterfly SB040 One arm butterfly
0.4		SB039	One arm flag <ul style="list-style-type: none"> - Supporting arm fully extended - Only one arm and back in contact with silk <i>Levels of execution:</i> SB006 Flag SB039 One arm flag
0.4		SB044	Spy <ul style="list-style-type: none"> - Only one hand and two footsteps in contact with silk - Legs and supporting arm fully extended

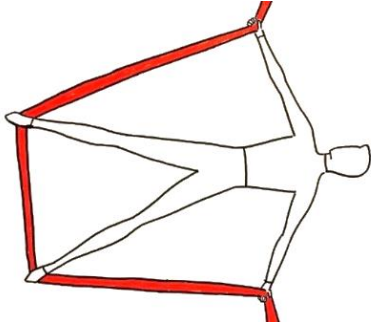
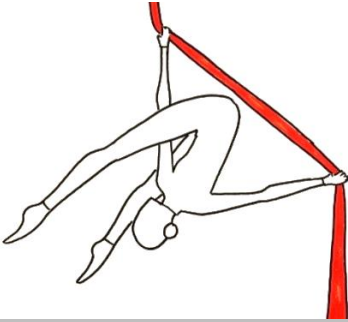
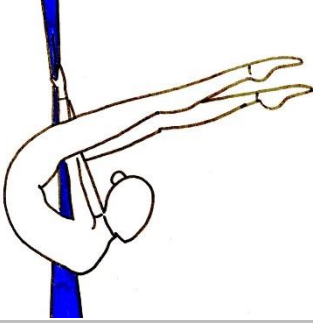
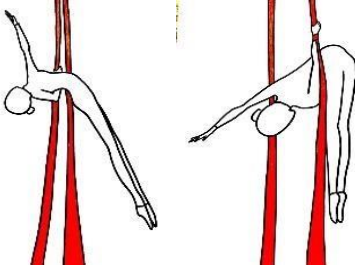
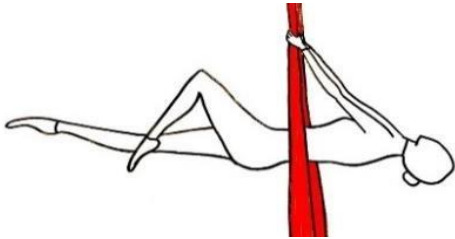
0.4		SB045	Kite <ul style="list-style-type: none"> - Body, arms and legs in one flatness - Legs and arms fully extended
0.4		SB047	Rodionova Starfish <ul style="list-style-type: none"> - Body parallel to the floor - One hand not in contact with silk - Lower arm in basic grip <p><i>Levels of execution:</i></p> <p>SB046 Rodionova Starfish (spirally wrapping)</p> <p>SB047 Rodionova Starfish</p>
0.4		SB048	Split «Arrow» <ul style="list-style-type: none"> - Forward split - Basic grip of one hand - Only one hand and leg in contact with silk - Free arm holding leg
0.4		SB055	One hand arrow hang <ul style="list-style-type: none"> - Arms are fully extended - Legs in forward split
0.5		SB007	Pendent <ul style="list-style-type: none"> - Arms fully extended - No wrappings and knots - Only hands in contact with silk

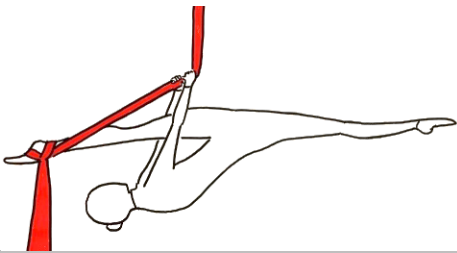
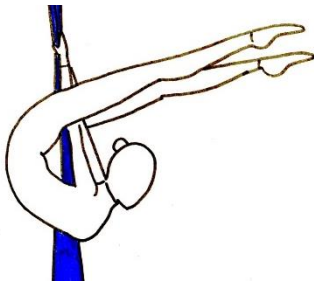
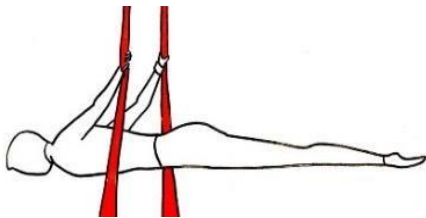
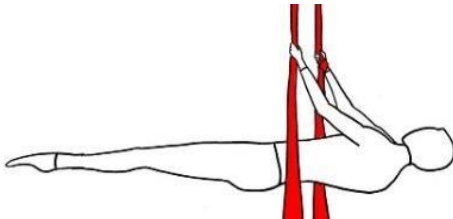
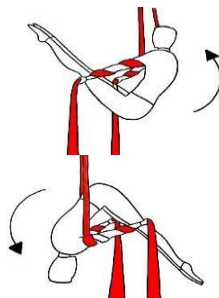
0.5		SB008	Triangle <ul style="list-style-type: none"> - Arms in basic grip or in single spiral wrapping - Legs and arms are fully extended - Body parallel to the floor or higher than parallel
0.5		SB013	Tuck horizon <ul style="list-style-type: none"> - Legs in tuck position - Body parallel to the floor
0.5		SB014	Обратный горизонт в группировке <ul style="list-style-type: none"> - Ноги в группировке - Руки выпрямлены - Тело параллельно полу
0.5		SB029	Split horizon <ul style="list-style-type: none"> - Legs and arms fully extended - Body parallel to the floor
0.5		SB040	One arm butterfly <ul style="list-style-type: none"> - Lower arm in spirally wrapping - Only 1 arm, shoulder, neck and footstep in contact with silk <p><i>Levels of execution:</i> SB031 Butterfly SB040 One arm butterfly</p>

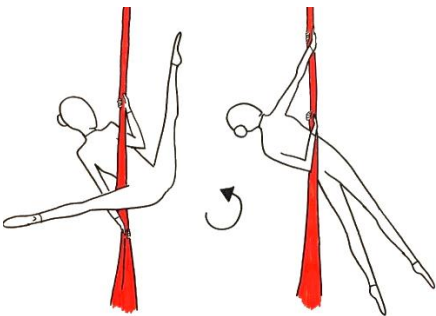
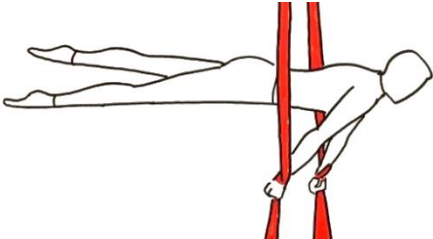
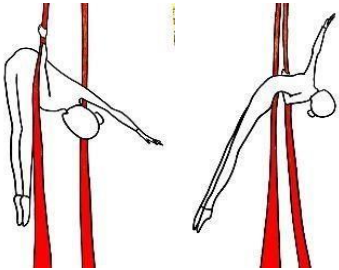
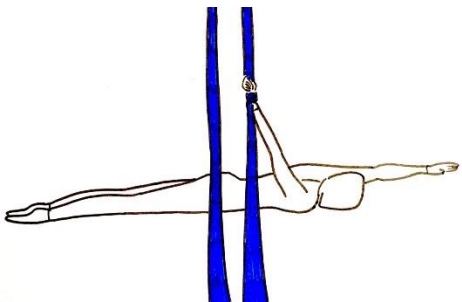
0.6		SB016	Toreador <ul style="list-style-type: none"> - Supporting arm in spiral wrapping is extended - Body and legs in "Pencil" position - Only one arm in contact with silk <p><i>Levels of execution:</i> SB016 Toreador SB041 Toreador (arm parallel to the floor)</p>
0.6		SB030	Gallows on joined silks <ul style="list-style-type: none"> - Silk holding neck and in contact with hindneck - Body and legs in "Pencil" position - Silk joined
0.7		SB012	Back Laying <ul style="list-style-type: none"> - Only one arm and back in contact with silk - Legs fully extended
0.7 РФБ		SB017	Hang «String» <ul style="list-style-type: none"> - Arms fully extended - Only hands and one footstep in contact with silk
0.7		SB018	V- back horizon <ul style="list-style-type: none"> - Body parallel to the floor - Legs in position V and parallel to the floor - Supporting arm under loin - Back directed to the floor

0.7		SB019	Belly Support Plank V-position <ul style="list-style-type: none"> - Body parallel to the floor - Legs in position V and parallel to the floor - Supporting arm on belly - Belly directed to the floor
0.7		SB033	Vetruvian V <ul style="list-style-type: none"> - Body parallel to the floor - Legs in V position - Legs and arms fully extended <p><i>Levels of execution:</i> SB033 Vetruvian V SB035 Vetruvian (legs joint)</p>
0.7		SB041	Toreador (arm parallel to the floor) <ul style="list-style-type: none"> - Supporting arm in spiral wrapping is extended and parallel to the floor - Body and legs in "Pencil" position - Only one arm in contact with silk <p><i>Levels of execution:</i> SB016 Toreador SB041 Toreador (arm parallel to the floor)</p>
0.7		SB043	Deadlift basic grip <ul style="list-style-type: none"> - Upper hand in basic grip - No momentum - Hold end position: 2 seconds, back not in contact with arm and silk
0.7		SB058	Rocket in billman <ul style="list-style-type: none"> - Free arm is holding the leg behind head

0.8		SB020	Back horizon <ul style="list-style-type: none"> - Body and legs parallel to the floor in pencil position - Supporting arm under loin - Back directed to the floor
0.8		SB021	Belly Support Plank <ul style="list-style-type: none"> - Body and legs parallel to the floor in pencil position - Supporting arm on belly - Belly directed to the floor
0.8		SB022	V-horizon <ul style="list-style-type: none"> - Legs fully extended in V position - Body and legs parallel to the floor
0.8		SB023	Reversed V-horizon <ul style="list-style-type: none"> - Legs fully extended in V position - Arms fully extended - Body and legs parallel to the floor
0.8		SB032	Spiral <ul style="list-style-type: none"> - Hand and opposite leg in contact with silk - Supporting arm and leg fully extended - Cyclic wrapping on arm and leg - 2 or more turnovers

0.8		SB035 Vetruvian (legs joint) <ul style="list-style-type: none"> - Body parallel to the floor - Legs and arms fully extended - Legs together and fully extended <p><i>Levels of execution:</i> SB033 Vetruvian V SB035 Vetruvian (legs joint)</p>
0.8		SB038 Deadlift basic grip (legs fully extended) <ul style="list-style-type: none"> - Upper hand in basic grip - No momentum - Legs fully extended - Hold end position: 2 seconds, back not in contact with arm and silk
0.8		SB056 Iguana <ul style="list-style-type: none"> - Arms are holding silk between legs, behind the back <p><i>Levels of executions:</i> SB056 Iguana SB057 Iguana extended</p>
0.9		SB024 Back laying to laying transition <ul style="list-style-type: none"> - Both positions must be held 2 seconds each - Free hand doesn't help in transition - No contact with floor - No momentum
0.9		SB025 Reversed horizon (one leg bent) <ul style="list-style-type: none"> - Elbows fully extended - Body and one leg parallel to the floor - One leg bent

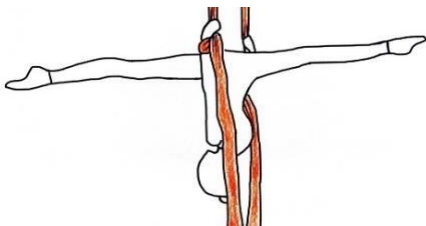
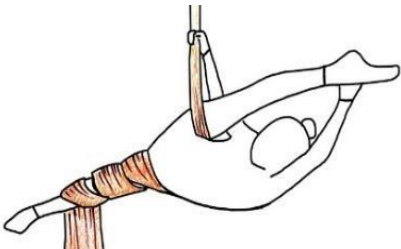
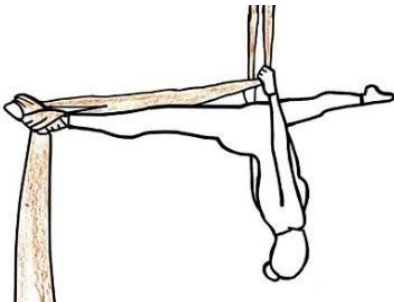
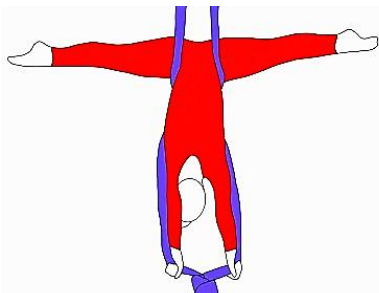
0.9		SB036 Rodionova 180°	<ul style="list-style-type: none"> - Opening of the legs 180° - Leg in the knot - Arms fully extended and holding silk behind leg - Legs and body parallel to the floor - Silk joined
0.9		SB057 Iguana extended	<ul style="list-style-type: none"> - Arms are holding silk between legs, behind the back - Legs are fully extended - Head in contact with hips <p><i>Levels of executions:</i> SB056 Iguana SB057 Iguana extended</p>
1.0		SB026 Pencil horizon	<ul style="list-style-type: none"> - Body and legs parallel to the floor in pencil position
1.0		SB027 Reverse horizon feet together	<ul style="list-style-type: none"> - Arms fully extended - Body and legs parallel to the floor and in pencil position
1.0		SB028 Roll up	<ul style="list-style-type: none"> - Element is performed from hang but not from floor - Arms in spiral wrapping and fully extended - Legs and body in pike position - Element is count only if two or more rotations are performed

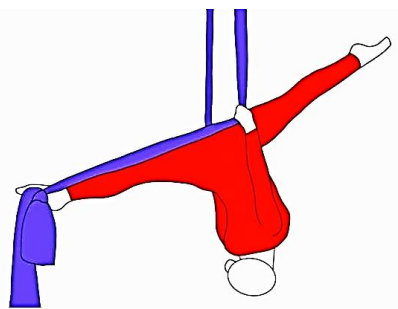
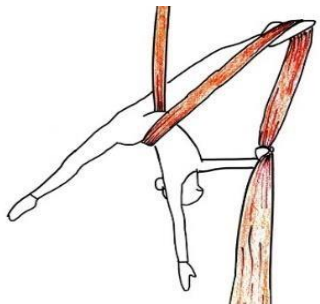
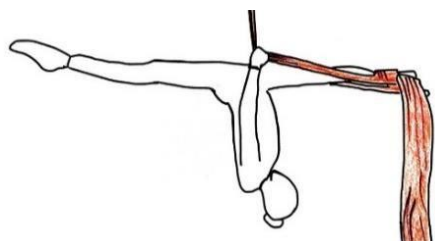
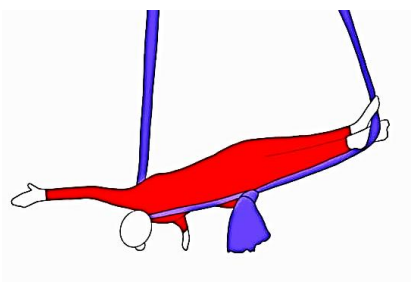
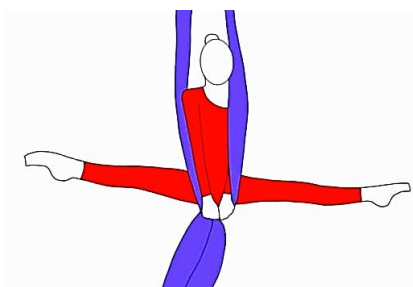
1.0		SB034	Deadlift "Skewer" <ul style="list-style-type: none"> - Legs fully extended - Two or more turnovers - Start position: from silk (not from floor) - End position: back laying - No momentum
1.0		SB037	Upper horizon <ul style="list-style-type: none"> - Arms and legs fully extended - Legs and body parallel to the floor
1.0		SB042	Transition from "laying" to "back laying" <ul style="list-style-type: none"> - Both positions must be held 2 seconds each - Free hand doesn't help in transition No momentum - No contact with floor
1.0		SB054	One arm horizon <ul style="list-style-type: none"> - Legs in pencil position - Body parallel to the floor - Only one arm in contact with silk


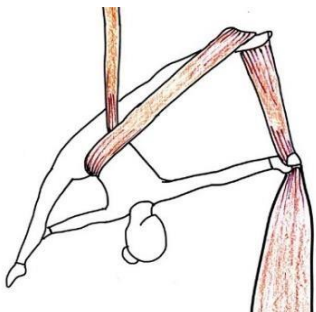
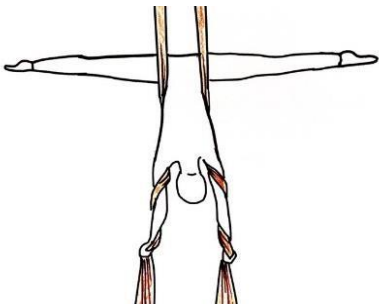
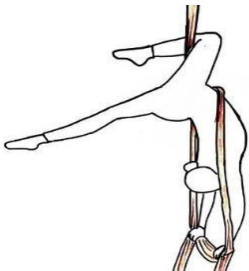
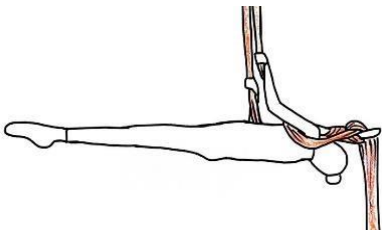
GROUP C – BALANCE ELEMENTS

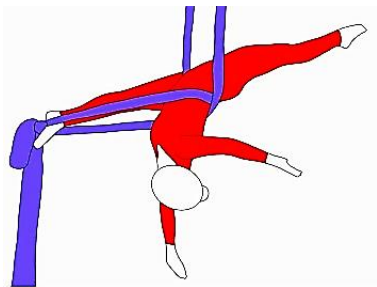
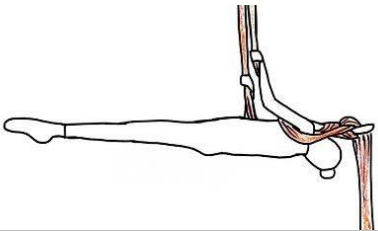
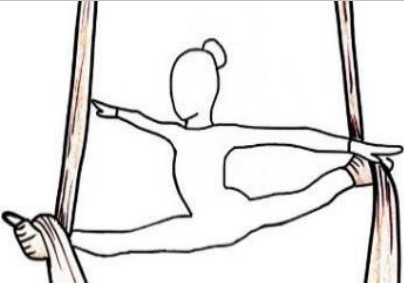
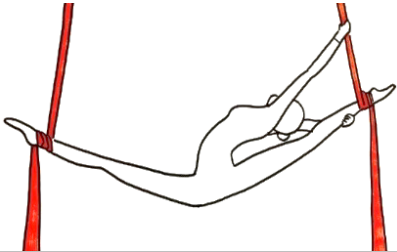
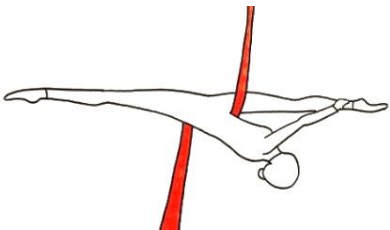
Requirement: All elements must be held in fixed position for 3 seconds. No contact with the floor.

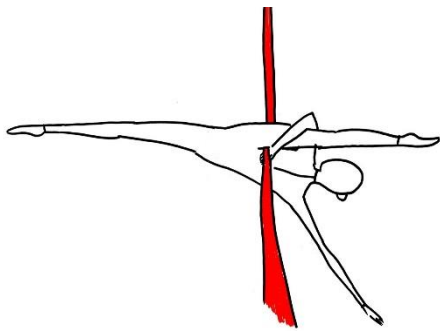
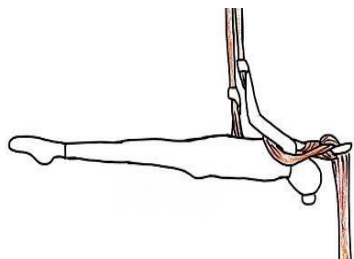
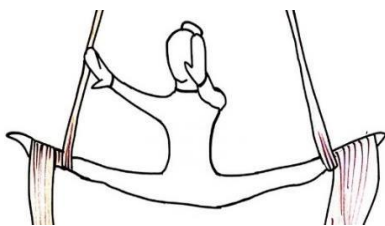

Note: In masters +50 category a tolerance of 20° is given for the requirement to open the legs to 180° if there is no 160° variation for the move. Moves, that do have different levels of execution are without tolerance. A tolerance of 20° is given for the requirement parallel to the floor.

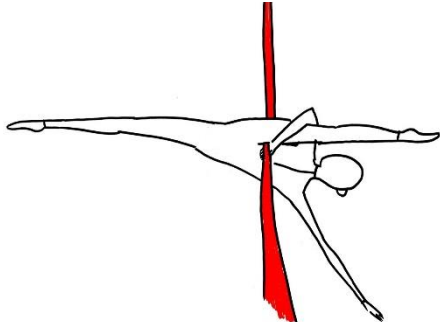
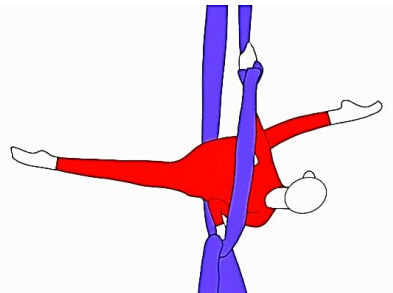
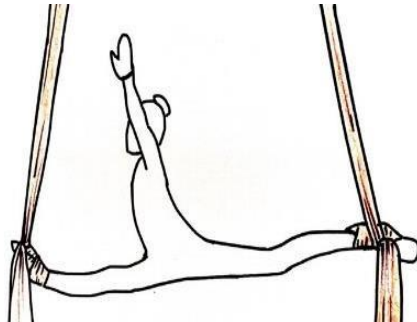
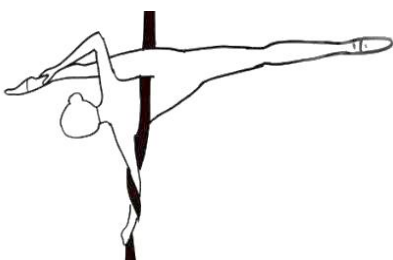
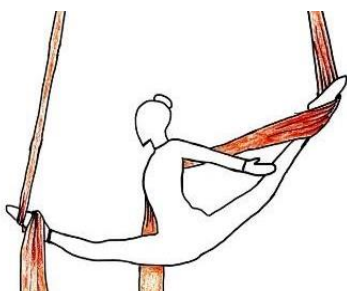
Value	Element	Code	Requirements
0.1		SC001	Reversed split <ul style="list-style-type: none"> - Forward split
0.1		SC002	Lying candle <ul style="list-style-type: none"> - Legs in forward split - Opposite arm is holding leg
0.2		SC003	Stretching 160° <ul style="list-style-type: none"> - Opening of the legs 160° or more - Legs fully extended
0.2		SC015	Handstand in the knot <ul style="list-style-type: none"> - Arms and legs fully extended


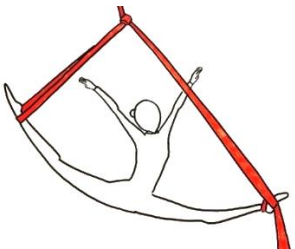
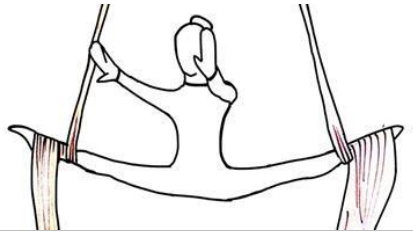
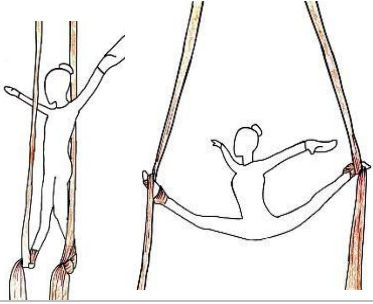
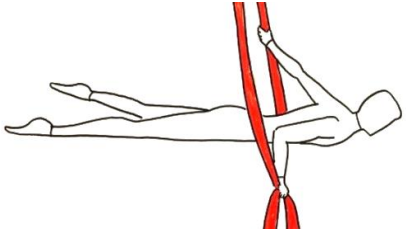
0.2		SC039	Stretching in the knot 160 <ul style="list-style-type: none"> - Opening of the legs 160° or more - Legs fully extended
0.3		SC004	«Reversed balance» 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Forward split - Elbow of supporting arm is fully extended <i>Levels of execution:</i> SC004 «Reversed balance» SC005 «Reversed balance» with leg held
0.4		SC006	«Reversed stretching» 160° <ul style="list-style-type: none"> - Opening of the legs 160° or more - Legs and arms fully extended
0.3		SC012	String in the knot <ul style="list-style-type: none"> - Body and legs in pencil position - Arms not in contact with silk
0.3		SC038	Supporting triangle <ul style="list-style-type: none"> - Legs parallel to the floor or higher - Legs and arms fully extended

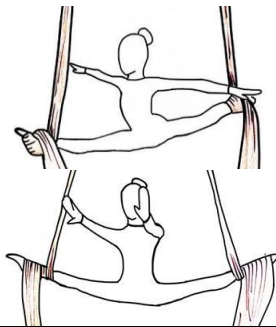
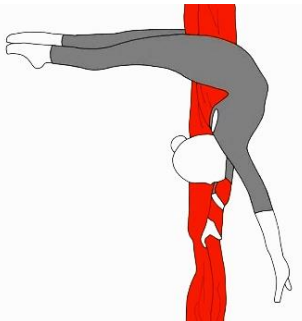
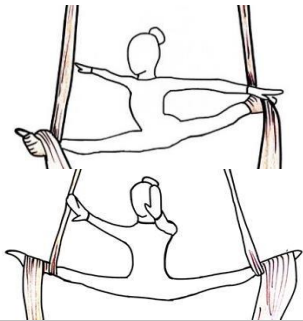
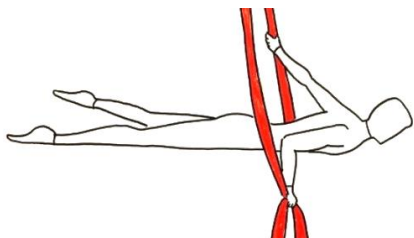
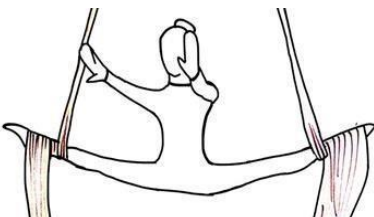
0.4		SC020	Balance Deer 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Back leg fully extended - Front leg bent at an angle less than 90° - Only legs in contact with
0.5		SC005	«Reversed balance» 180° with leg held <ul style="list-style-type: none"> - Opening of the legs 180° or more - Arm is holding leg - Elbow of supporting arm is fully extended <p><i>Levels of execution:</i></p> <p>SC004 «Reversed balance»</p> <p>SC005 «Reversed balance» with leg held</p>
0.5		SC009	Handstand in spirally wrapping 160 <ul style="list-style-type: none"> - Opening of the legs 160 or more in V position - Arms fully extended in spirally wrapping - Hips, shoulders and hands in same vertical flatness
0.5		SC010	Handstand in bend <ul style="list-style-type: none"> - Leg parallel to the floor or lower - Arms in basic grip - Arms and free leg fully extended
0.5		SC029	«Russian Split» 160° <ul style="list-style-type: none"> - Opening of the legs 160° or more - Supporting leg fully extended <p><i>Levels of execution:</i></p> <p>SC029 Russian split 160° SC007</p> <p>«Russian Split» 180°</p> <p>SC008 «Russian Split» (body parallel to the floor) 180°</p>

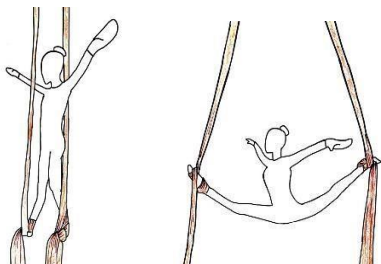
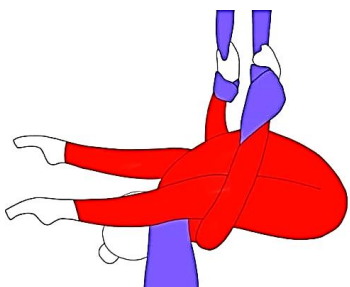
0.5		SC037	Stretching in the knot 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Arms not in contact with silk - Supporting leg fully extended
0.6		SC007	«Russian Split» 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Supporting leg fully extended <p><i>Levels of execution:</i> SC029 Russian split 160° SC007 «Russian Split» 180° SC008 « Russian Split» (body parallel to the floor) 180°</p>
0.6 RFB		SC011	Forward split balance in spiral wrapping 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Ankles are wrapped - Only ankles in contact with silk
0.6		SC021	Balance in bend <ul style="list-style-type: none"> - Opening of the legs 180 or more - Ankles in spirally wrapping - Opposite arm is holding leg behind head
0.6		SC023	Aim 180° <ul style="list-style-type: none"> - Opposite arm is holding leg in front of you - Opening of the legs 180 or more - Supporting arm fully extended

0.6		SC032	<p>Pin (two hands) 180°</p> <ul style="list-style-type: none"> - Opening of the legs 180 or more - The same arm is holding silk behind leg - Legs fully extended <p><i>Levels of execution:</i> SC031 Pin 180° SC032 Pin (two hands) 180°</p>
0.7		SC008	<p>«Russian Split» 180° (body parallel to the floor)</p> <ul style="list-style-type: none"> - Opening of the legs 180° or more - Legs fully extended - Body parallel to the floor <p><i>Levels of execution:</i> SC029 Russian split 160° SC007 «Russian Split» 180° SC008 « Russian Split» (body parallel to the floor) 180°</p>
0.7 RFB		SC013	<p>Middle split balance in spiral wrapping 180°</p> <ul style="list-style-type: none"> - Opening of the legs 180° or more - Middle split - Ankles are wrapped - Only ankles in contact with silk
0.7 RFB		SC022	<p>Handstand Ring</p> <ul style="list-style-type: none"> - Arms in spirally wrapping, fully extended and directed to the floor - Legs in contact with head or shoulders <p><i>Levels of executions:</i> SC022 Handstand Ring SC024 Handstand Ring (arms directed sideways)</p>

0.7		SC031	<p>Pin (two hands) 180°</p> <ul style="list-style-type: none"> - Opening of the legs 180 or more - The same arm is holding silk behind leg - Legs fully extended - Only belly, hip and hand in contact with silk <p><i>Levels of execution:</i> SC031 Pin 180° SC032 Pin (two hands) 180°</p>
0.7		SC036	<p>Mandrikova Balance</p> <ul style="list-style-type: none"> - Body parallel to the floor - Legs fully extended in split
0.8 RFB		SC014	<p>Forward split balance in knots 180°</p> <ul style="list-style-type: none"> - Opening of the legs 180° or more - Forward split - Legs in knots - Arms not in contact with silk
0.8		SC016	<p>One arm balance 180°</p> <ul style="list-style-type: none"> - Arm in spirally wrapping and directed to the floor - Front leg parallel to the floor - Only one arm, back and hip in contact with silk - Opening of the legs 180 or more
0.8		SC018	<p>«Boat» 180°</p> <ul style="list-style-type: none"> - Forward split - Opening of the legs 180° or more - Arm in spiral wrapping - Legs fully extended

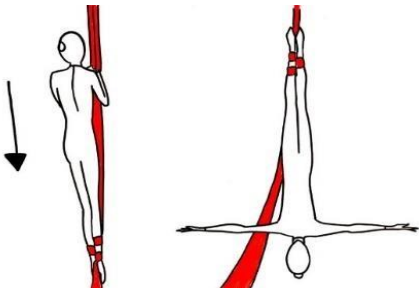
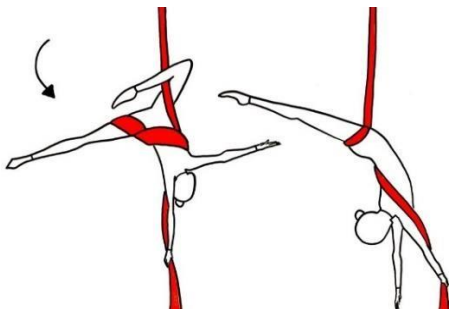
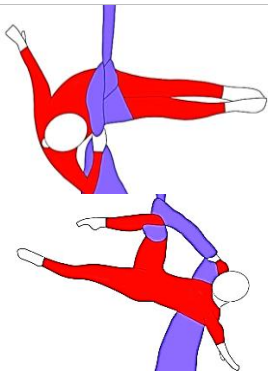
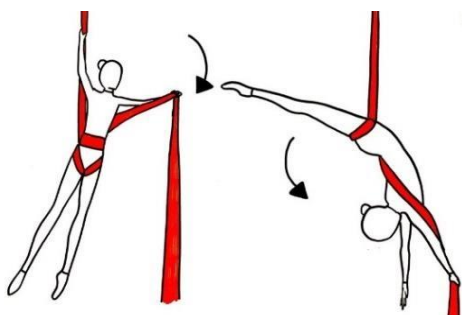
0.8 RFB		SC024	Handstand Ring <ul style="list-style-type: none"> - Arms in spirally wrapping, fully extended and parallel to the floor - Legs in contact with head or shoulders <p><i>Levels of executions:</i> SC022 Handstand Ring SC024 Handstand Ring (arms directed sideways)</p>
0.8 RFB		SC025	Swings 180° <ul style="list-style-type: none"> - Front leg in the knot - Opening of the legs 180 or more - Back leg in noose - Only legs in contact with silk
0.9 RFB		SC017	Middle split balance balance in knot 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Middle split - Legs in knots - Only legs in contact with silk
0.9 RFB		SC019	Transition to split 180° <ul style="list-style-type: none"> - Standing starting position legs together - Arms not in contact with silk - Holding final position for 3 seconds - Opening of the legs 180° or more
0.9 RFB		SC026	Goryacheva Crocodile V-position <ul style="list-style-type: none"> - Body parallel to the floor - Legs fully extended in V-position ∴ - Only arms and side part of body in contact with silk <p><i>Levels of execution:</i> SC026 Goryacheva Crocodile V-position SC030 Goryacheva Crocodile (legs together)</p>

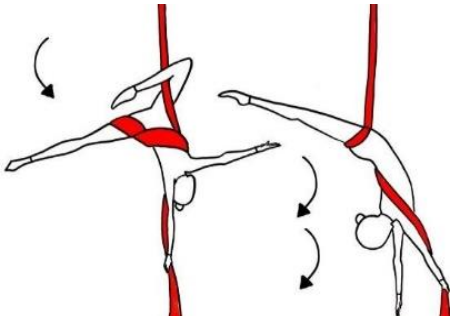
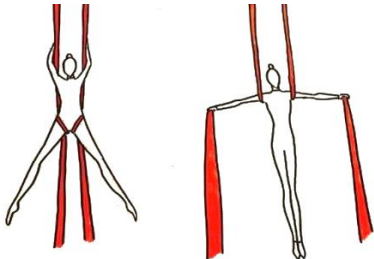
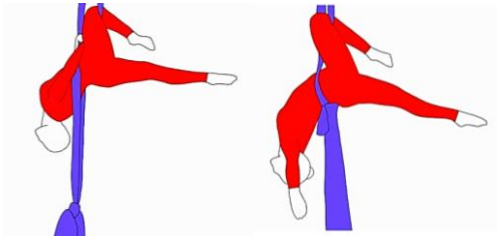
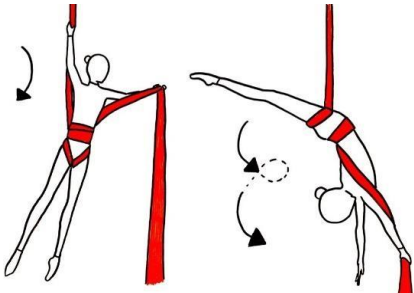
0.9 RFB		SC027	Transition from forward to middle split in spirally wrapping 180° <ul style="list-style-type: none"> - Legs in spirally wrapping - Holding end position for three seconds - Arms not in contact with silk - Opening of the legs 180 or more
0.9 RFB		SC035	Dolphin <ul style="list-style-type: none"> - Back in bend - One arm in spirally wrapping, second not in contact with silk - Legs fully extended and parallel to the floor or lower than parallel
1.0 RFB		SC028	Transition from forward to middle split in knots 180° <ul style="list-style-type: none"> - Legs in knots - Holding end position for three seconds - Arms not in contact with silk - Opening of the legs 180 or more
1.0 RFB		SC030	Goryacheva Crocodile (legs together) <ul style="list-style-type: none"> - Body and legs parallel to the floor in pencil position - Only 1 arm and side part of body in contact with silk <p><i>Levels of execution:</i> SC026 Goryacheva Crocodile V-position SC030 Goryacheva Crocodile(legs together)</p>
1.0 RFB		SC033	Transition to middle split 180° <ul style="list-style-type: none"> - Standing starting position legs together - Arms not in contact with silk - Holding final position for 3 seconds

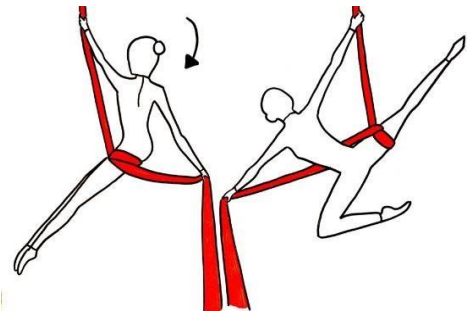
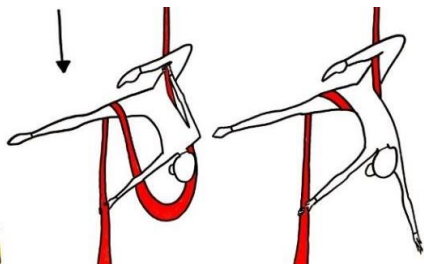
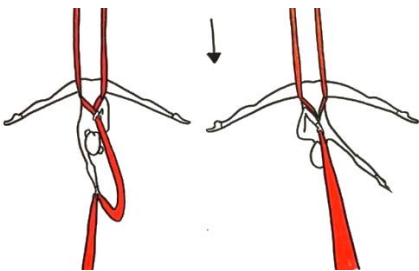
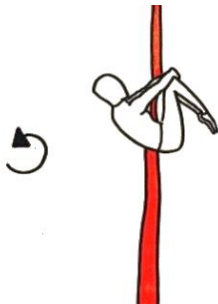
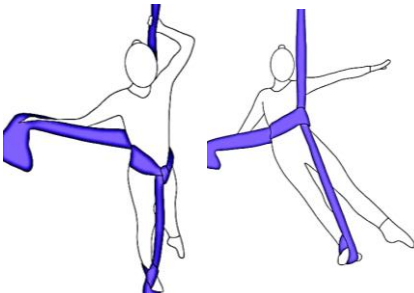
1.0 RFB		SC034	Transition to forward split 180° with turnover <ul style="list-style-type: none"> - Standing starting position, front leg is opposite the leg in final split position - Arms not in contact with silk - Holding final position for 3 seconds - Turn the body for 180° during transition
1.0		SC040	Surdonkina Crab <ul style="list-style-type: none"> - Legs fully extended in V-position - Legs are between arms - Shoulders in the same flatness with hips or higher

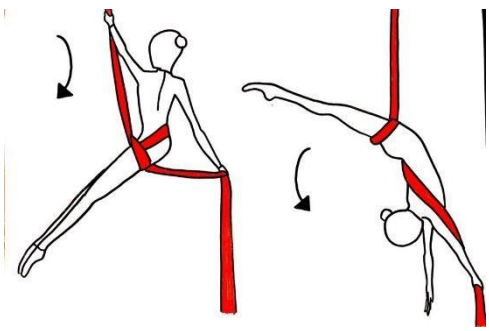
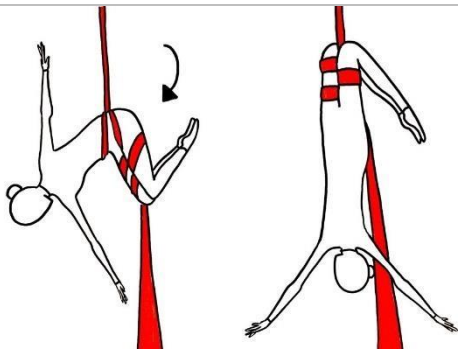
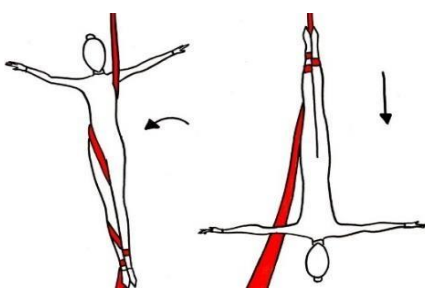
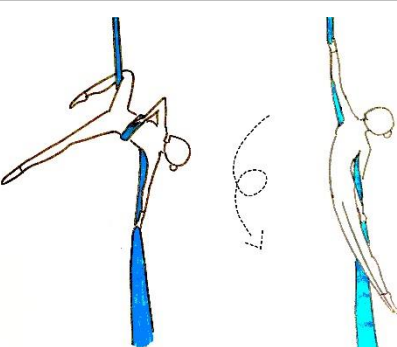
GROUP D – DYNAMIC ELEMENTS

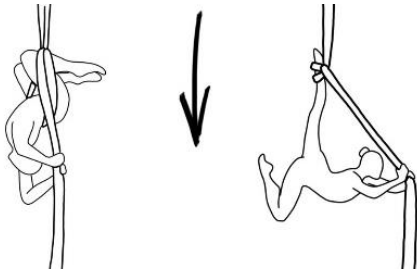
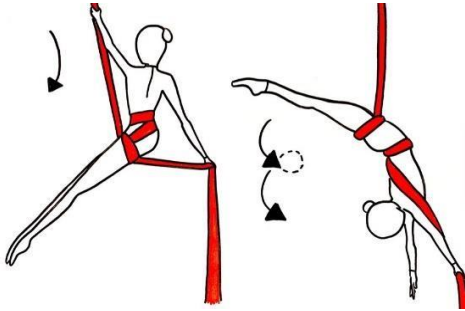
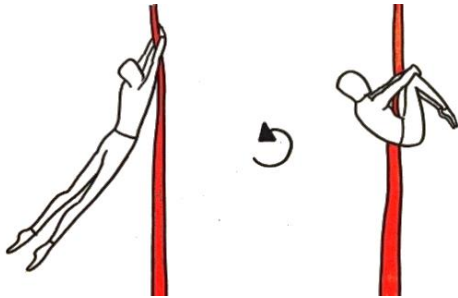
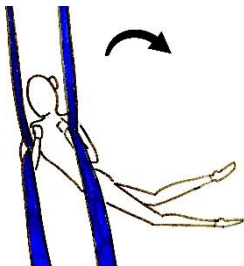
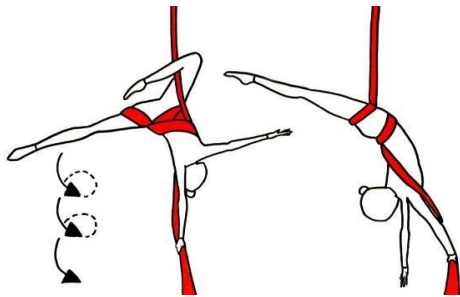
Note: All dynamic elements must show a clear aerial phase and dynamism.

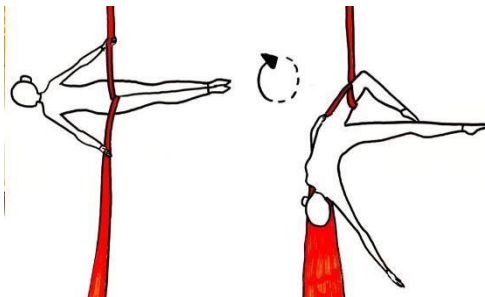
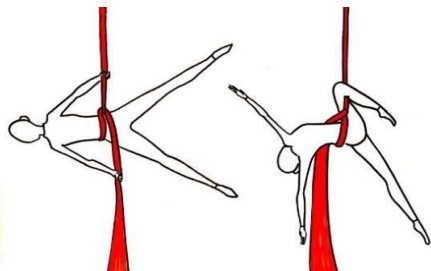
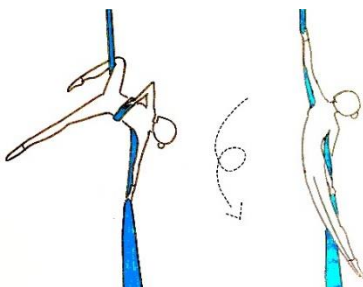
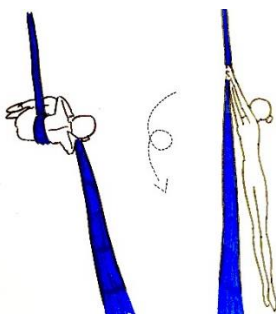
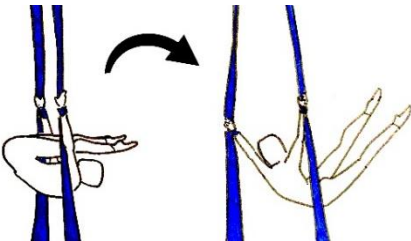
Value	Element	Code
0.1		SD001 Drop «Figure of 8 knot» <ul style="list-style-type: none"> - Starting position: standing head upwards, legs fully extended and wrapped by figure of 8 knot - Final position: upside down, body fully extended, arms not in contact with silk - No contact with floor - Body in pencil position during transition
0.1		SD002 Drop 1 turnover <ul style="list-style-type: none"> - Rotation 360° around its radial axis - Starting and final position upside down - No contact with floor
0.1		SD028 Drop to the hang <ul style="list-style-type: none"> - One arm not in contact with silk - No contact with floor
0.2		SD003 Drop 1 turnover with phase change (Forward) <ul style="list-style-type: none"> - Starting position: right side up - 1st phase: half of turnover forward 180° - 2nd phase: tunover around its radial axis on 360° - Final position: upside down

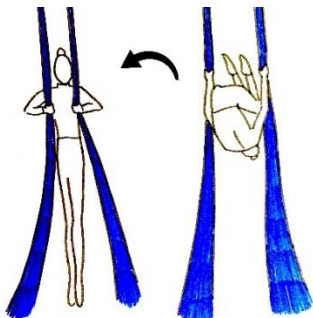
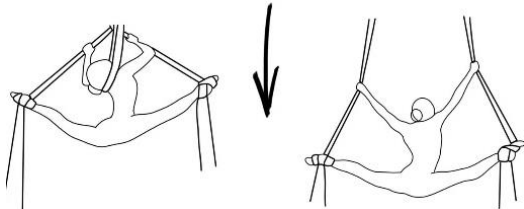
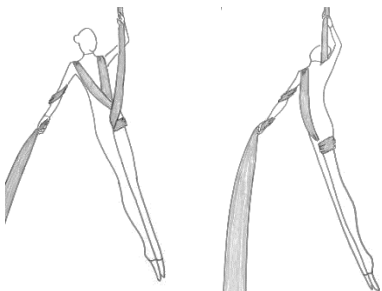
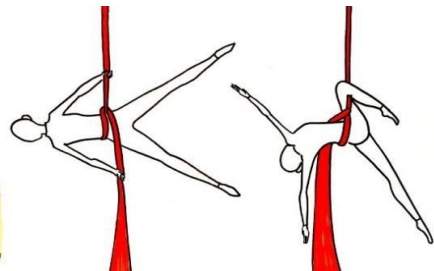
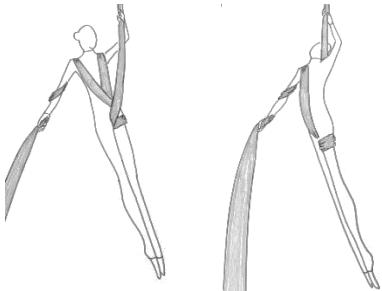
		<ul style="list-style-type: none"> - No contact with floor
0.3		<p>SD004 Drop 2 turnovers</p> <ul style="list-style-type: none"> - 720° rotation around its radial axis - Starting and final position upside down - No contact with floor
0.3		<p>SD013 Turnover Butterfly</p> <ul style="list-style-type: none"> - Starting position: legs in single wrapping - Final position: cross - No contact with the floor
0.3		<p>SD027 Drop in hang in the knot</p> <ul style="list-style-type: none"> - 1 ore more metres drop - Arms not in contact with silk during the drop - No contact with the floor
0.4		<p>SD005 Drop 2 turnovers with phase change (Forward)</p> <ul style="list-style-type: none"> - Starting position: right side up - 1st phase: half of turnover forward 180° - 2nd phase: tunover around its radial axis on 720° - Final position: upside dwon - No contact with floor

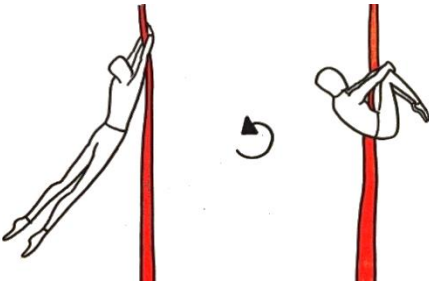
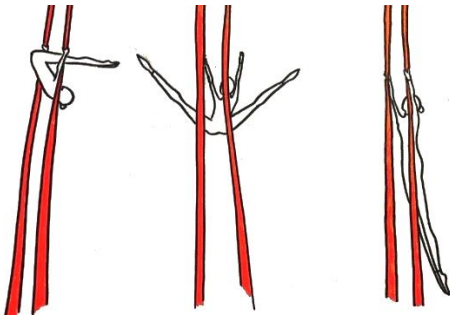
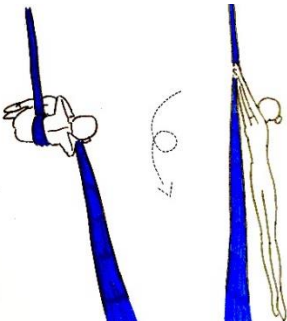
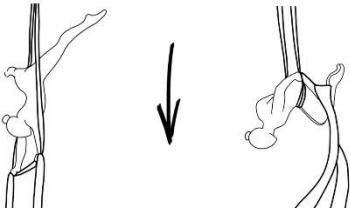
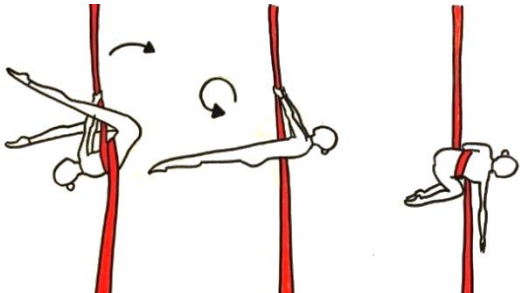
0.4		SD006 Drop back flip <ul style="list-style-type: none"> - Starting position: wrapping on the leg above the knee, pencil position - Back flip with grab of silk - Final position: Wrapped leg fully extended - No contact with floor
0.4		SD012 Slip <ul style="list-style-type: none"> - Drop 1 metre or more - No contact with floor
0.4		SD023 Slip Harakiri <ul style="list-style-type: none"> - Legs extended in V-position - 1 metre or more slip - No contact with floor
0.4		SD026 Back flip (floor based) <ul style="list-style-type: none"> - Starting and final position on the floor - Back flip - Arms not in contact with the floor
0.4		SD029 Turnover forward with arm extended <ul style="list-style-type: none"> - Supporting arm and legs fully extended - No contact with floor

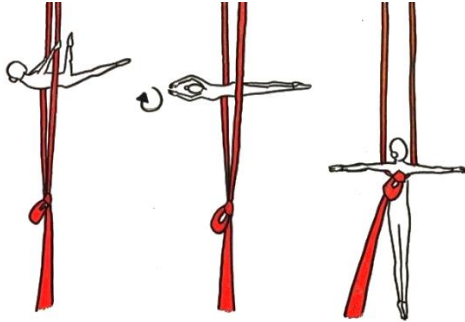
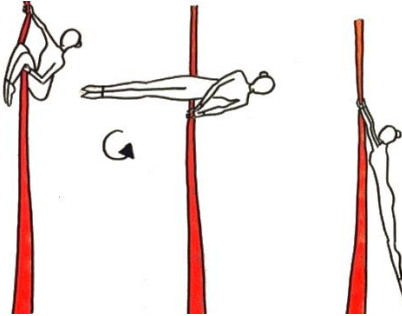
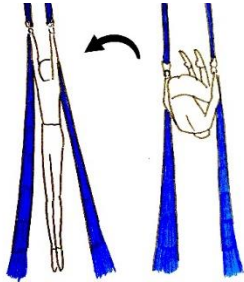
0.5		SD007 Drop 1 turnover with phase change (Backwards) <ul style="list-style-type: none"> - Starting position: right side up - 1st phase: half of turnover backwards 180° - 2nd phase: tunover around its radial axis on 360° - Final position: upside down - No contact with floor
0.5		SD009 Drop 1,5 turnovers from «8 knot» under knees <ul style="list-style-type: none"> - Tunover around its radial axis on 540° - Final position: upside down - No contact with floor
0.5		SD011 Drop «Figure of 8 knot» with 0.5 turnover <ul style="list-style-type: none"> - Starting position: right side up, legs extended and and wrapped by 8 knots - 180° rotation around its radial axis - Final position: upside down, arms not in contact with silk - Body in pencil position during performing the element - No contact with floor
0.5		SD030 Spiral Drop <ul style="list-style-type: none"> - 180° rotation around its radial axis - Final position: Hang with no wrappings - No contact with the floor

		SD038 Slip into wrapping in the footstep <ul style="list-style-type: none"> - Starting position: upside down - Final position: only footstep and hands in contact with the silk
0.6		SD008 Drop 2 turnovers with phase change (Backwards) <ul style="list-style-type: none"> - Starting position: right side up - 1st phase: half of turnover backwards 180° - 2nd phase: tunover around its radial axis on 720° - Final position: upside dwon - No contact with floor
0.6		SD025 Back flip to the floor <ul style="list-style-type: none"> - Starting position: on the silk - Back flip - Final position: on the legs to the floor - No contact with floor
0.6		SD032 Elbow tiurnover backwards <ul style="list-style-type: none"> - Not less than three turnovers - No contact with the floor
0.7		SD010 Drop 3 turnovers <ul style="list-style-type: none"> - 1080° rotation around its radial axis - Starting and final position upside down - No contact with floor

0.7		<p>SD014 Drop with regrip of the silk behind back</p> <ul style="list-style-type: none"> - Starting position: Position "Side plank" - Drop phase: turnover backwards around its radial axis in horizontal flatness - Regrip of the silk behind back - Final position: upside down - No contact with floor
0.7		<p>SD016 Windmill 720</p> <ul style="list-style-type: none"> - Starting position: body in side plank - 2 or more turnovers - No contact with floor
0.7		<p>SD031 Spiral drop 2 turnovers</p> <ul style="list-style-type: none"> - Turnover around its radial axis on 720° - Final position: hang without wrapping - No contact with the floor
0.7		<p>SD034 Screw without breakaway (hands in wrapping)</p> <ul style="list-style-type: none"> - Screw 360° - Pencil position in screw - No contact with the floor <p><i>Levels of execution:</i> SD033 Screw without breakaway SD034 Screw without breakaway (hands in wrapping)</p>
0.7		<p>SD035 Dislocate backwards</p> <ul style="list-style-type: none"> - Turnover backwards - Starting position: hang in pike position - Legs fully extended - No contact with the floor

0.7		SD036 Dislocate frontways in armpits <ul style="list-style-type: none"> - Turnover forward - No contact with the floor
		SD039 Slip in split <ul style="list-style-type: none"> - Starting position: in split, head in noose knot - Final position: split
0.8		SD015 Drop 2 blanches backwards <ul style="list-style-type: none"> - Starting and final position upside down - Legs and body in pencil position - 2 or more turnovers backwards - No contact with floor
0.8		SD024 Windmill 1080 <ul style="list-style-type: none"> - Starting position: body in side plank - 3 or more turnovers - No contact with floor
0.9		SD020 Drop 2 blanches forward <ul style="list-style-type: none"> - Starting and final position upside down - Legs and body in pencil position - 2 or more turnovers forward - No contact with floor

0.9 RFB		SD021 Back flip on the silk <ul style="list-style-type: none"> - Starting and final position: on the silk - Back flip - No contact with the floor
0.9 RFB		SD022 Throw-out catching <ul style="list-style-type: none"> - Starting position: hand without wrapping upside down legs in V-position - Flying phase: throwing out from the silk, legs are going through V-position - Final position: on the silk - No contact with the floor
0.9 RFB		SD034 Screw without breakaway <ul style="list-style-type: none"> - Screw 360° - Pencil position in screw - No contact with the floor <p><i>Levels of execution:</i> SD033 Screw without breakaway SD034 Screw without breakaway (hands in wrapping)</p>
0.9 RFB		SD040 Handstand drop <ul style="list-style-type: none"> - Starting position: handstand without wrapping - Final position: tuck position - No contact with the floor
1.0 RFB		SD017 Belgian Screw <ul style="list-style-type: none"> - Starting position: noose around body - Flying phase: throwing out of the legs, screw around its radial axis - Final position: wrapping around body and body in tucked position - No contact with the floor

1.0 RFB		SD018 Kozirova Screw <ul style="list-style-type: none"> - Performed in the noose - Turnover around its radial axis in horizontal flatness - Final position: hang in armpits in the noose - No contact with floor
1.0 RFB		SD019 Screw front under the knees <ul style="list-style-type: none"> - Starting position: silk under the knees - Turnover around its radial axis on 360 in horizontal flatness - Final position on the silk - No contact with floor
1.0		SD037 Dislocates frontways <ul style="list-style-type: none"> - Turnover forward - Starting position: hang in pencil position

GROUP E – ROTATION

Athlete can choose any element from groups A (flexibility elements) or B (Strength elements) and declare it as rotation. The code of the element must be changed from SA001 to **SA001/E**, from SB001 to **SB001/E** or SC001 to **SC001/E**.

- a. Element must fill the original requirements described on the elements table
- b. Rotation minimum 720° on fixed position

Note: Elements from D group cannot be used here

POLE SPORT & ARTS WORLD FEDERATION



CODE OF POINTS

Elements Table

Aerial Hoop

14 ELEMENTS TABLE FOR THE HOOP

Note: Pictures at the elements table are only instructional and should not be interpreted as the only correct execution. An athlete must do elements observing minimal requirements written in the table even if they contradict pictures. Minimal requirements are given before the elements table, individual requirements are given in boxes with elements.

Abbreviations and definitions:

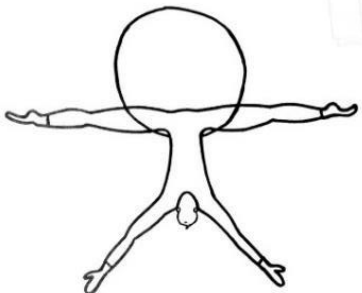
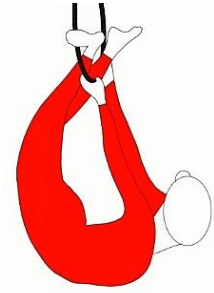
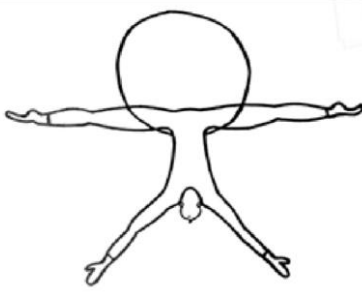
Legs and body positions


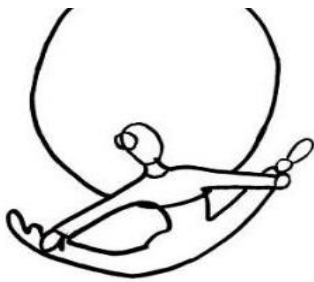

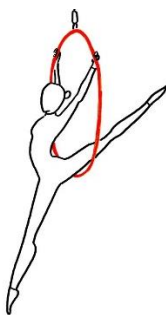
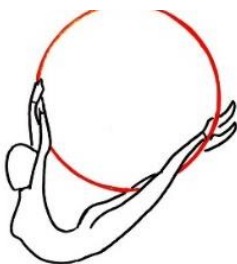
Ext. / Extended	Legs extended straight in knees
Pike	Legs together, body bend in half from hips
Straddle	Legs spread wide to each side in V-shape
Tuck	Legs bend to the chest
Pencil	Legs together, body and legs make one line, no bend on the hips
Flag	Body in horizontal level, side towards floor.
Plank	Body on horizontal level, back towards floor or ceiling.

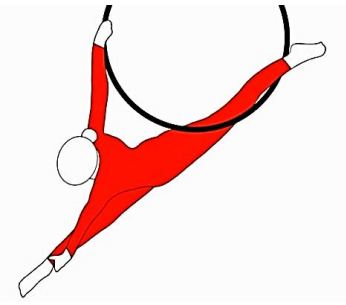
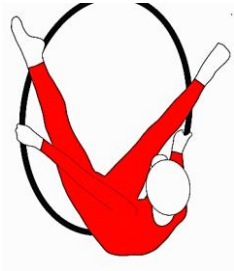
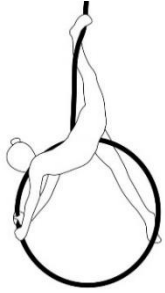


GROUP A – FLEXIBILITY ELEMENTS




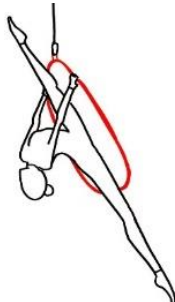

Requirement: All flexibility elements must be held in fixed position for 2 seconds, no contact with the floor.

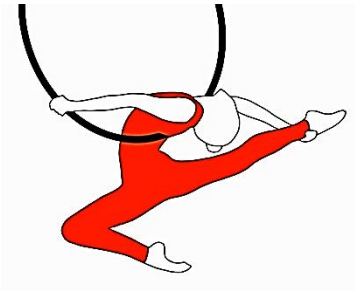
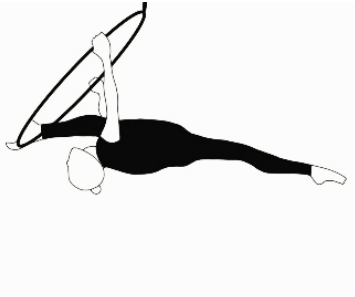
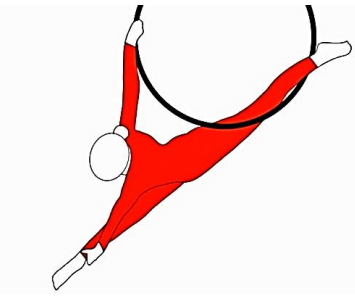
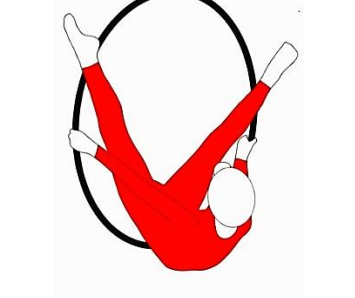

Note: In masters +50 category a tolerance of 20° is given for the requirement to open the legs to 180° if there is no 160° variation for the move. Moves, that do have different levels of execution are without tolerance. A tolerance of 20° is given for the requirement parallel to the floor.

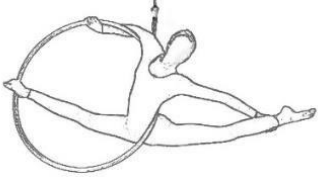

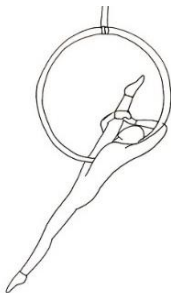
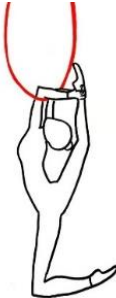

Value	Element	Code	Requirements
0.1		HA001	Middle split hang 160° <ul style="list-style-type: none"> -Opening of legs 160° or more -Legs fully extended in middle split -Arms not in contact with hoop
0.1		HA055	Basket <ul style="list-style-type: none"> - Back is in bend
0.2		HA002	Middle split hang 180° <ul style="list-style-type: none"> -Opening of legs 180° or more -Legs fully extended in middle split -Arms not in contact with hoop <p><i>Levels of execution:</i> HA001 Middle split hang 160° HA002 Middle split hang 180°</p>




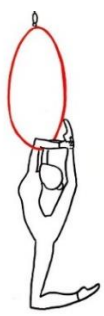
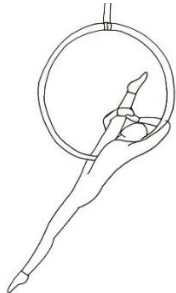
0.2		HA003	Split, arms not in contact with hoop 160° <ul style="list-style-type: none"> - Opening of legs 160° or more - Only armpits, back and toe in contact with hoop <i>Levels of execution:</i> HA003 Split, arms not in contact with hoop 160° HA004 Split, arms not in contact with hoop 180°
0.2		HA005	Boat (V-position) 160° <ul style="list-style-type: none"> - Opening of legs 160° or more - V-position - Only armpits and back in contact with hoop - Arms and legs fully extended
0.3		HA006	Chinese chopsticks (leg bent) 160° <ul style="list-style-type: none"> -Opening of legs 160° or more -Similar hand is holding leg -Only armpit in contact with hoop <i>Levels of execution:</i> HA006 Chinese chopsticks (leg bent) 160° HA007 Chinese chopsticks (leg bent) 180°
0.3		HA018	Swan 160° <ul style="list-style-type: none"> - Opening of the legs 160 or more - Arms in basic grip <i>Levels of execution:</i> HA018 Swan 160° HA019 Swan in bilman 160°
0.3		HA020	Karma <ul style="list-style-type: none"> - Arms and legs fully extended

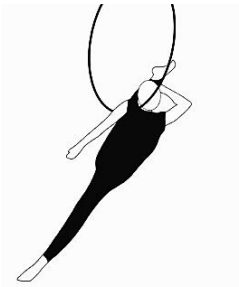
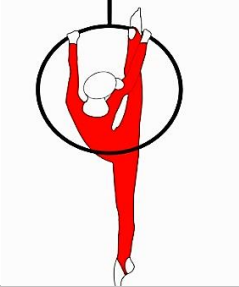
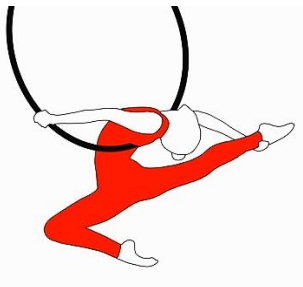


0.3		HA052	Batman 160° <ul style="list-style-type: none"> - Opening of legs 160° or more - Only hand and leg in contact with hoop <p><i>Levels of execution:</i></p> <p>HA052 Batman 160° HA051 Batman 180°</p>
0.3		HA053	Parachutist <ul style="list-style-type: none"> - Back in bend - Legs fully extended <p><i>Levels of execution:</i></p> <p>HA053 Parachutist HA054 Super Parachutist</p>
0.3		HA057	Eiffel Tower 180° <ul style="list-style-type: none"> - Arms and legs fully extended
0.3		HA061	Lower back hang <ul style="list-style-type: none"> - Only lower back in contact with the hoop - Arms are holding leg behind head <p><i>Levels of execution:</i></p> <p>HA061 Lower back hang HA062 Lower back hang (extended)</p>
0.4		HA004	Split, arms not in contact with hoop 180° <ul style="list-style-type: none"> -Opening of legs 180° or more -Only armpit, back and toe in contact with hoop <p><i>Levels of execution:</i></p> <p>HA003 Split, arms not in contact with hoop 160° HA004 Split, arms not in contact with hoop 180°</p>

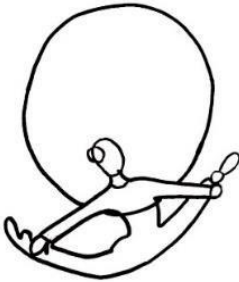
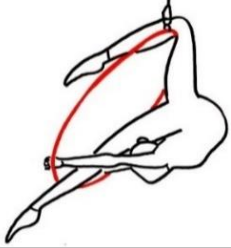
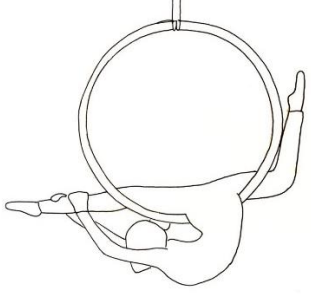
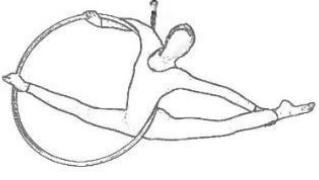

0.4		HA007	Chinese chopsticks (leg bent) 180° <ul style="list-style-type: none"> -Opening of legs 180° or more -Similar hand is holding leg -Only armpits in contact with hoop <i>Levels of execution:</i> HA006 Chinese chopsticks (leg bent) 160° HA007 Chinese chopsticks (leg bent) 180°
0.4		HA008	Elbow split 160° <ul style="list-style-type: none"> -Opening of legs 160° or more -Upper hand is holding straight leg -Only elbow in contact with hoop <i>Levels of execution:</i> HA008 Elbow split 160° HA009 Elbow split 180°
0.4		HA019	Swan in bilman 160° <ul style="list-style-type: none"> - Opening of the legs 160 or more - Arms in basic grip - Head in contact with back leg <i>Levels of execution:</i> HA018 Swan 160° HA019 Swan in bilman 160°
0.4		HA021	Vertical split 180° <ul style="list-style-type: none"> - Opening of the legs 180 or more - Legs fully extended in forward split - Arms in basic grip
0.4		HA023	Ring upside down 160° <ul style="list-style-type: none"> - Opening of legs 160° or more - Both arms are holding ring <i>Levels of execution:</i> HA023 Ring upside down 160° HA034 Ring upside down 180°



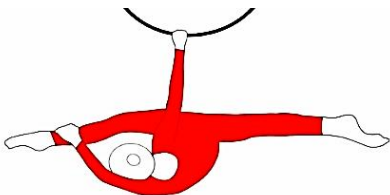
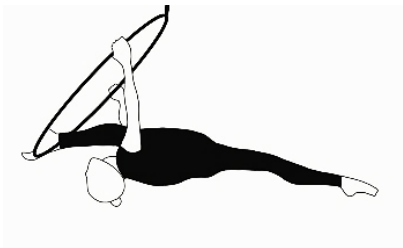
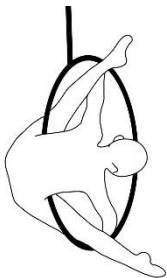
0.4		HA049	Unicorn 160° <ul style="list-style-type: none"> - Opening of legs 160° or more - Only hand, back, shoulder and neck in contact with hoop - Arm is holding leg <p><i>Levels of execution:</i></p> <p>HA049 Unicorn 160° HA048 Unicorn 180°</p>
0.4		HA050	Russian split 160° <ul style="list-style-type: none"> - Opening of legs 160° or more - Forward split - Body is directed to the front leg - Only hands and one footstep in contact with hoop <p><i>Levels of execution:</i></p> <p>HA050 Russian split 160° HA045 Russian split 180°</p>
0.4		HA051	Batman 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Only hand and leg in contact with hoop - Opposite arm is holding leg <p><i>Levels of execution:</i></p> <p>HA052 Batman 160° HA051 Btman 180°</p>
0.4		HA054	Super Parachutist <ul style="list-style-type: none"> - Back in bend - Footsteps in contact with head or shoulders <p><i>Levels of execution:</i></p> <p>HA053 Parachutist HA054 Super Parachutist</p>
0.5		HA009	Elbow split 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Upper hand is holding straight leg - Only elbow in contact with hoop <p><i>Levels of execution:</i></p> <p>HA008 Elbow split 160° HA009 Elbow split 180°</p>

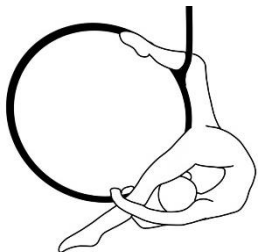

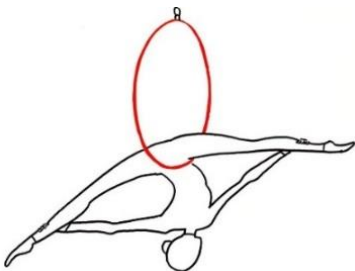
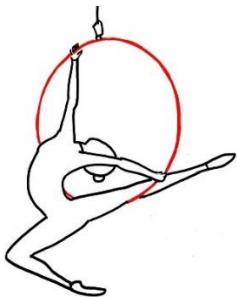
0.5		HA011	Supportive split 180° <ul style="list-style-type: none"> -Opening of legs 180° or more -Only one arm, toe and back in contact with hoop -Free arm is holding the leg <i>Levels of execution:</i> HA011 Supportive split 180° HA036 Supportive split 180° (extended)
0.5		HA012	Iguana <ul style="list-style-type: none"> - Legs are between arms and under upper pole of the hoop - Knees higher than the level of shoulders - Arms in reversed grab <i>Levels of execution:</i> A012 Iguana HA013 Iguana (locked)
0.5		HA022	Bird of paradise 160° <ul style="list-style-type: none"> - Opening of legs 160° or more - Forward split - Back and elbow on the lower part of hoop <i>Levels of execution:</i> HA022 Bird of paradise 160° HA028 Bird of paradise 180°
0.5		HA024	Bilman in forearm 160° <ul style="list-style-type: none"> - Opening of legs 160° or more - Only elbows in contact with hoop - Arms are holding legs behind head <i>Levels of execution:</i> HA024 Bilman in forearm 160° HA027 Bilman in forearm 180°
0.5		HA034	Ring upside down 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Both arms are holding leg <i>Levels of execution:</i> HA023 Ring upside down 160° HA034 Ring upside down 180°

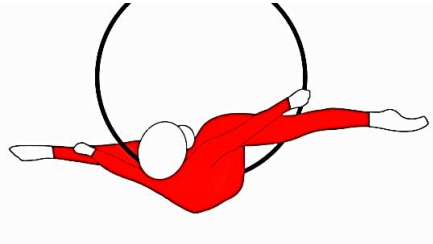

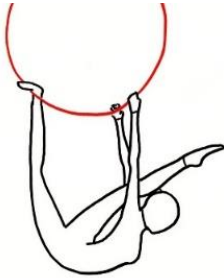
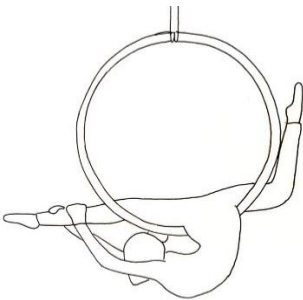
0.5		HA058	Cuckoo 180° <ul style="list-style-type: none"> - Legs are fully extended - Opening of the legs 180 or more - Only elbows and footsteps in contact with the hoop
0.6		HA010	Chinese chopsticks 180° <ul style="list-style-type: none"> -Opening of legs 180° or more -Both legs fully extended -Similar hand is holding leg -Only armpits in contact with hoop
0.6		HA026	Bilman upside down 160° <ul style="list-style-type: none"> - Opening of legs 160° or more - Both arms are holding leg behind head - Head in contact with leg <p><i>Levels of execution</i></p> <p>HA026 Bilman upside down 160°</p> <p>HA037 Bilman upside down 180°</p>
0.6		HA027	Bilman in forearm 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Only elbows in contact with hoop - Arms are holding legs behind head Head in contact with leg <p><i>Levels of execution:</i></p> <p>HA024 Bilman in forearm 160°</p> <p>HA027 Bilman in forearm 180°</p>
0.6		HA028	Bird of paradise 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Forward split - Back and elbow on the lower part of hoop <p><i>Levels of execution:</i></p> <p>HA022 Bird of paradise 160°</p> <p>HA028 Bird of paradise 180°</p>

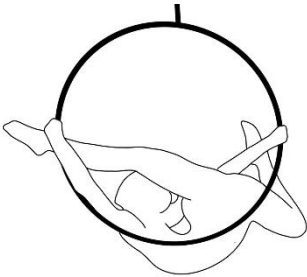

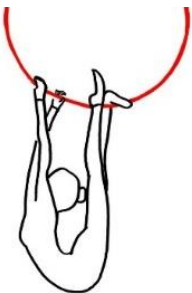
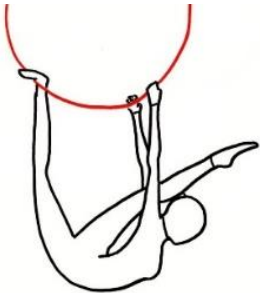
0.6		HA046	Clip 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Opposite arm is holding leg behind shoulder - Only armpit in contact with hoop
0.6		HA047	Split "Four" 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Upper leg in contact with hoop and between legs
0.6		HA048	Unicorn 160° <ul style="list-style-type: none"> - Opening of legs 160° or more - Only hand, back, shoulder and neck in contact with hoop - Arm is holding extended leg behind head <p><i>Levels of execution:</i> HA049 Unicorn 160° HA048 Unicorn 180°</p>
0.6		HA062	Lower back hang (extended) <ul style="list-style-type: none"> - Only lower back in contact with the hoop - Arms are holding leg behind head - Legs fully extended <p><i>Levels of execution:</i> HA061 Lower back hang HA062 Lower back hang (extended)</p>
0.7		HA013	Iguana (locked) <ul style="list-style-type: none"> - Legs are between arms and under upper pole of the hoop - Knees higher than the level of shoulders - Arms in reversed grab - Footsteps in contact with head or shoulders <p><i>Levels of execution:</i> HA012 Iguana HA013 Iguana (locked)</p>

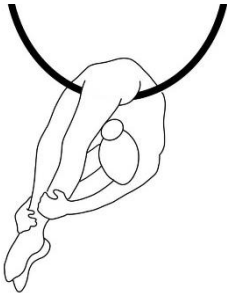
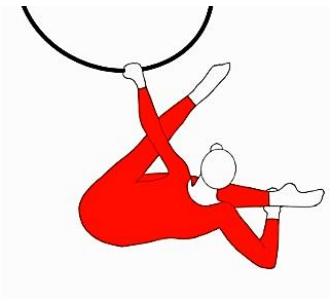
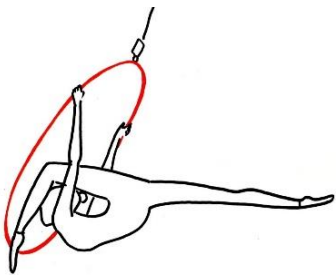
0.7		HA014	Boat 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Only armpits in contact with hoop - Arms and legs fully extended - Forward split
0.7		HA025	Cocon <ul style="list-style-type: none"> - Straight leg fully extended between arms and in front of hoop - Head in contact with hoop
0.7		HA029	Aim 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Arms are holding leg behind head - Both arms and straight leg fully extended <p><i>Levels of execution:</i> HA029 Aim 180° HA035 Aim 180° (legs fully extended)</p>
0.7		HA036	Supportive split 180° (extended) <ul style="list-style-type: none"> - Opening of legs 180° or more - Only one arm, toe and back in contact with hoop - Free arm is holding the leg - Legs fully extended <p><i>Levels of execution:</i> HA011 Supportive split 180° HA036 Supportive split 180° (extended)</p>
0.7		HA037	Bilman upside down 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Both arms are holding leg behind head - Head in contact with hip - Legs fully extended <p><i>Levels of execution</i> HA026 Bilman upside down 160° HA037 Bilman upside down 180°</p>

0.7		HA042	Comet 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Arms are holding extended leg behind head
0.7		HA043	Spiderman 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Legs are fully extended - Lower arm is holding the ankle
0.7		HA044	Spiderman 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Legs are fully extended - Lower arm is holding the ankle
0.7		HA045	Russian split 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Body is directed to the front leg - Body parallel to the floor <p><i>Levels of execution:</i> HA050 Russian split 160° HA045 Russian split 180°</p>
0.7		HA059	Droplet bend <ul style="list-style-type: none"> - Legs are fully extended

0.7		HA060	Comet in outer side of hoop <ul style="list-style-type: none"> - Arms are holding hoop behind head - Leg is between arms
0.8		HA015	Bilman 180° <ul style="list-style-type: none"> - Opening of the legs 180 or more - Both hands are holding leg behind head - Only shoulders and neck in contact with hoop <p><i>Levels of execution:</i> HA015 Bilman 180° HA016 Bilman 180° (вытянутый)</p>
0.8		HA030	Forward split on the hip 180° <ul style="list-style-type: none"> - Opening of the legs 180 or more - Forward split - Legs and arms fully extended - Similar with legs hands are holding similar legs - Only one hip and lower part of belly in contact with hoop
0.8		HA039	Yudina 180° <ul style="list-style-type: none"> - Opening of the legs 180 or more - Only one hand and hip in contact with hoop - Free arm is holding leg - Head in contact with leg <p><i>Levels of execution:</i> HA038 Yudina 160° HA039 Yudina 180°</p>

0.8		HA041	UFOs 180° <ul style="list-style-type: none"> - Opening of the legs 180 or more - Legs fully extended and directed to different sides of hoop - Back in bend - Arm is holding leg
0.9		HA017	Tulip 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Leg is grabbed behind head - Ankle and wrists in contact with hoop - Head in contact with leg
0.9		HA031	Peacock <ul style="list-style-type: none"> - Only hands and footstep in contact with hoop - Legs and arms fully extended - Leg fully extended between arms and hoop <p>Levels of execution:</p> <p><i>HA031 Peacock</i></p> <p><i>HA033 Super Peacock</i></p>
0.9		HA035	Aim 180° (legs extended) <ul style="list-style-type: none"> - Opening of legs 180° or more - Forward split - Arms are holding leg behind head - Both arms and legs and straight leg fully extended - Head in contact with leg <p>Levels of execution:</p> <p><i>HA029 Aim 180°</i></p> <p><i>HA035 Aim 180° (legs fully extended)</i></p>



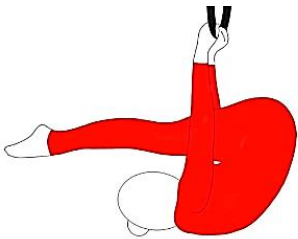
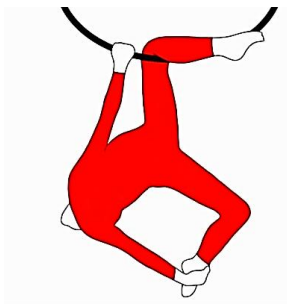
0.9		HA063	Superaim 180° <ul style="list-style-type: none"> - Opening of legs 180° or more - Chest not in contact with hoop - Head in contact with hip
1.0		HA016	Bilman 180° (extended) <ul style="list-style-type: none"> - Opening of the legs 180 or more - Both hands are holding extended leg behind leg - Only shoulders and neck in contact with hoop <p><i>Levels of execution:</i></p> <p>HA015 Bilman 180°</p> <p>HA016 Bilman 180° (extended)</p>
1.0		HA032	Droplet <ul style="list-style-type: none"> - Legs and arms fully extended - Head in contact with hips
1.0		HA033	Super Peacock <ul style="list-style-type: none"> - Only hands and footstep in contact with hoop - Legs and arms fully extended - Leg fully extended between arms and hoop - Head in contact with leg <p><i>Levels of execution:</i></p> <p>HA031 Peacock</p> <p>HA033 Super Peacock</p>


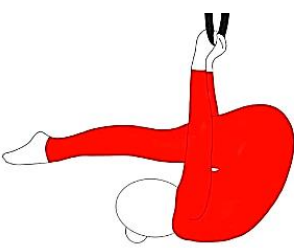
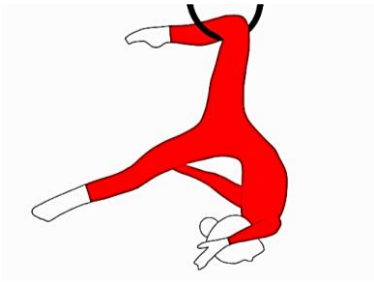

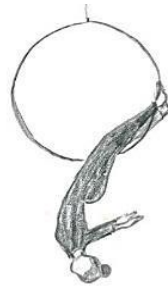
1.0		HA038	Reverse bend <ul style="list-style-type: none"> - Legs are fully extended - Head in contact with hips
1.0		HA040	Twister 180° <ul style="list-style-type: none"> - Only one hand in contact with hoop Opposite arm is holding leg behind shoulder - Chest is directed for 160° to the other side from the lower leg
1.0		HA056	Snail 180° <ul style="list-style-type: none"> - Opening of legs 180 or more - Leg behind head, in contact with hoop - Head in contact with leg


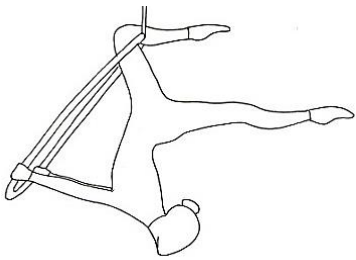
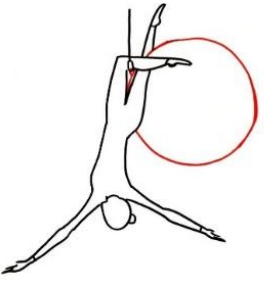
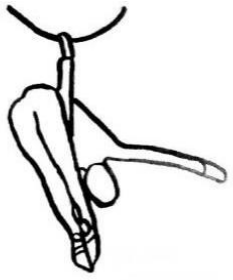
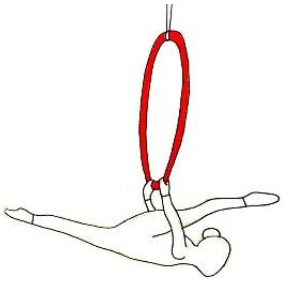
GROUP B – STRENGTH ELEMENTS

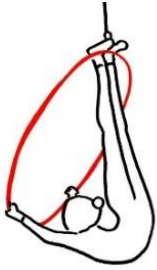
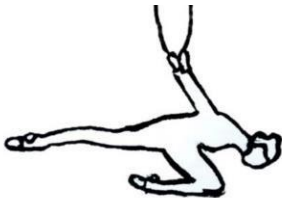



Requirement: All Strength elements must be held in fixed position for 2 seconds.

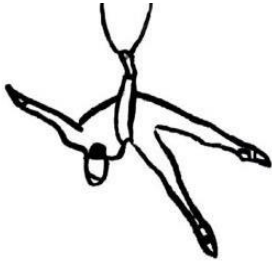

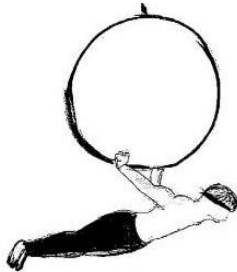

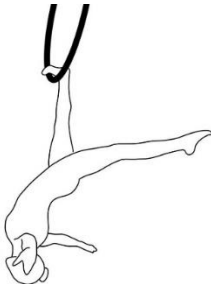
Note: In masters +50 category a tolerance of 20° is given for the requirement to open the legs to 180° if there is no 160° variation for the move. Moves, that do have different levels of execution are without tolerance. A tolerance of 20° is given for the requirement parallel to the floor.

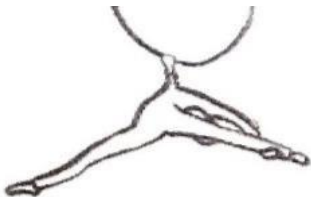
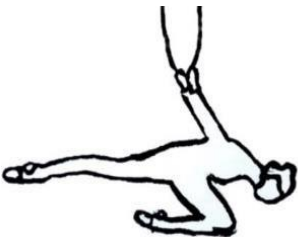
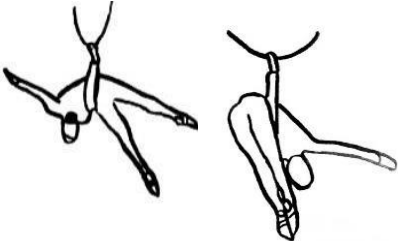
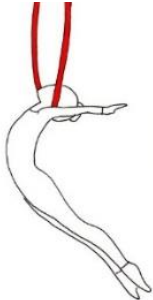

Value	Element	Code	Requirements
0.1		HB001	Hang «Arrow» <ul style="list-style-type: none"> - Arm in support - Only one hand, shoulder and back in contact with hoop
0.1		HB002	Elbow hang <ul style="list-style-type: none"> - Only one elbow and one hand can be in contact with hoop
0.1		HB003	Straddle <ul style="list-style-type: none"> - Hips higher than shoulder - Legs in V-position
0.1		HB032	Knee hang with support <ul style="list-style-type: none"> - Only one knee and one hand in contact with hoop


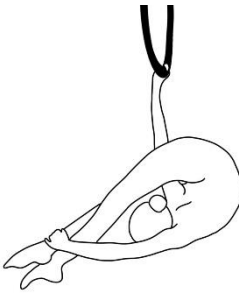
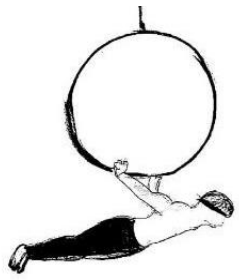

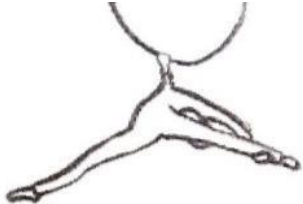
0.1		HB033	Angel <ul style="list-style-type: none"> - Only armpits and back in contact with hoop
0.1		HB034	Angle <ul style="list-style-type: none"> - Legs parallel to the floor - Legs and arms fully extended
0.2		HB004	Knee hang <ul style="list-style-type: none"> - Only one knee in contact with hoop - Free leg is fully extended and parallel or lower than parallel to the floor
0.2		HB031	Elbow hang <ul style="list-style-type: none"> - Only one elbow in contact with hoop
0.3		HB005	Lizard <ul style="list-style-type: none"> - Only legs in contact with hoop - Head directed to the floor


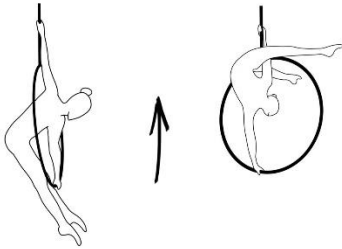
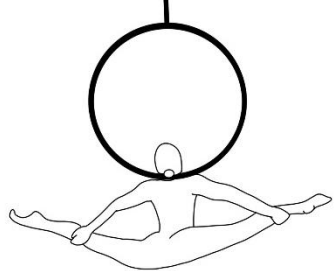
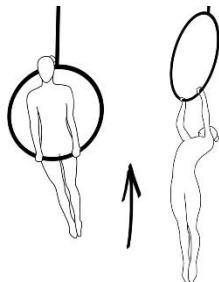
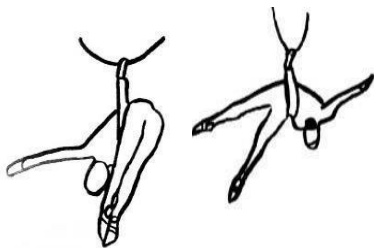
0.3		HB006	Elbow Hang «Deer» <ul style="list-style-type: none"> – Only elbow in contact with hoop – Similar arm holding leg, knee fully extended
0.3		HB019	Shrimp <ul style="list-style-type: none"> - Only one knee and two hands in contact with hoop - Arms fully extended
0.3		HB020	“Four” <ul style="list-style-type: none"> - Only legs in contact with hoop - One leg extended upwards - Head directed to the floor
0.4		HB007	Layng <ul style="list-style-type: none"> - Legs and body in “pike” position - Legs together and fully extended - Only one arm in contact with hoop
0.4		HB021	Split horizon <ul style="list-style-type: none"> - Legs fully extended in split - Body parallel to the floor - Leg is between arms

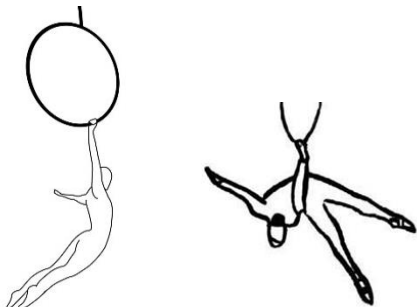
0.4		HB022	Footseps hang in bend <ul style="list-style-type: none"> - Legs and arms fully extended - Back in bend
0.5		HB008	«Horizon» (legs bent) <ul style="list-style-type: none"> - Body parallel to the floor - Legs in tuck position
0.5		HB009	«Reversed horizon» (legs bent) <ul style="list-style-type: none"> - Body parallel to the floor - Legs in tuck position - Elbows fully extended
0.6		HB010	Hang «Three» <ul style="list-style-type: none"> - Arms fully extended - Only ankles and hands in contact with hoop
0.6		HB023	Footsteps hang <ul style="list-style-type: none"> - Only footsteps in contact with hoop - Legs fully extended - Head directed to the floor

0.7		HB011	Reversed laying <ul style="list-style-type: none"> - Legs fully extended - Only one hand in contact with hoop
0.7		HB024	Satellite <ul style="list-style-type: none"> - Legs and arms fully extended - Only footsteps and hands in contact with hoop
0.8		HB014	«Horizon» («V») <ul style="list-style-type: none"> - Legs fully extended in V-position - Legs and body parallel to the floor
0.8		HB015	«Reversed horizon» V-position <ul style="list-style-type: none"> - Legs and body parallel to the floor - Legs fully extended in V-position - Elbows fully extended
0.8		HB026	Superpain <ul style="list-style-type: none"> - Only one footstep in contact with hoop - Supporting leg fully extended - Head directed to the floor

0.9		HB012	Reversed laying with leg in bilman <ul style="list-style-type: none"> - Opening of legs 160° or more - Only one hand in contact with hoop - Free arm hold leg behind head <i>Levels of execution:</i> <i>HB012 Reversed laying with leg in biellman</i> <i>HB029 Reversed laying with leg in extended biellman</i>
0.9		HB013	«Horizon» (one leg bent) <ul style="list-style-type: none"> - Body and extended leg parallel to the floor - One leg in bent
0.9		HB016	Transition from “Reversed laying” to “Laying” <ul style="list-style-type: none"> - Legs fully extended - Free arm doesn't help during transition - Hold starting and final position for 2 seconds each
0.9		HB025	Hang on the back of the head <ul style="list-style-type: none"> - Only back of the head is in contact with hoop
0.9		HB027	Hang «Crescent» <ul style="list-style-type: none"> - Only ankles in contact with hoop - Legs and arms fully extended

0.9		HB028	«Reversed horizon» (one leg bent) <ul style="list-style-type: none"> - Body and straight leg parallel to the floor - One leg bent - Elbows fully extended
0.9		HB038	One arm shell <ul style="list-style-type: none"> - Only one hand in contact with hoop - Arm is between legs - Head in contact with hoop - Legs are fully extended
1.0		HB017	«Horizon» <ul style="list-style-type: none"> - Joint legs fully extended - Legs and body parallel to the floor
1.0		HB018	«Reversed horizon» <ul style="list-style-type: none"> - Legs and body parallel to the floor - Joint legs fully extended - Elbows fully extended
1.0		HB029	Reversed laying with leg in extended biellman <ul style="list-style-type: none"> - Opening of legs 160° or more - Only one hand in contact with hoop - Free arm is holding extended leg behind head <p><i>Levels of execution:</i></p> <p><i>HB012 Reversed laying with leg in biellman</i> <i>HB029 Reversed laying with leg in extended biellman</i></p>

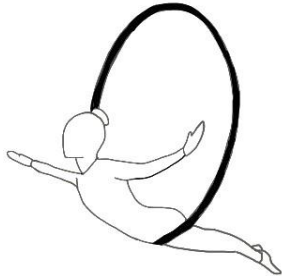
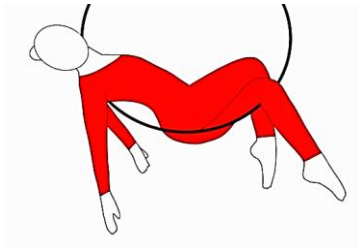

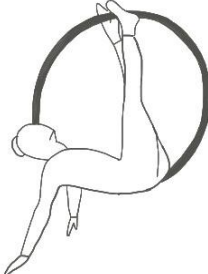
1.0 RFB		HB030	Superpain in bilman <ul style="list-style-type: none"> - Only one footstep in contact with hoop - Supporting leg fully extended - Both arms are holding free leg in biellman - Head in contact with hip
1.0		HB035	Deadlift through flag <ul style="list-style-type: none"> - No momentum - Arms and legs are fully extended
1.0 RFB		HB036	Neck hang <ul style="list-style-type: none"> - Only back of the head in contact with hoop - Opening of the legs 180° or more - Legs are fully extended
1.0		HB037	Deadlift <ul style="list-style-type: none"> - Starting position: hang in the lower part of a hoop - No momentum
1.0		HB039	Transition from "Laying" to "Reversed laying" <ul style="list-style-type: none"> - Legs are fully extended - Free arm doesn't help in transition - Hold starting and final position for 2 seconds

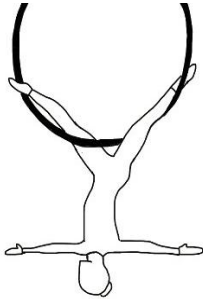
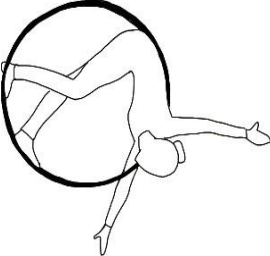
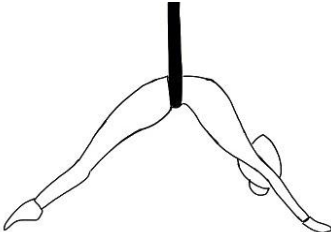
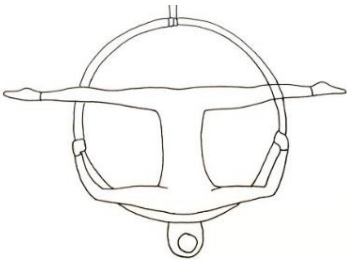
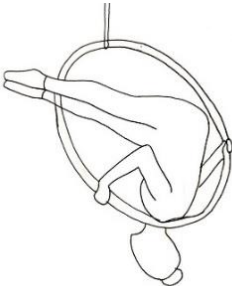
1.0		HB040	<p>Reversed laying from one hand hang</p> <ul style="list-style-type: none"> - Starting position: one hand hang - Legs are fully extended - Free arm doesn't help during the transition - Hold final position for 2 seconds
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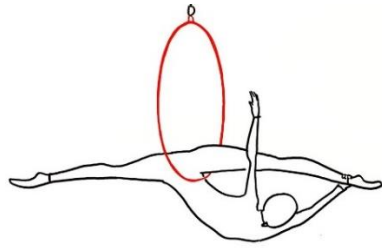

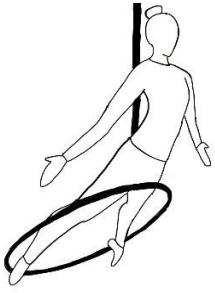
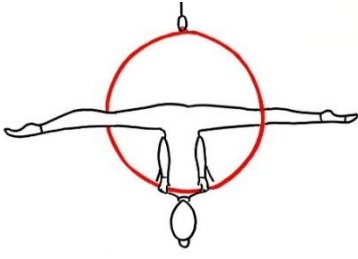
Group C– Balance elements

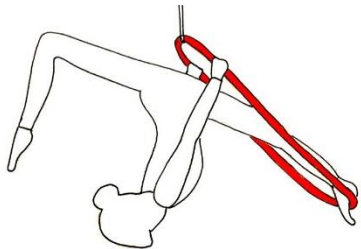
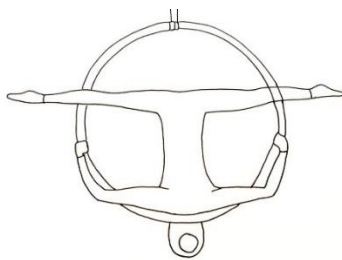
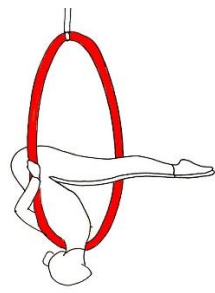
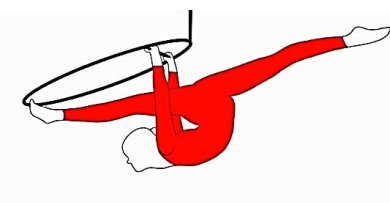
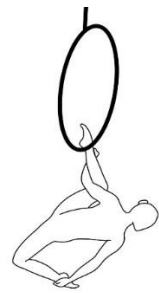
Requirement: All elements must be held in fixed position for 3 seconds. No contact with the floor.


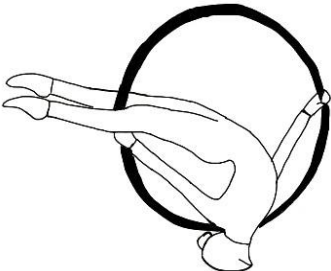
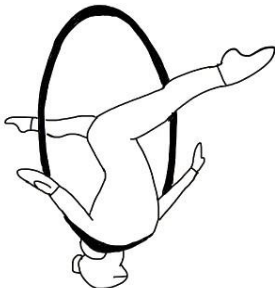
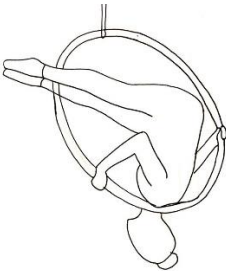
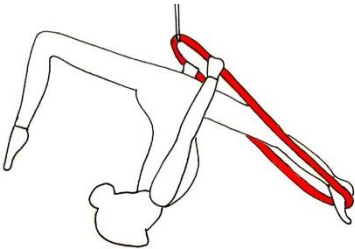
Note: In masters +50 category a tolerance of 20° is given for the requirement to open the legs to 180° if there is no 160° variation for the move. No tolerance to the moves with different levels of execution. A tolerance of 20° is given for the requirement parallel to the floor.

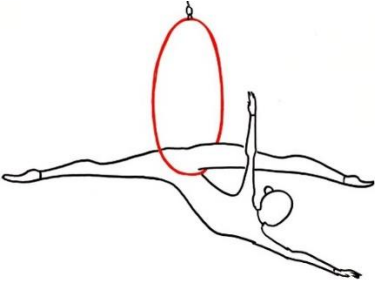
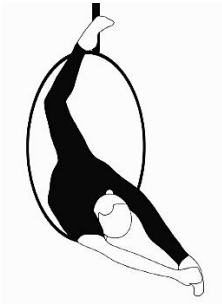
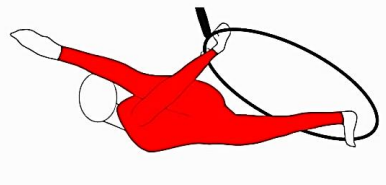
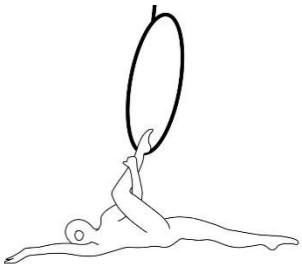
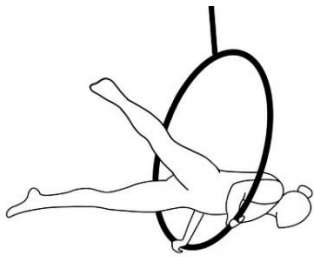
Value	Element	Code	Requirements
0.1		HC001	Balance «Welcome» <ul style="list-style-type: none"> - Hips in contact with hoop - Legs fully extended - Shoulders higher than parallel to the floor
0.1		HC002	Shrimp <ul style="list-style-type: none"> - Only hips, legs and shoulders in contact with hoop - Legs are crossed
0.1		HC038	Parrot <ul style="list-style-type: none"> - Only hips can be in contact with hoop
0.2		HC003	Balance “Angle” <ul style="list-style-type: none"> - Only back and footsteps in contact with hoop

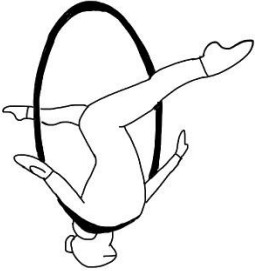
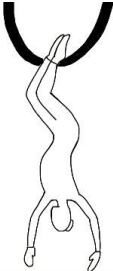
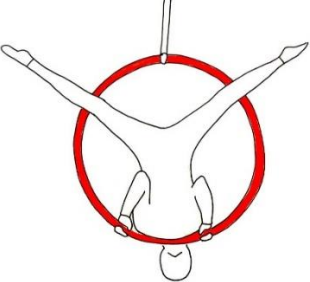
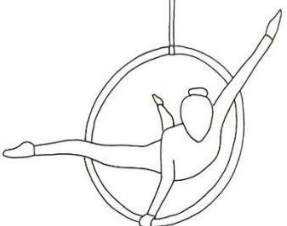
0.2		HC004	Ninja <ul style="list-style-type: none"> - Only legs in contact with hoop - Legs fully extended
0.3		HC005	Coin <ul style="list-style-type: none"> - Only toes and back in contact with hoop - Head directed to the floor
0.3		HC006	Balance in bend <ul style="list-style-type: none"> - Only low back in contact with hoop - Back in bend
0.3		HC016	Shoulders handstand <ul style="list-style-type: none"> - Shoulders, neck, arms and legs in contact with hoop - Legs fully extended in middle split <p><i>Levels of execution:</i> HC016 Shoulders handstand HC021 Shoulders handstand (legs from one side)</p>
0.3		HC017	Pin <ul style="list-style-type: none"> - Legs fully extended - Only one shoulder, neck, hands and legs in contact with hoop <p><i>Levels of execution:</i> HC017 Pin HC023 Pin in V-position</p>

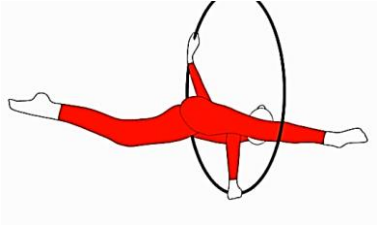

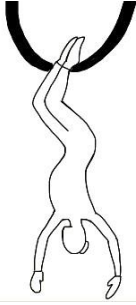
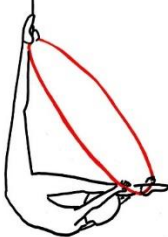
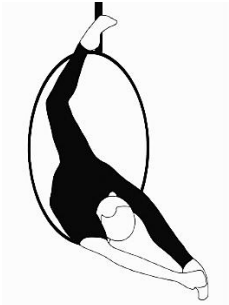
0.4		HC007	Sling <ul style="list-style-type: none"> - Only shoulder and hands in contact with hoop - Legs in V-position - Supporting arm fully extended - Hips and back not in contact with lower arm
0.4		HC018	Hip balance 160° <ul style="list-style-type: none"> - Opening of the legs 160° or more - Legs fully extended - Opposite arm is holding leg behind head - Only hip in contact with hoop <p><i>Levels of execution:</i></p> <p>HC018 Hip balance 160°</p> <p>HC025 Hip balance (no hands) 180°</p>
0.4		HC043	Handstand in bend <ul style="list-style-type: none"> - Legs parallel to the floor - Legs are fully extended - Supporting arm is fully extended
0.5		HC008	Rider <ul style="list-style-type: none"> - Only legs in contact with hoop - Only back in contact with spanset - Head directed upwards
0.5		HC019	Shoulders support (legs from different sides) <ul style="list-style-type: none"> - Legs fully extended in V-position from different sides of hoop - Head directed to the floor - Only hands, shoulders and legs can be in contact with hoop <p><i>Levels of execution:</i></p> <p>HC019 Shoulders support (legs from different sides)</p> <p>HC026 Shoulders support (legs from one</p>

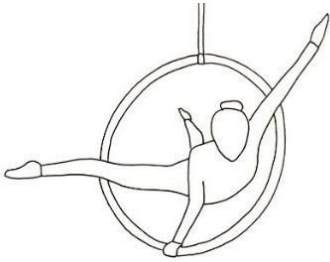
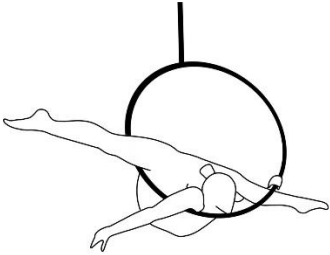
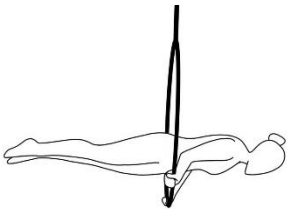
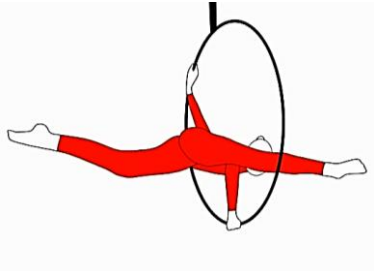
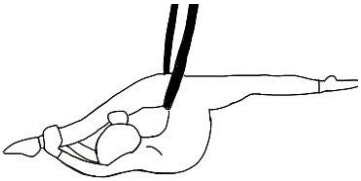
0.5		HC020	Scorpion 160° <ul style="list-style-type: none"> - Opening of the legs 160° or more - Back leg bent and directed to the head - Supporting leg fully extended <p><i>Levels of execution:</i> HC020 Scorpion 160° HC024 Scorpion (locked) 180°</p>
0.5		HC021	Shoulders handstand (legs from one side) <ul style="list-style-type: none"> - Shoulders, neck and arms in contact with hoop - Legs fully extended in middle split Opening of the legs 160° or more - Legs from one side of hoop <p><i>Levels of execution:</i> HC016 Shoulders handstand HC021 Shoulders handstand (legs from one side)</p>
0.6		HC022	Balance "Angle" <ul style="list-style-type: none"> - Only arms, shoulders and neck can be in contact with hoop - Joint legs fully extended and parallel to the floor
0.6		HC036	Bow <ul style="list-style-type: none"> - Only hands and footstep in contact with hoop - Back is in bend - Opening of the legs 160° or more
0.6		HC044	Hook in billman <ul style="list-style-type: none"> - Only one footstep in contact with hoop - Similar hand is holding leg in billman <p><i>Levels of execution:</i> HC044 Hook in billman HC045 Hook in plank</p>

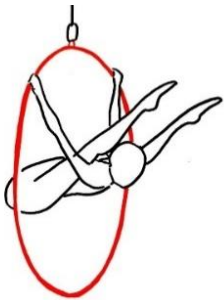
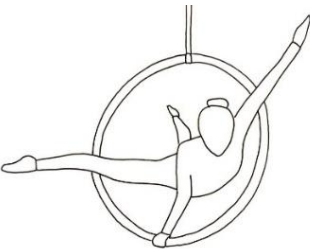
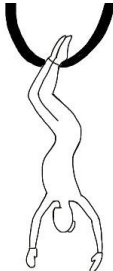

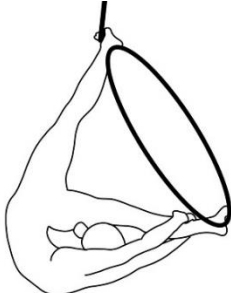
0.6		HC046	Balance “four” <ul style="list-style-type: none"> - Similar hand is holding leg behind the head
0.7		HC010	Mermaid <ul style="list-style-type: none"> - Legs fully extended - Only shoulder and hands in contact with hoop - Back is in bend - Hips not in contact with arms
0.7		HC011	Helicopter <ul style="list-style-type: none"> - Legs fully extended in forward split - Only shoulders and arms in contact with hoop - Hands not in contact with hoop <p>Levels of execution: <i>HC011 Helicopter</i> <i>HC012 Super helicopter 180°</i></p>
0.7		HC023	Pin in V-position <ul style="list-style-type: none"> - Legs fully extended in V-position - Only one shoulder, neck and hands in contact with hoop <p>Levels of execution: <i>HC017 Pin</i> <i>HC023 Pin in V-position</i></p>
0.7		HC024	Scorpion (locked) 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Back leg in contact with head - Supporting leg fully extended <p>Levels of execution: <i>HC020 Scorpion 160°</i> <i>HC024 Scorpion (locked) 180°</i></p>



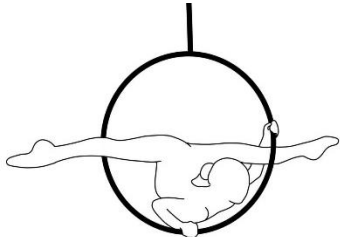
0.7		HC025	Hip balance (no hands) 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Legs fully extended - Arms not in contact with legs - Only hip in contact with hoop <p><i>Levels of execution:</i> HC018 Hip balance 160° HC025 Hip balance (no hands) 180°</p>
0.7		HC034	Crossbow <ul style="list-style-type: none"> - Ankle and chest in contact with hoop - Both hands are holding leg <p><i>Levels of execution:</i> HC034 Crossbow HC035 Crossbow extended</p>
0.7		HC037	Machinegun <ul style="list-style-type: none"> - Only hands and footstep in contact with hoop - Legs in split position - Upper leg goes between arms behind back
0.7		HC045	Hook in plank <ul style="list-style-type: none"> - Only footstep in contact with hoop - Body parallel to the floor <p><i>Levels of executions:</i> HC044 Hook in billman HC045 Hook in plank</p>
0.7		HC050	V-plank <ul style="list-style-type: none"> - Only hands in contact with hoop - Body parallel to the floor <p><i>Levels of executions:</i> HC050 V-plank HC051 Plank legs joint</p>

0.8 RFB		HC012	Super helicopter 180 <ul style="list-style-type: none"> - Opening of legs 180 or more - Legs fully extended - Only shoulders in contact with hoop - Hands not in contact with hoop <i>Levels of execution:</i> HC011 Helicopter HC012 Super helicopter 180°
0.8		HC014	Bat <ul style="list-style-type: none"> - Only ankles in contact with hoop - Head directed to the floor - Arms not in contact with leg <i>Levels of execution:</i> HC014 Bat HC029 One leg bat
0.8		HC026	Shoulders support (legs from one side) <ul style="list-style-type: none"> - Legs fully extended in V-position from one side of hoop - Head directed to the floor - Only hands and shoulders can be in contact with hoop <i>Levels of execution:</i> HC019 Shoulders support (legs from different sides) HC026 Shoulders support (legs from one side)
0.8		HC040	V-crocodile with two arms <ul style="list-style-type: none"> - Only hands in contact with hoop - Body parallel to the floor - Legs in V-position <i>Levels of execution:</i> HC039 Crocodile with two arms legs joint HC040 V-crocodile with two arms

0.9		HC009	Venson Split with support <ul style="list-style-type: none"> - Legs fully extended in split position - Body parallel to the floor <p><i>Levels of execution</i> HC009 Venson Split with support HC013 Venson Split</p>
0.9 RFB		HC027	V-crocodile <ul style="list-style-type: none"> - Only one arm in contact with hoop - Body parallel to the floor - Legs in V-position <p><i>Levels of execution:</i> HC027 V-crocodile HC030 V-crocodile legs joint</p>
0.9		HC029	One leg bat <ul style="list-style-type: none"> - Only one ankle in contact with hoop - Head directed to the floor - Arms not in contact with leg <p><i>Levels of execution:</i> HC014 Bat HC029 One leg bat</p>
0.9		HC033	Bokhan Stretching <ul style="list-style-type: none"> - Head in contact with leg <p><i>Levels of execution:</i> HC033 Bokhan Stretching HC041 Bokhan Stretching hoop support</p>
0.9 RFB		HC035	Crossbow extended <ul style="list-style-type: none"> - Ankle and chest in contact with hoop - Both hands are holding leg behind head <p><i>Levels of execution:</i> HC034 Crossbow HC035 Crossbow extended</p>

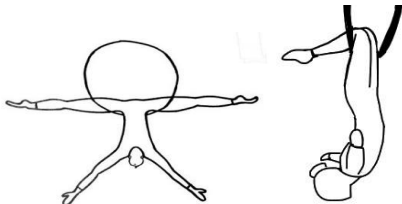
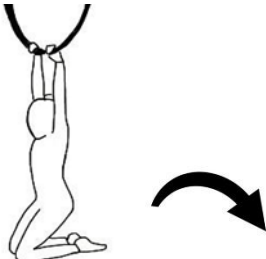


0.9		HC039	V-crocodile with two arms <ul style="list-style-type: none"> - Only hands in contact with hoop - Body parallel to the floor - Legs in pencil position <i>Levels of execution:</i> HC039 Crocodile with two arms legs joint HC040 V-crocodile with two arms
0.9		HC048	Cruiser split on the chest 180 <ul style="list-style-type: none"> - Opening of legs 180 - Head in contact with hip <i>Levels of execution:</i> HC048 Cruiser split on the chest 180 HC049 Cruiser split on the arms 180
0.9		HC051	Plank legs joint <ul style="list-style-type: none"> - Only hands in contact with hoop - Body parallel to the floor - Legs joint <i>Levels of execution:</i> HC050 V-plank HC051 Plank legs joint
1.0		HC013	Venson Split <ul style="list-style-type: none"> - Legs fully extended in split position - Body parallel to the floor - Only hands in contact with hoop <i>Levels of execution</i> HC009 Venson Split wih support HC013 Venson Split
1.0		HC015	Bilman Balance 180° <ul style="list-style-type: none"> - Opening of the legs 180° or more - Forward split - Both arms are holding leg behind head - Legs fully extended


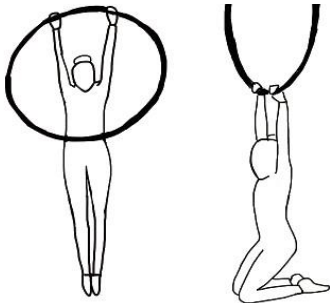
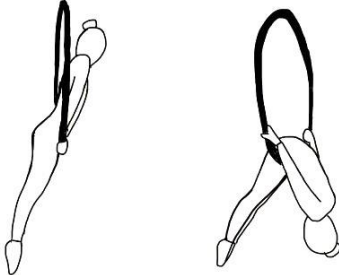
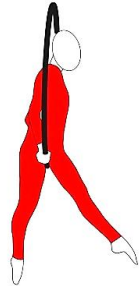
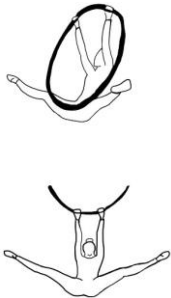
1.0		HC028	Crab <ul style="list-style-type: none"> - Only hands in contact with hoop - Legs fully extended behind shoulders - Body parallel to the floor
1.0 RFB		HC030	Crocodile legs joint <ul style="list-style-type: none"> - Only one hand in contact with hoop - Body and legs parallel to the floor - Legs and body in pencil position <p><i>Levels of execution:</i> HC027 V-crocodile HC030 Crocodile legs joint</p>
1.0 RFB		HC031	Bat in biellman <ul style="list-style-type: none"> - Only one ankle in contact with hoop - Head in contact with hip - Both hands are holding free leg in biellman
1.0 RFB		HC032	Barabanova Brilliant <ul style="list-style-type: none"> - Only ankle in contact with hoop - Arms are holding leg behind head
1.0		HC041	Bokhan Stretching hoop support <ul style="list-style-type: none"> - Head in contact with hip - Only footsteps in contact with hoop <p><i>Levels of execution:</i> HC033 Bokhan Stretching HC041 Bokhan Stretching hoop support</p>

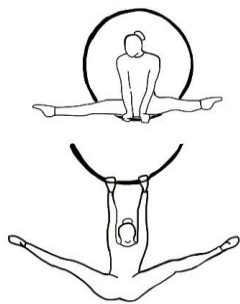
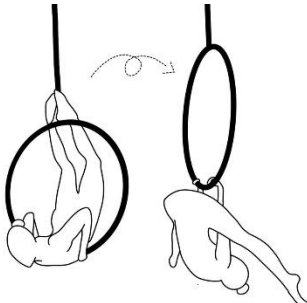
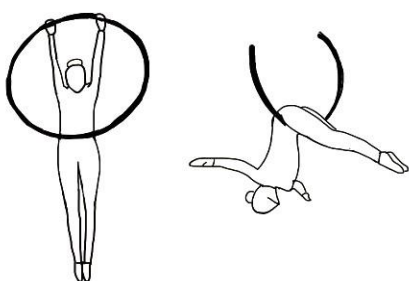

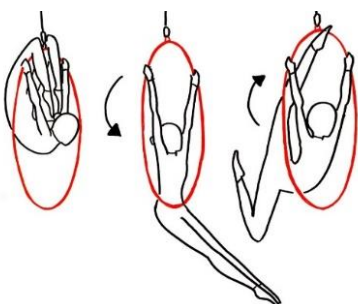
1.0		HC042	Half-mexican <ul style="list-style-type: none"> - Arms and legs fully extended - Head in contact with hoop
1.0 RFB		HC047	Ankle hang in bend <ul style="list-style-type: none"> - Arms are holding leg behind head - Only ankles in contact with hoop
1.0		HC049	Cruiser split on the arms 180 <ul style="list-style-type: none"> - Opening of legs 180 - Only legs and hands in contact with hoop - Head in contact with hip <p><i>Levels of execution:</i> HC048 Cruiser split on the chest 180 HC049 Cruiser split on the arms 180</p>

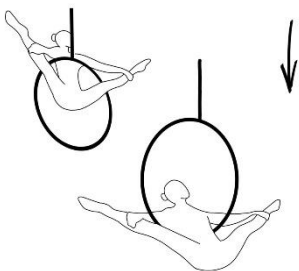
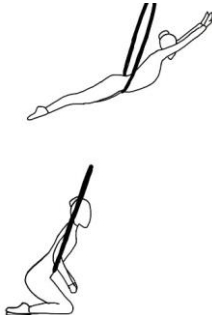
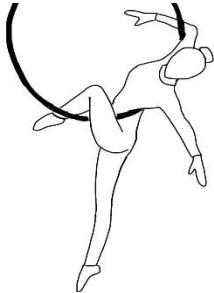
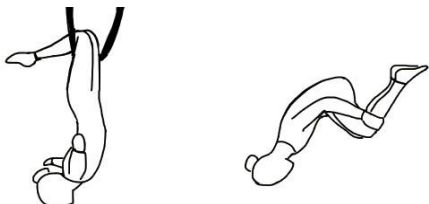
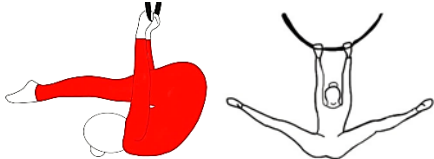
Group D – Dynamic elements

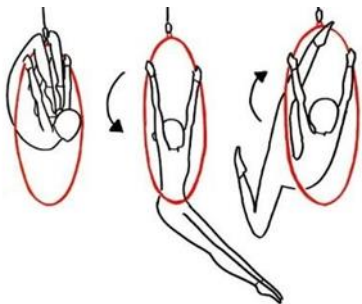
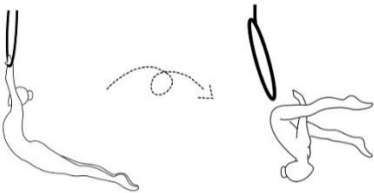
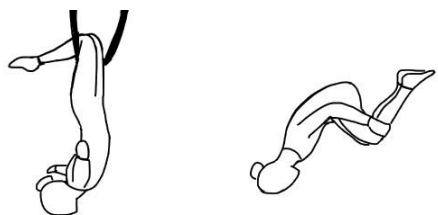
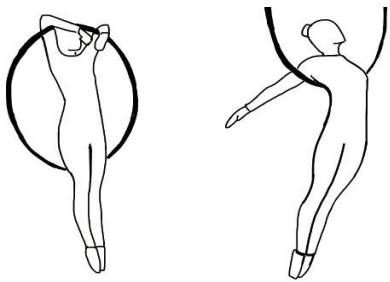
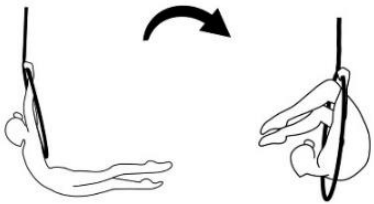
Note: All dynamic elements must show a clear aerial phase and dynamism.

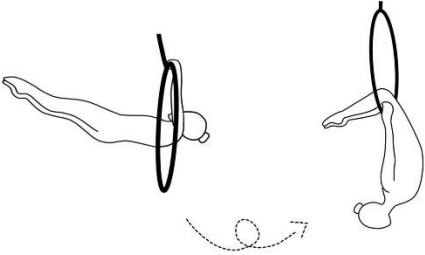
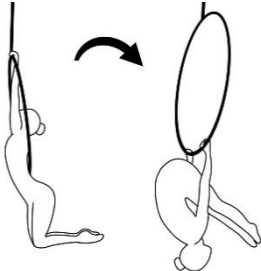
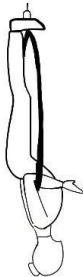
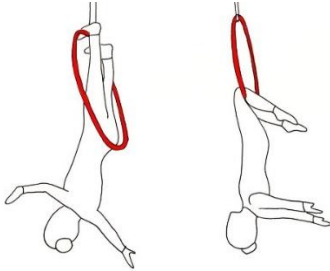
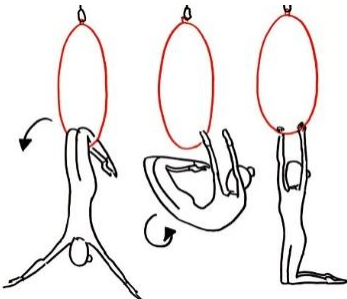
Value	Element	Code and requirements
0.1		HD016 Knee drop <ul style="list-style-type: none"> - Starting position: Hang in middle split - Final position: knee hang - Arms not in contact with hoop
0.1		HD035 Back roll under lower part of hoop <ul style="list-style-type: none"> - Starting position on the floor - Back roll without breakaway from the hoop - Final position on the floor
0.2		HD001 Turnover forward <ul style="list-style-type: none"> - One leg bent - Two turnovers or more - Rotation forward - Starting and final position head directed upwards
0.3		HD002 Turnover backwards <ul style="list-style-type: none"> - One leg bent - Two turnovers or more - Rotation backwards - Starting and final position head directed upwards

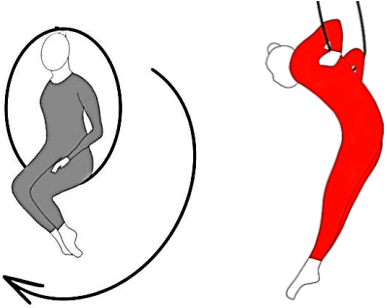
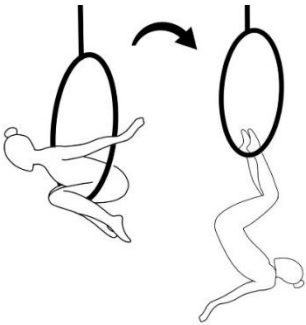
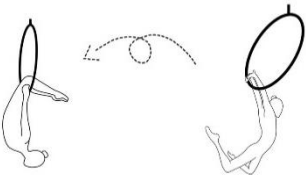
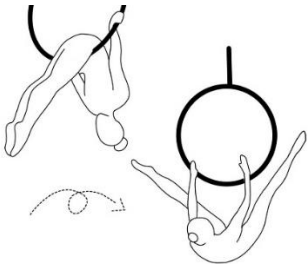
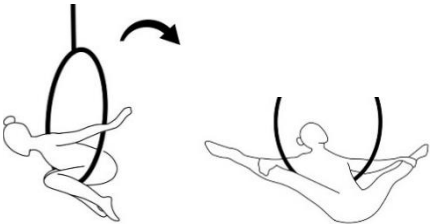
0.3		HD018 Clock forward <ul style="list-style-type: none"> - Legs fully extended - Starting and final position head directed upwards - Two turnovers or more - Rotation forward
0.4		HD003 Drop from upper to lower perch <ul style="list-style-type: none"> - Starting position "Pencil" - Basic grip - No contact with floor
0.4		HD006 Turnover forward in pike position <ul style="list-style-type: none"> - Starting position: "Pencil", elbows extended - Turnover forward through pike position - No contact with floor
0.4		HD019 Clock backwards <ul style="list-style-type: none"> - Legs fully extended - Starting and final position head directed upwards - Two turnovers or more - Rotation backwards
0.5		HD004 Drop from upper to lower perch V-position <ul style="list-style-type: none"> - Legs extended in V-position - No contact with floor - Starting and final position: legs parallel to the floor or higher

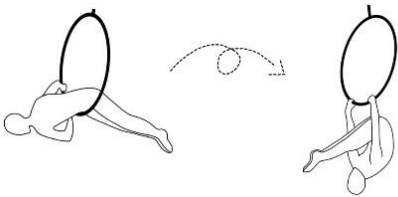
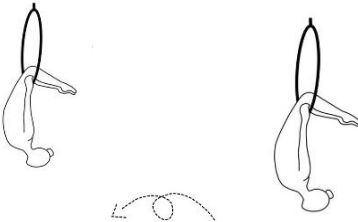
0.5		<p>HD005 Turnover forward drop, legs in V-position</p> <ul style="list-style-type: none"> - Starting and final position: legs and arms fully extended - Turnover forward - Legs in V-position - No contact with the floor
		<p>HD034 Turnover in armpits</p> <ul style="list-style-type: none"> - Starting and final position: lying on the chest on the lower perch of hoop, legs are on the upper perch of hoop - Turnover forward in armpits - Final position: Hand in the lower perch of a hoop, legs in V-position
0.6		<p>HD007 Turnover forward in pike position with no hands</p> <ul style="list-style-type: none"> - Starting position: "Pencil", elbows extended - Turnover backwards through pike position - Arms not in contact with hoop during rotation
0.6		<p>HD011 Elbows turnover</p> <ul style="list-style-type: none"> - Starting position: back and elbows in contact with hoop, legs fully extended upwards - Two or more turnovers
0.6		<p>HD017 Barabanova Drop</p> <ul style="list-style-type: none"> - Starting position: knee hang in upper perch - Throwing out forward - Final position: one leg is holding hoop behind head

0.6		HD027 V-position slip <ul style="list-style-type: none"> - Starting position: Armpit hang on the upper part of hoop - Final position: Hang in Lower part of hoop - Hands not in contact with hoop
0.7		HD008 Turnover on hips <ul style="list-style-type: none"> - Starting position: "Pencil", hips in contact with hoop - Tuck position during rotation - Two turnovers or more
0.7		HD009 Rotation (Spin) «Queen» <ul style="list-style-type: none"> - Starting position: back, elbow and leg in contact with hoop - Two or more turnovers
0.7		HD010 Backwards flip from lower perch <ul style="list-style-type: none"> - Starting position: knee hang - Arms not in contact with hoop - Flip backwards - Arms not in contact with floor when landing
0.7 RFB		HD020 Sea regrip <ul style="list-style-type: none"> - Starting position: joint legs parallel to the floor, fully extended and between arms - Final position: hips higher than the level of shoulders, legs in V-position - No contact with the floor

0.7		HD026 Barabanova Drop with two legs <ul style="list-style-type: none"> - Starting position: knee hang in upper perch - Throwing out forward - Final position: two legs is holding hoop behind head
0.7		HD031 Backwards flip under lower perch through legs <ul style="list-style-type: none"> - Starting position: hang in lower perch - Backwards flip in V-position - Arms not in contact with floor when landing
0.8		HD012 Backwards flip from lower perch in angle position <ul style="list-style-type: none"> - Starting position: knee hang - Arms not in contact with hoop - Flip backwards in angle position - Arms not in contact with floor when landing
0.8		HD013 Armpit drop <ul style="list-style-type: none"> - Starting position: elbows hang on upper perch - Drop to lower perch - Final position: armpit hang - No contact with floor
0.8		HD022 Throw-up to Iguana <ul style="list-style-type: none"> - Starting position: hang in upper perch of hoop - Final position: Iguana? Hold 2 seconds

0.8 RFB		HD028 Knee drop <ul style="list-style-type: none"> - Starting position: hang in upper perch of hoop - Back flip - Final position: Knee hang in lower perch of hoop
0.8 RFB		HD029 Regrip from upper to lower perch of hoop <ul style="list-style-type: none"> - Starting position: hang in upper perch of hoop - Final position: hang in lower perch of hoop, legs in pike position - No contact with floor
		HD030 Elbow turnover with leg grabbed <ul style="list-style-type: none"> - 2 or more turnovers - One leg is extended in split
0.9		HD014 Drop from the back of the footsteps hang to the knee hang <ul style="list-style-type: none"> - Starting position: back of the footsteps hang - Drop to the lower perch of the hoop - Arms not in contact with hoop - Final position: knee hang
0.9		HD015 Back flip with half of twist <ul style="list-style-type: none"> - Starting position: knee hang - Back flip with half of twist - Final position: extended arms hang - No contact with the floor

0.9 RFB		HD016 Back flip in elbows <ul style="list-style-type: none"> - Starting position: sitting on the hoop hands not in contact with hoop - Back flip - Final position: hang in elbows - No contact with floor
1.0 RFB		HD021 Turnover to ankle hang <ul style="list-style-type: none"> - Starting position: sitting on the hoop - Turnover forward - Final position: hang in ankles - No contact with floor
1.0 RFB		HD023 Back flip to hands hang <ul style="list-style-type: none"> - Starting position: sitting on the hoop, hands not in contact with hoop - Back flip - Final position: hang in hands - No contact with floor
1.0 RFB		HD024 Throw-out catching <ul style="list-style-type: none"> - Starting position: on the belly on the lower perch of hoop - Turnover forward - Final position: hang in hands, legs in V-position - No contact with floor
1.0 RFB		HD025 Half-screw backwards in armpits <ul style="list-style-type: none"> - Starting position: sitting on the hoop, hands not in contact with hoop - Half-screw backwards - Final position: hang in armpits - No contact with floor

<p>1.0 RFB</p>		<p>HD032 Screw in lower perch of hoop</p> <ul style="list-style-type: none"> - Starting position: lying on the belly on lower perch of hoop - Turnover around its radial axis on 360° - Final position: hang in lower perch of hoop in pike position - No contact with floor
<p>1.0 RFB</p>		<p>HD033 Knee screw</p> <ul style="list-style-type: none"> - Starting position: knee hang, hands not in contact with hoop - Turnover around its radial axis parallel to the floor - Final position: knee hang, hands not in contact with hoop - No contact with floor

17.1 Group E – Rotation (Spin)

Athlete can choose any element from groups A (flexibility elements) or B (Strength elements) and declare it as rotation (Spin). The code of the element must be changed from HA001 to **HA001/E**, from HB001 to **HB001/E** or HC001 to **HC001/E**.

A. Element must fill the original requirements described on the elements table

B. Rotation minimum 720° on fixed position

OFFICIAL POSA PARTNERS:

