

International Pole Sports Federation

Competitions / Championships



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Code of Points

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International Pole Sports Federation

Code of Points

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Welcome to the IPSF

We would like to welcome you to the IPSF Code of Points. Many changes and improvements have been made and there are many to come over the next few years. We wish you a wonderful and successful experience along side us and would like to thank you for all your support.

Introduction

The IPSF scoring system is broken down into four parts, Technical Presentation Bonus, Technical Presentation Deduction, Artistic and Choreography Presentation and Compulsory. Athletes will be judged in all four sections during their routine, therefore, the athlete who shows the most strength in all four sections, will be awarded the most points as a final score. It is important an athlete incorporates all sections into their routine to be awarded the most points. Our scoring system not only encourages and promotes a well-balanced routine but also a well-trained and well-rounded athlete.

We have listed a short summary of what judges will be looking for in an athlete's routine as an oversight. A detailed layout of all four sections is to be found in the code to enable athletes to put together their routine, gaining them the most points.

- The set amount of compulsory moves for the chosen competitive category
- Compulsory bonuses : Performing a single compulsory move on a static pole and making it spin
 - Combining compulsory moves on a spinning pole
 - Combining compulsory moves on a static pole and making them spin
 - Combination of two compulsory moves without making contact with the floor, both partners must change position (doubles)
 - Performing a single flying partner compulsory move with momentum on a spinning pole (doubles)
 - Performing a synchronised parallel compulsory move on either one or two static poles and making it spin (doubles)
- Combining Spins with other spins or moves/ in synchronicity (doubles)
- Dynamic combinations/ Synchronised parallel dynamic combinations (doubles)
- Acrobatic catches/ in synchronicity (doubles)
- Flexibility moves
- Strength moves
- Spins
- Climbs
- Drops/ in synchronicity (doubles)
- Re-grips/ in synchronicity (doubles)
- Flip-outs
- Jump-outs/ in synchronicity (doubles)
- Pole transitions
- Partner dynamic combinations (doubles)
- Synchronised parallel/ interlocking and balance moves (doubles)
- Flying partner moves (doubles)
- Floor based partner moves
- Clean lines and good execution
- Originality of all the above
- Stage choreography and good use of the stage

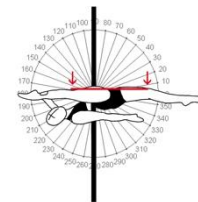
Please see Rules and Regulations for restrictions on music, hair, makeup, costume and grip aids.

Note : Athletes will be penalized for not adhering to the IPSF rules and regulations and ethical code of conduct.

Definitions:

Definition of a correct angle in splits:

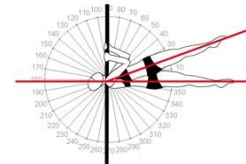
The angle/degree of a split is defined by the lines the inner thighs of the legs form in alignment with the hips to the knees.



Definition of a 20° (degree) tolerance:

The compulsory move will still be valid if the executed angle/degree of the body varies no more than maximum 20°(degrees) to the required angle/degree.

E.g. a strength move with a requirement of a 90° body angle to the pole and parallel to the floor is executed at a 70° angle, body not fully parallel to the floor, will still be valid and awarded points. However deductions will be made in execution.



Definition of holding a position for a minimum of two seconds:

The holding of a move will be counted from the time the athlete is in the required position. 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.

Definition of a spin:

The position of the spin must be held for a full 360° rotation. The transition in and out of the compulsory spin will not count towards the required minimum rotation.

Combining spins on Static pole: the entire combination must rotate for a minimum of 360°.

Combining spins on Spinning pole: each spin position in this combination must rotate a full 360° before changing into the next spin position.

Definition of angles of moves presented:

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

Definition of LOD:

LOD refers to the Level of Difficulty of a move. The higher the level the more points the move is awarded.

Definition of LOD under Overall Bonuses (0 = Simple, 1 = Difficult, 2 = Extremely Difficult):

This refers to the overall level of a particular type of move throughout an athlete's routine.

0 = Simple, refers to moves with a technical value of 0.1 - 0.3

1 = Difficult, refers to moves with a technical value of 0.4 - 0.6

2 = Extremely Difficult, refers to moves with a technical value of 0.7 - 1.0

Definition under Artistic and Choreography Bonuses (0 = Poor, 1 = Good, 2 = Extreme):

This refers to the extent or amount the particular criteria are found throughout an athlete's routine.

0 = Poor, refers to an almost non-existing amount

1 = Good, refers to a fair amount, approximately half of the routine

2 = Extreme, refers to an overflowing amount, nearly the entire routine

Definition of Majority:

This refers to the main percentage of a certain aspect in an athlete's routine e.g. 70% or more.

Definition of momentum in a spin:

Momentum refers to the speed acquired when performing a spin. Good momentum in a spin means the rotation is at a high velocity, which pulls the body away from the pole by the extreme amount of force used.

Lack of momentum in a spin means the rotation is at a low velocity and there is a lack of force used, leaving the body close to the pole.

Definition of Synchronization (Doubles):

Synchronization refers to the synchronization of the overall performance. This includes on and off the pole, around the pole and the stage area as well as how well the partners work together throughout the whole performance. Synchronization also refers to the execution level of the partner tricks or combinations. This can either be both athletes on one pole or on two separate poles performing a mirror image of the trick or

combination. In order to display the highest LOD to the judges, the athletes must be in unison in timing, execution, and range of movement.

Definition of Synchronised parallel moves (Doubles)

Synchronised parallel moves refers to both partners performing in either the same direction or as a mirror image on the pole. Both options must be performed at the same angle to the pole. This can either be both athletes on one pole or on two separate poles. See definition under synchronization.

Definition of Synchronised interlocking moves (Doubles)

Synchronised interlocking moves refers to both partners connecting together through contact by hooking/joining to form a synchronised position on the pole. See definition under synchronization.

Definition of Synchronised balancing moves (Doubles)

Synchronised balancing moves refers to moves that cannot be performed without one or the other partner.

Definition of Flying partner moves (Doubles)

This includes partner lifts when one partner is holding another and another one is either touching or not touching the pole. In order to display the highest LOD to the judges, the athletes must perform lifts that consist of difficult strength or flexibility moves.

Definition of Floor based partner moves (Doubles)

This includes partner moves on the floor where either one or both partners are standing and or lying.

Changing positions (Doubles)

Changing positions refers to changing the whole position of the body on the pole e.g. from an upright to an inverted position

Technical Presentation Bonus

A maximum of 25.00 points can be awarded in the Technical Presentation Bonus. This section is to judge the level of difficulty of all pole tricks, combinations of pole tricks, transitions in and out of pole tricks, as well as the doubles synchronised/interlocking/balance and pair pole tricks. The judges will look for tricks performed with ease and grace. This section is broken down into the following areas:

SINGLES - Singular Bonus Points (awarded per time):

Combining spins with other spins on spinning pole

Refers to all spins combined with a spin (see definition on spins). **+0.5 (max 2pts)**

Combining spins with other spins on static pole

Refers to all spins combined with a spin (see definition on spins). **+0.5 (max 2pts)**

Combining spins with other moves on static pole

Refers to all other moves combined with a spin (see definition on spins). **+0.5 (max 2pts)**

Dynamic combinations on spinning or static pole

Dynamic combination refers to combinations of moves where the body is in motion or the powerful control of momentum. In order to display the highest LOD to the judges, the athlete must demonstrate powerful momentum combinations that allows the body to leave the pole. E.g. dynamic movement can be drops, catches, leg switches (higher points would be given to a combination of leg and body switches), controlling force, e.g. jade drop. The highest LOD of dynamic movement can be measured in the length of time the body leaves the pole. **+0.5 (max 4 pts)**

Acrobatic Catches

Acrobatic catches are defined as a release of all contact from the pole for a brief moment and re-gripping "catching" the pole. An athlete may either move up or down along the pole and/or change directions/positions when performing a catch. **+0.5 (max 1pt)**

Flip-outs

Flip-outs refer to a flip performed from a starting position on the pole ending in a position on the floor. Flips may be executed forwards, backwards, sideways or in a twisted combination. **+0.5 (max 1pt)**

Drops

A rapid controlled descent of the pole. **+0.2 (max 1pt)**

Jump-outs

Jump-outs refer to a jump performed from a starting position on the pole, ending in a position on the floor. **+0.2 (max 1pt)**

Re-grips

Re-grips are defined as a release of contact from the pole of one body part for a brief moment and intentionally re-gripping the pole in a new position, e.g. elbow grip to hand grip. **+0.2 (max 1pt)**

DOUBLES - Singular Bonus Points (awarded per time):

**Note: All explanations in Singles above apply to Doubles*

Synchronised parallel dynamic combinations on spinning or static pole

These are to be performed parallel to each other and fully synchronised. **+0.5 (Max 1 pt)**

Partner dynamic combinations

Both partners are to work off of each other, with each other and use each other to achieve their dynamic movements for this combination. **+0.5 (Max 1 pt)**

Combining spins with other spins in synchronicity

Both partners are to perform the spins to receive the bonus. These spins may be performed on either one or two spinning or static poles (see definition on spins). **+0.5 (Max 1 pt)**

Combining spins with other moves in synchronicity

Both partners are to perform the spins to receive the bonus. These spins may be performed on either one or two spinning or static poles (see definition on spins). **+0.5 (Max 1 pt)**

Acrobatic catches in synchronicity

Both partners are to perform the acrobatic catches in synchronicity. **+0.5 (Max 1 pt)**

Flip-outs

Only one of the partners must perform the flip-out to receive the bonus. **+0.5 (Max 1 pt)**

Drops in synchronicity

Both partners are to perform the drops in synchronicity. **+0.2 (Max 1 pt)**

Jump-outs in synchronicity

Both partners are to perform the jump-outs in synchronicity. **+0.2 (Max 1 pt)**

Re-grips in synchronicity

Both partners are to perform the re-grips in synchronicity. **+0.2 (Max 1 pt)**

SINGLES - Overall Bonus Points (awarded one time):

Level of difficulty (LOD) refers to the tricks and combinations of tricks.

Please note: Athletes will only be awarded points if the majority of the moves in the routine have a LOD level 0, 1 or 2 (0 = simple, 1 = difficult, 2 = extremely difficult.) see definition on LOD under Overall Bonuses on page 4. The majority of the routine is defined as a minimum of 70% or higher.

Flexibility moves

Flexibility refers to the flexibility of the legs, back, and shoulders. In order to display the highest LOD to the judges, the athlete should perform tricks, combinations, and transitions with full extension and mobility, which are flowing and balanced within the routine. **Max +2**

Strength moves

Strength refers to strength of the arms, core, and legs. In order to display the highest LOD to the judges, the athlete should perform both upper body and core strength tricks and combinations. Holding and controlling strength trick such as a Flag for two (2) seconds or more will display a higher LOD. **Max +2**

Spins

The position of the spin must be held for a full 360° rotation. The transition in and out of the spin will not count towards the required minimum rotation. See definition on spins page 4. **Max +2**

Pole Transitions

Transitions refer to the transitions in and out of moves, on and off the pole, from the floor to the pole and from the pole to the floor. In order to display the highest level of difficulty (LOD) the athlete must display flowing movement and good body placement. The athlete must perform transitions with precision and ease. **Max +2**

Climbs

Climbs refer to the way an athlete moves up and down a pole using the hands and legs or hands only. Climbs may be performed upright, inverted, along side of the pole, etc. **Max +2**

DOUBLES - Overall Bonus Points (awarded one time):

**Note: All explanations in Singles above apply to Doubles*

Synchronised parallel/ interlocking and balance moves

See definition on page 5. **Max +2**

Flying partner moves

See definition on page 5. **Max +2**

Floor based partner moves

See definition on page 5. **Max +2**

Flexibility moves

The flexibility of both partners will be taken into account and averaged. **Max +2**

Strength moves

The strength of both partners will be taken into account and averaged. **Max +2**

Pole Transitions

The transitions of both partners will be taken into account and averaged. **Max +2**

Climbs

The climbs of both partners will be taken into account and averaged. **Max +2**

Additional Bonus Points (Doubles only):

Doubles will be awarded bonus points for:

- Using one static and one spinning pole and performing a synchronised routine. See definition under synchronization. **+1**
- Both partners show they can catch and fly equally in the routine. **+1**

Technical Presentation Deduction

A maximum of 25.00 points can be deducted in Technical Presentation Deduction. This section is to deduct points for poor execution on all moves (including compulsory). Judges are also asked to deduct points for loss of balance, falls, and failing to perform a required move, e.g. a minimum of one aerial dead lift. The number of points deducted is dependent on the level of infringement. Movements are broken down into the following sections:

SINGLES/ DOUBLES - Singular Deductions (deducted per time):

Poor Execution and Incorrect lines

Execution of pole moves must have the following:

- *Knee and toe alignment* – The knee and toe should be aligned. There should be a straight line from the kneecap to the big toe. The foot and toe should be pointed. The toes should not be clenched or showing tension. No unnecessary grabbing or gripping the pole. **-0.2**
- *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. **-0.2**
- *Extension* – Legs, arms, back, neck wrist and torso line should be fully lengthened. The shoulders and/or back should not be rounded and the head should be high showing no strain. **-0.2**
- *Posture* – Correct body alignment should be used on and off the pole. No uncontrolled movements. **-0.2**
- *Body placement* – The body should be in the correct position for the trick and in relation to the pole. **-0.2**

Poor transitions in and out of moves and on and off the pole

A poor transition is when an athlete fails to execute the entry and exits of moves smoothly

E.g. an abrupt uncontrolled entry/exit not performed with ease and grace.

Transitions should appear effortless. **-0.5**

Bad angle of the move

This refers to moves not performed at angles, clearly visible for the judges, to see full execution. **-0.5**

A slip or loss of balance

A definition of a slip or loss of balance is when an athlete performs a move and they lose their equilibrium or positioning on the pole by not having the grip. This is only for a period of a second and the athlete is able to correct their positioning almost instantly. **-1**

Drying hands on costume, body, pole or floor

Drying or wiping sweaty, dirty or oily hands on costume, body, pole or floor. **-1**

A Fall

A definition of a fall is a sudden rapid uncontrolled drop from a position on the pole to either the floor or a lower point on the pole. The difference between a fall and drop is a control aspect. The difference between a fall and a slip is the gravity of the loss of control. The whole body loses control in a fall whereas only a part of the body loses control in a slip e.g. hand, foot, etc. **-3**

Lack of synchronicity of move (Doubles)

Lack of synchronicity of a move refers to the partners doing a move out of sync and uncoordinated with each other. **-0.5**

SINGLES/ DOUBLES - Overall Deductions (deducted one time):

Excessive repetition of moves

This refers to moves that re-occur throughout the routine which do not demand any additional effort to repeat. This is not to be confused with repeated moves, which demand a huge amount of strength showing a high level of athleticism. -2

Failing to spin on a static pole/ Failing to spin with momentum on the spinning pole (Singles only)

The athlete will be penalised for not spinning on the static pole (see definition on spin) and not spinning with momentum on the spinning pole. The athlete should be able to perform spins on both poles in both an inverted and upright position. The athlete with the highest skill level is the one who is able to spin on both poles equally as well as leaving the judges unable to see which pole is static and which is spinning. (see definition on momentum). -2/ -2

Not using both poles equally.

Singles athletes should be equally skilled on both static and spinning pole and this should be reflected in an equal use of both poles, not favouring one or the other pole. Doubles have the choice to use two spinning poles, two static poles or one spinning and one static pole. Here, using both poles equally refers to working on both right and left poles, not favouring one side of the stage, as well as on two separate poles. -2

Using less than 70% of the pole

The athlete will incur deduction points if they fail to perform higher than 70% on the pole, a minimum of two (2) times during their performance. -2

Not performing an Aerial Dead Lift

An aerial dead lift is defined by the starting position of the body. No parts of the body must be in contact with the floor. The body should be suspended away from the pole before moving into the aerial dead lift. The pole should NOT be used to assist the dead lift and the legs should not be used to create momentum or a swing motion. These moves can be performed on either the static or spinning pole and can be performed from a static position or from a spin. E.g. Carousel spin into an aerial dead lift or from sitting on the pole into a straight edge.

For doubles this must be a synchronised aerial dead lift performed by both partners! -2

(Doubles) Lack of Synchronicity

The athletes will incur deduction points if they fail to perform their moves synchronised. Either on one pole together or both on their own pole. -3

Artistic and Choreography Presentation

A maximum of 20.00 points can be awarded in Artistic and Choreography Presentation. This section is to judge the athlete's artistic presentation, interpretation and stage performance. 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 performance on and off the pole. The costume, music, and performance should be reflective of each other. The athlete should create an original performance and display a unique style. The overall performance should flow seamlessly and effortlessly ensuring that highs and lows (shades) are demonstrated. Choreography presentation is defined by all moves performed around the pole, stage area, or stage surface, but not in contact with the pole. The judges will assess the athlete's ability to perform dance and gymnastic choreography that is performed with imagination, flow, and flair.

This section is broken down into the following areas:

SINGLES/ DOUBLES - Artistic Bonuses:

Originality of the overall presentation

This refers to the originality of the overall performance of tricks and combinations, original movement on and off the pole and the originality of choreography throughout the entire routine. The athlete should create original combinations of tricks and create new themes in choreography. Judges are not just looking for just one or two unique tricks but for overall originality in all components of the routine. **Max +2**

Originality of transitions in and out of moves

This refers to the originality of all transitions, entrances, and exits of tricks and combinations in the entire routine. The athlete should create new and original movements for their transitions in and out of tricks and on and off the pole. **Max +2**

Interpretation

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 +2**

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 +2**

Balance

Balance refers to the athlete's ability to create a well-balanced performance that has equal amount of various elements. The athlete should create a balanced routine of different types of tricks e.g. flexibility, strength, spins, dynamic movements, acrobatic moves, floor-work and transitions, integrating these into a choreography with stage performance and artistic content, using both spinning and static poles equally. **Max +2**

Flow

Flow refers to the athlete's ability to create a seamless and effortless performance. The athlete should show a flow off the pole, between poles, from floor to pole, and from floor to standing or from standing to floor. The sequences, tricks, transitions, choreography and/or gymnastics and acrobatic movements should flow in a seamless, smooth, natural, flawless, and graceful way. Movement in and out of tricks should continue to the next move faultlessly. The routine should not look disjointed in any way. An athlete should be marked down if they perform tricks and wait for applause. **Max +2**

Confidence

Confidence refers to the athlete's level of confidence in his or her performance. The athlete should not show nerves, but rather carry himself or herself with confidence and be engaging, command the stage and the audience's attention, making their performance look believable throughout the whole routine. **Max +2**

SINGLES/ DOUBLES - Choreography Bonuses:

Execution and lines of the stage choreography

Execution of floor work must have the following:

- *Knee and toe alignment* – The knee and toe should be aligned. There should be a straight line from the kneecap to the big toe. The foot and toe should be pointed. The toes should not be clenched or showing tension. No unnecessary grabbing or gripping the pole.
- *Clean lines* – The legs and arms should be correctly positioned and at full extension, feet and toes should be pointed. Fingers and toes should not show tension and feet should not be flexed except 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. No uncontrolled movements.
- *Body placement* – The body should be in the correct position for the trick and in relation to the floor.
- *Angle of the move* – A combination of posture and body placement within the move, so that it is demonstrated in the best position on the stage for the judges to see. **Max +2**

Use of the Stage

Use of stage refers to the athlete's use of all of the stage when not performing on the pole. The athlete should use the whole stage, back, front, and centre. There should be a balanced use of upright and floor movements.

Max +2

Difficulty of the stage choreography

The level of difficulty of the stage choreography is referring to all movement around, to and from or off the pole and on the stage surface. This includes but is not limited to, complex dance choreography, gymnastics and acrobatics. The athlete should create movements that work with the beat and phrase of the music, use flexibility and strength, are reflective of the music, and are engaging and entertaining. They should be creative and flowing when moving from pole to pole. **Max +2**

SINGLES/ DOUBLES - Overall Deductions (deducted one time):

Costume style not corresponding to the music and performance

The costume should reflect the athlete's interpretation of the music, story and emotion. In order to receive the highest point allocation the costume should be engaging and original without being distracting or dangerous. **-1**

Costume malfunction or distraction

The definition of a costume malfunction is when a part of the costume accidentally falls down, falls off, becomes revealing, or distracting to the athlete's performance. This should not be confused with the wilful removal of clothing, which is a direct violation of the IPSF rule of non-removal of clothing, which can result in instant disqualification from the competition. **-1**

Causing distraction by uttering vocals

The definition of vocals are grunting, whooping, cheering, and mouthing words as it causes a distraction. **-1**

No logical beginning or end to the performance and or music

It is important that the athlete edits his or her music so that it corresponds with both the start and finish of the choreography and the music. There should be a logical beginning and end to the choreography that fits to the performance and or music. Athletes must begin and end their performance in a position on the stage, visible to be seen by the judges. **-1**

Compulsory

All athletes must perform the allocated number of compulsory. A mark of between + 0.1 and +1.0 will be given only if the minimum requirements have been met, e.g. position held for a minimum of two seconds, correct split/body angle. Moves with a value of +0.1 are easier than those with a value of +1.0. Extra points will be given if the athlete performs any of the allowed compulsory bonuses on the compulsory moves. The technical value of compulsory moves allowed is dependent on both age category and competitive division. See category breakdown below.

Seniors, Juniors and Masters athletes must select four (4) flexibility moves, four (4) strength moves, one (1) spin for a spinning pole and one (1) spin for a static pole to incorporate into their routine.

Novice athletes must select 3 flexibility moves, three (3) strength moves, one (1) spin for a spinning pole and one (1) spin for a static pole to incorporate into their routine.

Doubles athletes must select five (5) out of nine (9) parallel/interlocking/balance moves, four (4) out of seven (7) flying partner moves and one (1) out of four (4) floor work moves to incorporate into their routine.

Category Breakdown

Seniors, Juniors, Masters and Doubles:

Elite athletes must choose compulsory moves with a technical value of between +0.5 - +1.0

Professional athletes must choose compulsory moves with a technical value of between +0.3 - +0.8

Amateur athletes must choose compulsory moves with a technical value of between +0.1 - +0.5

Novice:

Elite athletes must choose compulsory moves with a technical value of between +0.3 - +0.8

Amateur athletes must choose compulsory moves with a technical value of between +0.1 - +0.5

*Professional category does not apply to Novice

****Athletes may not choose the same move twice, even if executed at different angles e.g. F38 (splits 160°)/ F45 (splits 180°). Same applies to body tolerances e. g. F43 (20° tolerance) /F45 (no tolerance)**

Note: See IPSF Rules and Regulations under International and National Competitions for specifics concerning competitive categories.

Elite Division Compulsory Point Requirements

Seniors must have a total value of minimum 7 points, maximum 10 on their compulsory form

Masters must have a total value of minimum 6 points, maximum 9 on their compulsory form

Juniors must have a total value of minimum 5 points, maximum 8 on their compulsory form

Novice must have a total value of minimum 4 points, maximum 7 on their compulsory form

*Compulsory point requirements do not apply to Amateur and Professional categories.

Deductions

An athlete may incur the following deductions:

- Failing to perform one of their chosen compulsory moves or if the move is not recognizable as the compulsory move. **-3**
- Failing to execute the compulsory move in order of sequence as listed on the compulsory form. **-1**
- Filling in the compulsory form incorrectly (see page 42 for example form). **-1**

The following will result in a compulsory move not being recognised:

- ***Failing to Hold a Compulsory Move:***

The athlete will NOT be awarded points if he/she fails to hold the position of a compulsory move for the required two (2) seconds, according to the minimum requirements in the description under 'criteria'.

- ***Failing to execute the required split and/or body angle:***

The athlete will NOT be awarded points if he/she fails to execute the compulsory move at the required split and /or body angle, according to the minimum requirements in the description under 'criteria'.

- ***Failing to hold a spin for a full rotation of 360°:***

The athlete will NOT be awarded points if he/she fails to hold the position of a compulsory move according to the minimum requirements in the description under 'criteria'.

- ***Failing to meet further minimum requirements***

The athlete will NOT be awarded points if he/she fails to meet any further minimum requirements listed in the description under 'criteria'.

Compulsory Bonus Points:

Each compulsory bonus can only be awarded a maximum of two (2) times. Any bonus filled in over the allotted maximum will be disregarded. Compulsory bonuses may only be awarded if the compulsory moves meet minimum requirements. Compulsory bonuses are as follows:

Singles

Performing a single compulsory move on a static pole and making it spin

See definition on spins page 4. **+0.5 (Max +1)**

*Note: Compulsory bonuses do NOT apply to compulsory spins

Combining compulsory moves on spinning pole

Combining two (2) or more compulsory moves and making each separate move rotate a full 360°. The transition from the first to the second move must be direct. See definition on spins page 4. **+1 (Max +2)**

*Note: Compulsory bonuses do NOT apply to compulsory spins

Combining compulsory moves on static pole and making them spin

Combining two (2) compulsory moves and making them spin a full 360° rotation. The transition from the first to the second move must be direct. The second move must still be in a spinning rotation and meet minimum requirement to be awarded this bonus. See definition on spins page 4. **+2 (Max +4)**

*Note: Compulsory bonuses do NOT apply to compulsory spins

Doubles

Combination of two compulsory moves without making contact with the floor, both partners must change position

The transition from the first move to the second move must be direct. Both partners must change their positions. See definition on changing positions page 5. **+1 (Max 2 pts)**

Performing a single flying partner compulsory move with momentum on a spinning pole

This flying partner move must rotate a full 360° rotation to be awarded this bonus. **+1 (Max 2 pts)**

Performing a synchronised parallel compulsory move on either one or two static poles and making it spin

Both partners are to perform this parallel move in synchronicity and with a full 360° rotation. See definition on spins page 5. **+1 (Max 2 pts)**

Compulsory Moves explanation


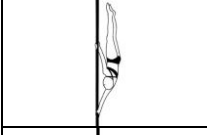
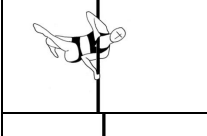
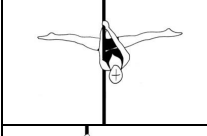
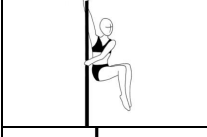
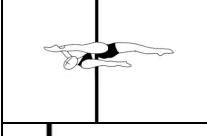
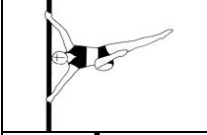

The names of the moves shown before the drawing, are as descriptive as possible.




In cooperation with the Pole Move Box and the IPDFA (International Pole Dance Fitness Association).

We put some AKA (Also Known As) names, under the names, which we found were most commonly used.

Arm grips we used: Back support, Cup grip, Elbow grip, Flag hold, Forearm grip, Split grip, Over grip, Twisted grip and Wrap grip.

Leg positions we used:

	Pike (both legs stretched in front of the body, hips at an angle)
	Pencil (both legs stretched in line with the torso)
	Attitude (either one or two legs slightly bent)
	Straddle (both legs stretched in a side split position)
	Chair (both legs bent at a 90° angle and closed)
	Split (legs in a split position of the given degree)
	Passé (one leg bent)
	Fang (both legs bent backwards, feet to back of head)

	Tuck (knees tucked in to chest)
	Ring (when one leg is bent backward toward the head, either touching the head, or over the head)
	Diamond (The legs form a triangle with the knees apart and toes touching)

Body positions we used: Inside leg/foot/arm/hand and outside leg/foot/arm/hand.
Front, behind, backwards and forwards

Compulsory Code explanation

F = Flexibility move






S = Strength move

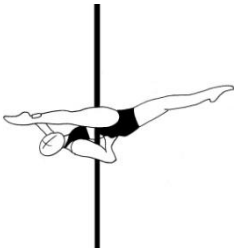






ST = Spin on a static pole



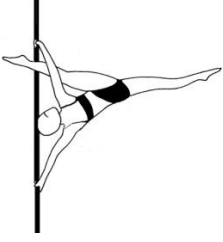




SP = Spin on a spinning pole


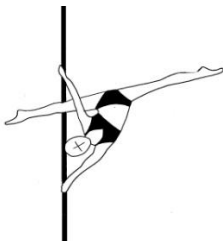
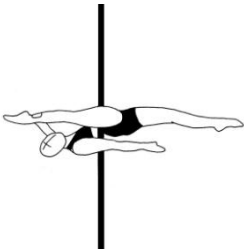
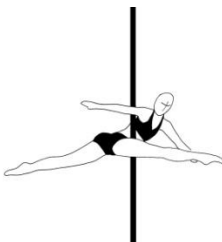










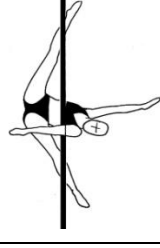
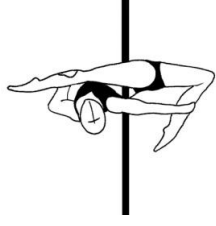
COMPULSORY SINGLES

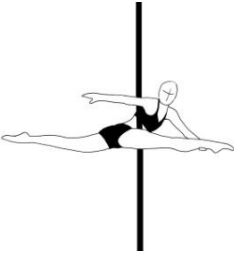
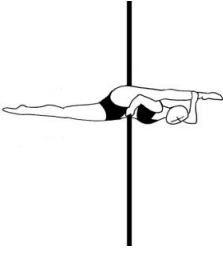

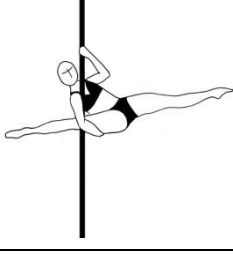
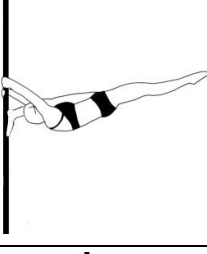


Code No.	Name	Element	Tech. Value	Criteria
<i>Flexibility moves</i>				
F1	Inside leg hang		0.1	<ul style="list-style-type: none"> - Hold the position 2 seconds. - Inside leg hang - Split angle a minimum of 160°
F2	Side pole straddle base		0.1	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160° - Lower foot floor-based
F3	Ballerina sit attitude		0.2	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160° - Opposite arm holds leg
F4	Side pole straddle base		0.2	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Lower foot floor-based
F5	Inside leg hang		0.2	<ul style="list-style-type: none"> - Hold the position 2 seconds - Inside leg hang - Split angle a minimum of 180°

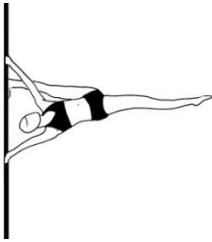
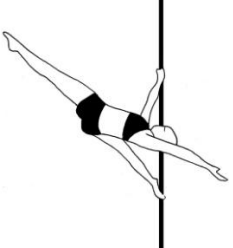
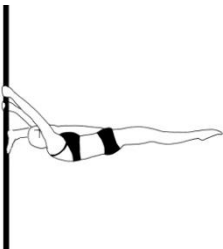

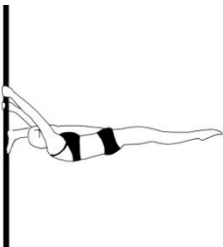

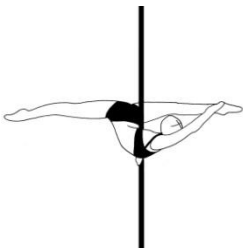
Code No.	Name	Element	Tech. Value	Criteria
F6	Hip hold split AKA Jade		0.3	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160° - Body parallel to floor - No hand contact on pole
F7	Split on pole		0.3	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Body is in an upright position
F8	Pole straddle		0.3	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160° - Ankles to the pole and not the arch of the foot - Upper body must be at a 90° angle to the pole and parallel to the floor
F9	Pole straddle		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Ankles to the pole and not the arch of the foot. - Upper body must be at a 90° angle to the pole and parallel to the floor
F10	Capezio passé		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160°. - Front leg is extended, the arm holding the back leg is extended and back leg is bent. - Same arm holds back leg
F11	Allegra passé		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160°
F12	Cross bow elbow hold		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Ankles to the pole and not the arch of the foot. - Upper body must be at a 90° angle to the pole and parallel to the floor


Code No.	Name	Element	Tech. Value	Criteria
F13	Armpit hold pike		0.4	<ul style="list-style-type: none"> - Hold the positions 2 seconds - Upper body is in an upright position. - Both legs are parallel to the pole and feet above the head - Hold with under arm and or hand only
F14	Inside leg hang back split		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160° - Arms are fully extended
F15	Split grip leg through split		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160° - Hold in split grip
F16	Cocoon		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160° - Arms are fully extended
F17	Inverted front split		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Body is in an inverted position
F18	Front split layback		0.5	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Upper body must be at a 90° angle to the pole and parallel to the floor
F19	Allegra passé		0.5	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180°

Code No.	Name	Element	Tech. Value	Criteria
F20	Inverted split		0.5	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160° - Body is in an inverted position - Only inside arm has contact to pole
F21	Split grip leg through split		0.5	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Hold in split grip
F22	Hip hold split AKA Jade		0.5	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Body parallel to floor - Opposite hand holds opposite leg and inside arm is fully extended - No hand contact on pole
F23	Chopstick		0.5	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160° - Opposite arm holds leg - Armpit hold not hand
F24	Capezio Passé		0.6	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Front leg is extended, the arm holding the back leg is extended and back leg is bent - Same arm holds back leg
F25	Allegra		0.6	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Both legs are fully extended - Same arm holds back leg
F26	Inside leg hang back split		0.6	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160° - Arms are fully extended and back foot is over the head

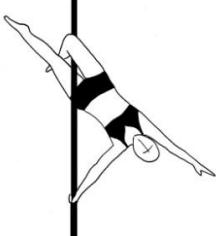



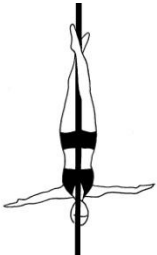
Code No.	Name	Element	Tech. Value	Criteria
F27	Cocoon		0.6	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Outside leg hang - Arms and back leg are fully extended
F28	Inverted front split body up and parallel to floor		0.6	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Body is in an inverted position - Upper body must be at a 90° angle to the pole and parallel to the floor
F29	Inverted split		0.7	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Body is in an inverted position - Only inside arm has contact to pole
F30	Capezio split		0.7	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Both legs and arm holding back leg are extended - Same arm holds back ankle not leg
F31	Oversplit on pole		0.7	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 190° - Body is in an inverted position - Upper body is arched backwards
F32	Armpit hold split		0.7	<ul style="list-style-type: none"> - Hold the position 2 seconds - Ankles to the pole and not the arch of the foot - Upper body must be at a 90° angle to the pole and parallel to the floor, chest facing upwards - Inside arm armpit hold
F33	Hip hold split passé AKA Jade passé (body parallel)		0.7	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Body parallel to floor - Opposite hands hold opposite legs - Arm holding back leg is fully extended


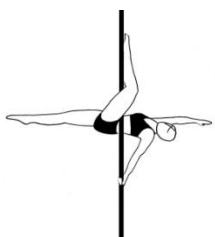



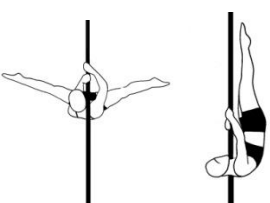

Code No.	Name	Element	Tech. Value	Criteria
F34	Chopsticks		0.7	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180°
F35	Machine gun		0.8	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Body parallel to the floor. - Only one hand has contact to the pole
F36	Eagle		0.8	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Foot should be stretched over the head or in a ring position - Arms holding back leg are fully extended
F37	Armpit split		0.8	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Body is parallel to the floor with a 20° tolerance. - Only outside hand is holding pole
F38	Russian split		0.8	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 160° - The body should be parallel to the floor, no tolerance
F39	Split grip leg through Frontal split		0.8	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Upper body parallel to the floor
F40	Back split on pole		0.9	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Legs are fully extended


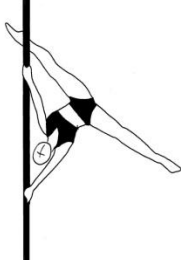


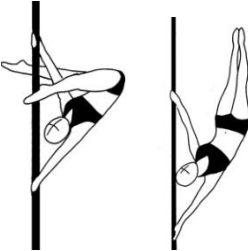
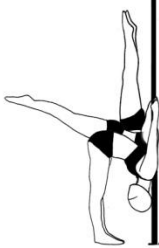

Code No.	Name	Element	Tech. Value	Criteria
F41	Handspring split on pole		0.9	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Only one foot and both hands have contact to the pole
F42	Russian split hand release AKA Flying K		0.9	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Only one hand and one foot have contact to the pole
F43	Russian split horizontal		0.9	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - The body should be parallel to the floor but may have a 20° tolerance
F44	Rainbow Marchenko back bent Scissor		0.9	<ul style="list-style-type: none"> - Hold the position 2 seconds - Both legs and arm holding back leg are fully extended - Only one arm has contact to pole
F45	Russian split horizontal		1.0	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - The body and legs should be parallel to the floor, no tolerance
F46	Crossbow AKA Spatchcock		1.0	<ul style="list-style-type: none"> - Hold the position 2 seconds - Ankles to the pole (not the arch of the foot as the toes need to be pointed) - The pole must lie between the shoulders and not neck - No hand contact to pole
F47	Rainbow Marchenco split		1.0	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split angle a minimum of 180° - Chest and split position parallel to the floor - Both legs and arm holding back leg is fully extended



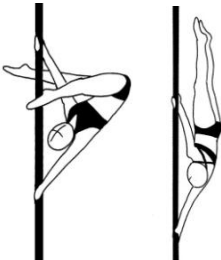


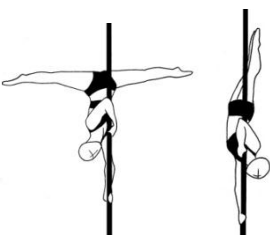
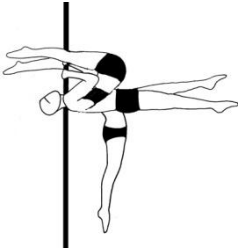
Code No.	Name	Element	Tech. Value	Criteria
F48	Rainbow Marchenco back bend pencil		1.0	<ul style="list-style-type: none"> - Hold the position 2 seconds - Chest and legs are parallel to the floor - Both legs and arm holding legs are fully extended

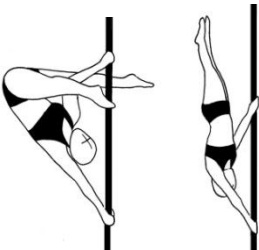
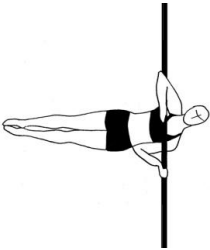
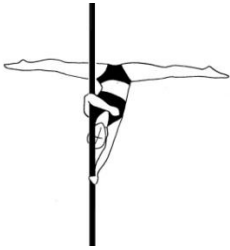
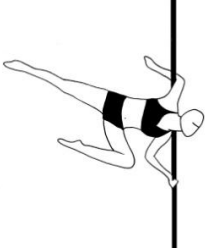
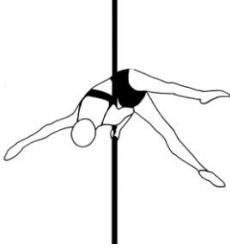

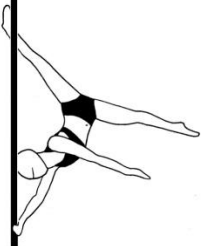
Strength moves

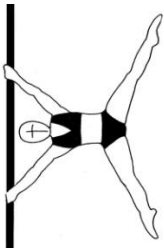
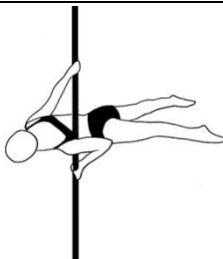

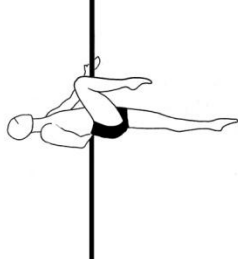

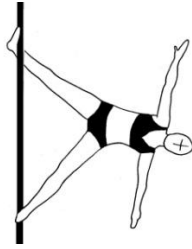
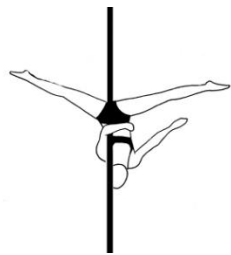
S1	Outside knee hook, passé AKA flatliner		0.1	<ul style="list-style-type: none"> - Hold the position 2 seconds - Only one hand contact on pole
S2	Split grip cradle tuck		0.1	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body angle parallel to the floor
S3	Inverted straddle		0.1	<ul style="list-style-type: none"> - Hold the position 2 seconds - The line of the legs must be parallel to the floor
S4	Pole hug pencil		0.1	<ul style="list-style-type: none"> - Hold the position 2 seconds - Only upper body and arms have contact to the pole, no hands on pole
S5	Basic invert no hands AKA Crusifix		0.1	<ul style="list-style-type: none"> - Hold the position 2 seconds - No hand contact on pole

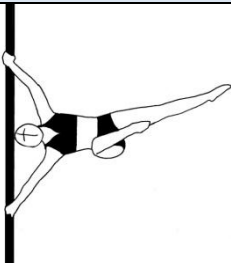
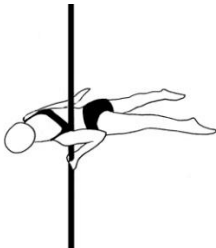
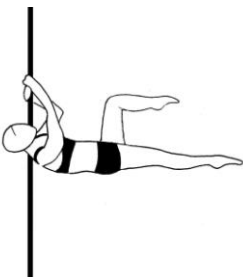
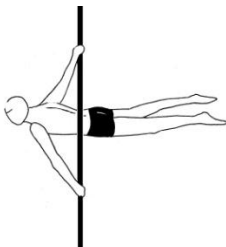
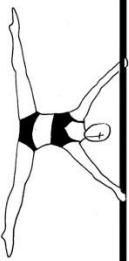

Code No.	Name	Element	Tech. Value	Criteria
S6	Layback crossed knee release		0.2	<ul style="list-style-type: none"> - Hold the position 2 seconds - No hand contact on pole
S7	Inside leg hang flatline		0.2	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body line parallel to the floor - Only one hand contact on pole
S8	Butterfly split grip		0.2	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split grip hand position - Both hands and chest have contact to the pole
S9	Pole straddle split grip		0.2	<ul style="list-style-type: none"> - Hold the position 2 seconds - Split grip hand position - Legs are fully extended - Only hands have contact to pole
S10	Outside knee hang back passé		0.2	<ul style="list-style-type: none"> - Hold the position 2 seconds - The straight leg must be parallel to the floor - No hand contact on pole
S11	Shoulder mount pencil/straddle		0.3	<ul style="list-style-type: none"> - Hold the position 2 seconds - The body must be in a vertical or horizontal position - Both hands and one shoulder have contact to the pole
S12	Layback crossed ankle release		0.3	<ul style="list-style-type: none"> - Hold the position 2 seconds - Both legs are fully extended - No hand contact on pole

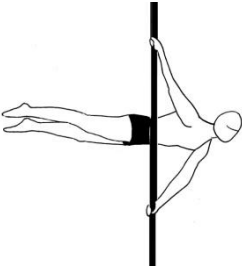
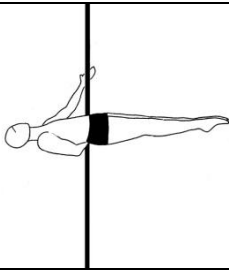
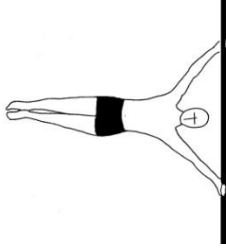
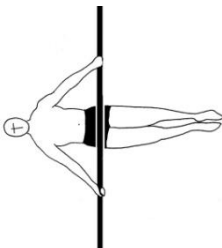
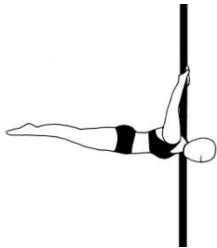
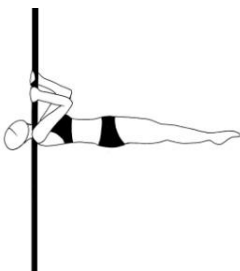
Code No.	Name	Element	Tech. Value	Criteria
S13	Arm pit hold hang		0.3	<ul style="list-style-type: none"> - Hold the positions 2 seconds - One leg fully extended parallel to the pole - Only Inside armpit has contact to pole
S14	Butterfly extention		0.3	<ul style="list-style-type: none"> - Hold the position 2 seconds - Leg and arms are fully extended - Both hands and one heel have contact to the pole
S15	Split grip hang		0.3	<ul style="list-style-type: none"> - Hold the position 2 seconds - Chest and hips are facing away from the pole - Legs and arms are fully extended - Both hands have contact to the pole
S16	Flag grip side attitude		0.3	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body is parallel to the floor - Both arms have contact to the pole
S17	Handspring Straddle/pencil (grip of choice)		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Hand grip of choice - Legs are fully extended - Both hands have contact to the pole
S18	Iguana deadlift from the floor		0.4	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Starting from the floor with the back to the pole, dead lift into a pencil - Legs are fully extended and closed
S19	Flag grip side straddle		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Upper body is parallel to the floor - Legs are fully extended - Both arms have contact to the pole

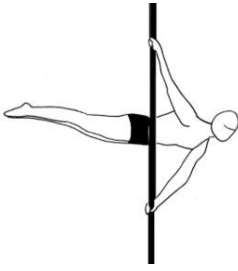
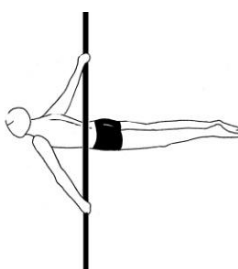
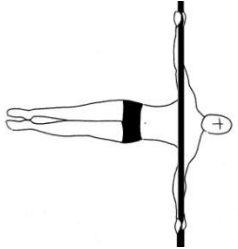
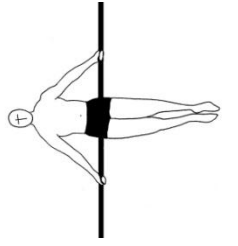
Code No.	Name	Element	Tech. Value	Criteria
S20	Butterfly twist one hand		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Arm holding back leg is fully extended - Only one hand, one leg and chest have contact to the pole
S21	Back support tuck		0.4	<ul style="list-style-type: none"> - Hold the position 2 seconds - Knees on chest - Body parallel to the floor
S22	Handspring Pencil/straddle with deadlift from floor (grip of choice)		0.5	<ul style="list-style-type: none"> - Hold the final position 2 seconds - Starting from the floor, hand grip of choice - Dead lift (without momentum) into a handspring straddle or pencil - Legs are fully extended - Only hands have contact to the pole
S23	Flag grip side passé		0.5	<ul style="list-style-type: none"> - Hold the position 2 seconds - Upper body and leg are parallel to the floor - Upper leg is fully extended - Both arms have contact to the pole
S24	Back support split		0.5	<ul style="list-style-type: none"> - Hold the position 2 seconds - Back support grip with outside arm - Inside arm is holding the calf - Both legs are fully extended - Back, outside hand and inside arm have contact to the pole
S25	Forearm grip inverted straddle/pencil		0.5	<ul style="list-style-type: none"> - Hold the position 2 seconds - Forearm grip only - Legs are fully extended - Inside of body, inside forearm and outside hand have contact to the pole
S26	Shoulder mount plank straddle lower or lift		0.5	<ul style="list-style-type: none"> - Hold the final position 2 seconds - Controlled lift or lower into position (without momentum) - Body is at a 90° angle to the pole and parallel to the floor - Legs are fully extended







Code No.	Name	Element	Tech. Value	Criteria
S27	Twist grip handspring pencil/straddle with aerial deadlift		0.6	<ul style="list-style-type: none"> - Hold the final position 2 seconds - From an aerial twisted grip position (without momentum) perform a dead lift into an handspring pencil or straddle - Legs are fully extended
S28	Flag grip pencil		0.6	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body is at a 90° angle to the pole and parallel to the floor - Both legs are fully extended and closed
S29	Elbow grip straddle AKA Ayshia		0.6	<ul style="list-style-type: none"> - Hold the final position 2 seconds - Legs are fully extended - One hand and one elbow have contact to the pole
S30	Elbow hold passé		0.6	<ul style="list-style-type: none"> - Hold the final position 2 seconds - Upper body and leg are parallel to the floor - Upper leg is fully extended - Upper elbow, lower hand and back of neck have contact to the pole
S31	Janeiro		0.6	<ul style="list-style-type: none"> - Hold the position 2 seconds - Back is to the pole and hip is on the elbow - Only one hand contact on pole
S32	Cup grip handspring pencil/ straddle with aerial deadlift		0.7	<ul style="list-style-type: none"> - Hold the final position 2 seconds - Cup grip hand position - From a aerial starting position perform a dead lift into an handspring pencil or straddle (without momentum) - Legs are fully extended
S33	Butterfly extended twist one hand		0.7	<ul style="list-style-type: none"> - Hold the position 2 second - One hand and one foot have contact to the pole








Code No.	Name	Element	Tech. Value	Criteria
S34	Iron X		0.7	<ul style="list-style-type: none"> - Hold the position 2 seconds - The side of the upper body is at a 90° angle to the pole and parallel to the floor - Hips are naturally aligned and legs are even - Legs and arms are fully extended
S35	Janeiro plank		0.7	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body facing the floor at a 90° angle to the pole and parallel to the floor - Both legs are fully extended and open - Both hands have contact to the pole
S36	Elbow/Neck hold straddle		0.7	<ul style="list-style-type: none"> - Hold the position 2 seconds - Upper body is at a 90° angle to the pole and parallel to the floor - Legs are fully extended - Both elbows and back of neck have contact to the pole
S37	Back support plank outside leg passé		0.8	<ul style="list-style-type: none"> - Hold the position for 2 seconds - The back is parallel to the floor and the body is at a 90° angle to the pole and parallel to the floor - Inside leg is fully extended, outside leg is in passé - Both hands have contact to the pole
S38	Forarmgrip pencil aerial deadlift		0.8	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Starting in an upright aerial position dead lift the body into a vertical position - Legs are fully extended - Inside forearm and outside hand have contact to the pole
S39	X pose AKA starfish		0.8	<ul style="list-style-type: none"> - Hold the position 2 seconds - Upper body is at a 90° angle to the pole and parallel to the floor - Legs are fully extended - Both feet have contact to the pole
S40	Iguana elbow hold straddle no hands AKA Marlo or Back Ayshia		0.8	<ul style="list-style-type: none"> - Hold the position 2 seconds - Legs are fully extended - One shoulder and one elbow have contact to the pole.





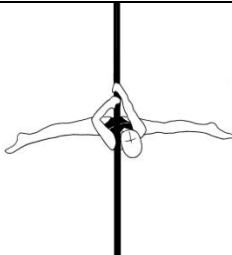

Code No.	Name	Element	Tech. Value	Criteria
S41	Iron flag bottom leg passé		0.8	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body and upper leg at a 90° angle to the pole and parallel to the pole, with a tolerance of not more of 20° - The upper leg should be fully extended. - Both hands have contact to the pole
S42	Janeiro plank one hand		0.9	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body facing the floor at a 90° angle to the pole and parallel to the floor - Both legs are fully extended and open - Only inside hand has contact to the pole
S43	Shoulder mount plank passé hold		0.9	<ul style="list-style-type: none"> - Hold the position 2 seconds - From an aerial shoulder mount position, dead lift or lower into plank - Back and stretched leg at a 90° angle to the pole and parallel to the floor - One leg passé at a 90° angle parallel to the pole - Both hands and one shoulder have contact to the pole
S44	Split grip reverse plank legs open		0.9	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body facing the floor at a 90° angle to the pole and parallel to the pole - Inside hand holds pole below, outside hand holds pole above - Arms and legs are fully extended and legs open - Both hands and inside lower torso have contact to the pole
S45	Cupgrip X		0.9	<ul style="list-style-type: none"> - Hold the position 2 seconds - Cup grip hand hold - Upper body is at a 90° angle to the pole and parallel to the floor - Arms and legs are fully extended and legs are open - Both hands have contact to the pole
S46	Iguana airwalk		0.9	<ul style="list-style-type: none"> - From an invert vertical position perform a slow and steady decent to a 90° degree angle of the pole (extended pencil) - Only hands, neck and shoulder have contact to the pole

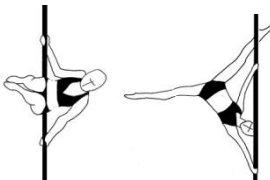
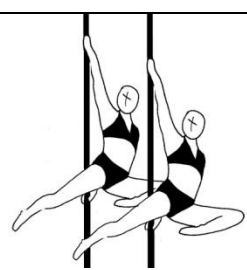
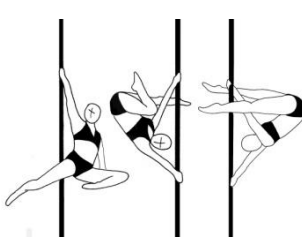
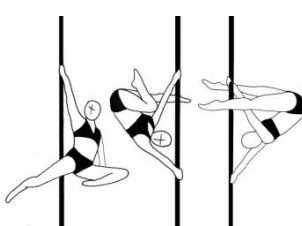
Code No.	Name	Element	Tech. Value	Criteria
S47	Split grip side plank legs open		0.9	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body facing the floor at a 90° angle to the pole and parallel to the pole - Inside hand holds pole above, outside hand holds pole below - Arms and legs are fully extended and legs open - Both hands and inside lower torso have contact to the pole
S48	Back support plank AKA tabletop		1.0	<ul style="list-style-type: none"> - Hold the position for 2 seconds - The back is parallel to the floor and the body is at a 90° angle to the pole and parallel to the floor - Both legs are fully extended - Both hands have contact to the pole
S49	Iron pencil		1.0	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body is at a 90° angle to the pole and parallel to the floor - Arms and legs are fully extended and legs and hips are closed - Both hands have contact to the pole
S50	Cupgrip plank		1.0	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body is at a 90° angle to the pole and parallel to the floor - Arms and legs are fully extended and legs and hips are closed - Both hands and hips have contact to the pole
S51	Iguana horizontal		1.0	<ul style="list-style-type: none"> - Hold the final position 2 seconds - From an aerial position, dead lift or lower to a 90° horizontal angle to the pole and parallel to the floor - Both legs are fully extended and hips are closed - Only hands, neck and shoulder have contact to the pole
S52	Shouldermount horizontal		1.0	<ul style="list-style-type: none"> - Hold the position 2 seconds - From an aerial shoulder mount position, dead lift or lower into plank - Back and legs are at a 90° angle to the pole and parallel to the floor - Both legs are fully extended, hips and legs are closed - Both hands and one shoulder have contact to the pole

Code No.	Name	Element	Tech. Value	Criteria
S53	Split grip side plank		1.0	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body facing the floor at a 90° angle to the pole and parallel to the pole - Inside hand holds pole above, outside hand holds pole below - Arms and legs are fully extended and legs closed - Both hands and inside lower torso have contact to the pole
S54	Split grip reverse plank		1.0	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body facing the floor at a 90° angle to the pole and parallel to the pole - Inside hand holds pole below, outside hand holds pole above - Arms and legs are fully extended and legs closed - Both hands and inside lower torso have contact to the pole
S55	Split grip flag AKA T		1.0	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body is at a 90° angle to the pole and parallel to the floor - Arms and legs are fully extended and legs and hips are closed - Both hands and chest have contact to the pole
S56	Split grip leg through plank		1.0	<ul style="list-style-type: none"> - Hold the position 2 seconds - Body is at a 90° angle to the pole and parallel to the floor - Arms and legs are fully extended and legs and hips are closed - Both hands and lower backside have contact to the pole



Code No.	Name	Element	Tech. Value	Criteria
<i>Spins on Static pole</i>				
ST1	Fireman spin crossed ankle		0.1	<ul style="list-style-type: none"> - Hold the position 360° rotation - Both hands and feet have contact to the pole
ST2	Front hook spin		0.1	<ul style="list-style-type: none"> - Hold the position 360° rotation - Legs are in diamond position - Both hands and inside knee have contact to the pole
ST3	Back hook spin		0.1	<ul style="list-style-type: none"> - Hold the position 360° rotation - Legs are in diamond position - Both hands and inside knee have contact to the pole
ST4	Chair spin		0.2	<ul style="list-style-type: none"> - Hold the position 360° rotation - The inside arm should grip the pole above the head - Legs are in a chair position at 90° angles - Only hands have contact to the pole
ST5	Attitude spin outside heel on pole		0.2	<ul style="list-style-type: none"> - Hold the position 360° rotation - Split grip hand position - Both hands and one foot have contact to the pole
ST6	Forwards attitude spin		0.2	<ul style="list-style-type: none"> - Hold the position 360° rotation - Only hands have contact to the pole




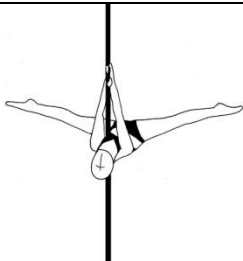


Code No.	Name	Element	Tech. Value	Criteria
ST7	Chairspin pike both legs stretched		0.3	<ul style="list-style-type: none"> - Hold the position 360° rotation - The inside hand should grip the pole above the head - Both legs are fully extended and closed in a pike position - Only hands have contact to the pole
ST8	Carousel fang		0.3	<ul style="list-style-type: none"> - Hold the position 360° rotation - Split grip hand position - Legs are in diamond position - Only hands have contact to the pole
ST9	Body spiral reverse grab attitude		0.3	<ul style="list-style-type: none"> - Hold the final position 360° rotation - Reverse spin starting with one arm on the pole into a split grip hand position - Body is at an angle away from the pole - Only hands have contact to the pole
ST10	Cradle spin split grip tuck		0.3	<ul style="list-style-type: none"> - Hold the position 360° rotation - Body is parallel to the floor - Both hands and hips have contact to the pole
ST11	Knee hook spin passé		0.3	<ul style="list-style-type: none"> - Hold the position 360° rotation - Upper leg is bent in front of pole, lower leg is stretched behind the pole - Both hands, one knee and one thigh have contact to the pole
ST12	Back spin attitude		0.3	<ul style="list-style-type: none"> - Hold the position 360° rotation - Both legs are in attitude (one front attitude, the other back attitude) and parallel to the floor - Only hands contact have contact to the pole
ST13	Reverse grab pencil		0.4	<ul style="list-style-type: none"> - Hold the final position 360° rotation - Reverse spin starting with one arm on the pole into a split grip hand position - Body is at an angle away from the pole - Legs are fully extended in a pencil position - Only arms have contact to the pole


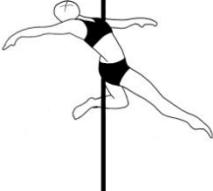




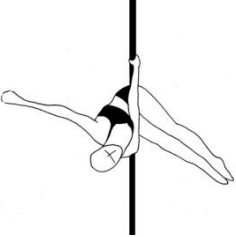
Code No.	Name	Element	Tech. Value	Criteria
ST14	Cradle spin split grip straddle		0.4	<ul style="list-style-type: none"> - Hold the position 360° rotation - Upper body is parallel to the floor - Legs are fully extended and in a straddle position and - Both hands and hips have contact to the pole
ST15	Body spiral attitude one hand		0.4	<ul style="list-style-type: none"> - Hold the position 360° rotation - Both legs are in attitude - Only one hand on the pole
ST16	Split grip straddle		0.4	<ul style="list-style-type: none"> - Hold the position 360° rotation - Split grip hand position - Legs are fully extended above the hips in a straddle position - Only hands have contact to the pole
ST17	Reverse grab straddle into pencil		0.5	<ul style="list-style-type: none"> - Hold final position (pencil) 360° rotation - Reverse spin straddle starting with one arm on the pole into a split grip hand position pencil - Body is at an angle away from the pole - Legs are fully extended in both straddle and pencil positions - Only hands have contact to the pole
ST18	Spinning into a shoulder mount straddle		0.5	<ul style="list-style-type: none"> - Hold the position 360° rotation - Body and legs are parallel to the floor - Both hands and one shoulder have contact to the pole
ST19	Cup grip spin pencil		0.6	<ul style="list-style-type: none"> - Hold the position 360° rotation - Cup grip hand position - Body is at an angle away from the pole - Both legs are fully extended in a pencil position - Only hands have contact to the pole

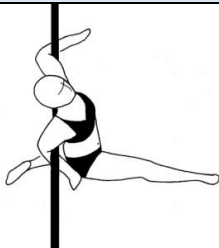

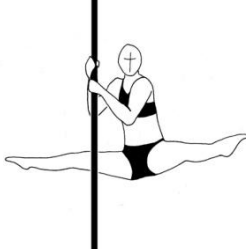




Code No.	Name	Element	Tech. Value	Criteria
ST20	Cradel spin into extended butterfly		0.7	<ul style="list-style-type: none"> - Hold the first position 360° rotation - Criteria of cradel spin and Butterfly extended twist apply
ST21	Double reverse grab body spiral		0.8	<ul style="list-style-type: none"> - Full spin is 720° rotation - Reverse spin starting with one arm on the pole into a split grip hand position - Hand re-grips the pole and reverse spin is repeated, without making contact to the floor - Body is at an angle away from the pole - Only hands have contact to the pole
ST22	Phoenix spin		0.9	<ul style="list-style-type: none"> - Spin is a minimum 360° rotation - Reverse spin starting with one arm on the pole into a twisted grip dead lift handspring without making contact to the floor - Finish in a leg position of choice - Only hands have contact to the pole
ST23	Double reverse grab into Phoenix		1.0	<ul style="list-style-type: none"> - Full spin is a 720° rotation - Criteria for double reverse grab applies finishing in a twisted grip dead lift handspring without making contact to the floor - Finish in a leg position of choice - Only hands have contact to the pole


Spins on Spinning pole

SP1	Fireman spin Chair		0.1	<ul style="list-style-type: none"> - Hold the position 720° rotation - Thighs are parallel to the floor and legs closed - Both hands and knees have contact to the pole
SP2	Pencil forearm grip		0.2	<ul style="list-style-type: none"> - Hold the position 720° rotation - Both legs are fully extended and closed in a pencil position - Only one hand and one forearm have contact to the pole

Code No.	Name	Element	Tech. Value	Criteria
SP3	Outside knee hang closed fang AKA marley		0.2	<ul style="list-style-type: none"> - Hold the position 720° rotation - Starting position from the floor - Both hands hold both feet. - One knee and one thigh have contact to the pole
SP4	Seated side tuck		0.3	<ul style="list-style-type: none"> - Hold the position 720° rotation - Pole is between inner thighs in a sitting position and body is tucked to the side - Only inner thighs have contact to the pole
SP5	Ballerina passé		0.3	<ul style="list-style-type: none"> - Hold the position 720° - Pole is between inner thighs in a sitting position and both legs are bent to one side of the pole - Inner arm is wrapped around the pole behind the body, the outer arm is bent holding the pole at the level of the head or higher
SP6	Inverted straddle AKA helicopter		0.3	<ul style="list-style-type: none"> - Hold the position 720° rotation - Legs parallel to the floor - Both hands and inner side of body have contact to the pole
SP7	Carousel spin elbow grip		0.3	<ul style="list-style-type: none"> - Hold the position 720° rotation - Legs are in diamond position - One elbow and one hand have contact to the pole
SP8	Armpit hold AKA hood ornament		0.3	<ul style="list-style-type: none"> - Hold the position 720° - Spin may be performed in either direction - Inside armpit, inner upper thigh, inside knee and outside foot have contact to the pole

Code No.	Name	Element	Tech. Value	Criteria
SP9	Inverted thigh hold tuck		0.4	<ul style="list-style-type: none"> - Hold the position 720° rotation - Body is inverted with the back facing the floor - Pole is between inner thighs and body is in an inverted tuck position - Only inner thighs have contact to the pole
SP10	Body spiral no hands		0.4	<ul style="list-style-type: none"> - Hold the position 720° rotation - Outside leg is fully extended - Inside armpit and knee have contact to the pole
SP11	Craddle spin tuck no hands		0.4	<ul style="list-style-type: none"> - Hold the position 720° rotation - Body is wrapped around the pole and parallel to the floor - Arms are holding the legs in a tucked position - Only the hips have contact to the pole
SP12	Outside knee hang closed fang AKA marley		0.4	<ul style="list-style-type: none"> - Hold the position 720° rotation - Starting position on the pole - Both hands hold both feet. - One knee and one thigh have contact to the pole
SP13	Inverted bodyspiral outside leg stretched behind pole.		0.4	<ul style="list-style-type: none"> - Hold the position 720° rotation - Body is inverted - Inside leg is in passé in front of pole, outside leg is stretched behind the pole - Inside hand and outside elbow have contact to the pole
SP14	Craddle spin pike no hands legs fully stretched		0.5	<ul style="list-style-type: none"> - Hold the position 720° rotation - Body is wrapped around the pole and parallel to the floor - Arms are holding the legs in a piked position - Legs are fully extended and closed - Only the hips have contact to the pole
SP15	Craddle spin one handed pike		0.5	<ul style="list-style-type: none"> - Hold the position 720° rotation - Body is wrapped around the pole and parallel to the floor - Lower hand is holding the pole and the legs are in a pike position - Legs are fully extended and closed - Only one hand and hips have contact to the pole

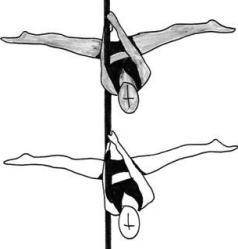


Code No.	Name	Element	Tech. Value	Criteria
SP16	Elbow spin attitude		0.5	<ul style="list-style-type: none"> - Hold the position 720° rotation - Legs and body parallel to the floor - Both legs are in attitude - Both elbows hold the pole with the back to the pole - Both elbows and shoulderblades have contact to the pole
SP17	Iguana fang		0.5	<ul style="list-style-type: none"> - Hold the position 720° rotation - Body is inverted and back is arched - Both legs are in a fang position - Both hands and one shoulder have contact to the pole
SP18	Straddle spin 2 hands up AKA boomerang		0.6	<ul style="list-style-type: none"> - Hold the position 720° rotation - Legs are fully extended in a straddle position and are lifted either parallel to or higher than the hips - Only hands have contact to the pole
SP19	Tuck through spin pike		0.7	<ul style="list-style-type: none"> - Hold the position 720° rotation - Body and legs are in front of the pole at a 90° angle to the pole and parallel to the floor - Legs are fully extended and closed in a pike position. - Only both hands and back of legs have contact to the pole
SP20	Cupgrip pencil		0.8	<ul style="list-style-type: none"> - Hold the position 720° rotation - Cup grip hand position - Body is at an angle away from the pole - Both legs are fully extended in a pencil Position - Only hands have contact to the pole
SP21	Titanic support		0.8	<ul style="list-style-type: none"> - Hold the position 720° rotation - Back is to the pole and upper body arched - Both legs and arms are fully extended - One leg, one shoulder/ side of neck and bottom backside have contact to the pole
SP22	Cross bow only 2 hands on pole		0.9	<ul style="list-style-type: none"> - Hold the position 720° rotation - Upper body is at a 90° angle to the pole and parallel to the floor - Both legs are fully extended in a straddle position - Only hands have contact to the pole



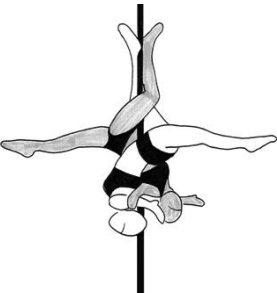
Code No.	Name	Element	Tech. Value	Criteria
SP23	One handed spin		1.0	<ul style="list-style-type: none"> - Hold the position 720° rotation - Body is away from the pole and parallel to the pole in a pencil position - Legs and inside arm are fully extended - Legs are closed - Only inside hand has contact to the pole





COMPULSORY DOUBLES

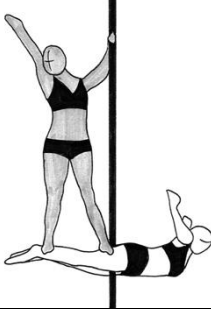
Code No.		Element	Tech. Value	Criteria
<i>Synchronised parallel moves</i>				

SYN1			+0.1/ +1.0	<ul style="list-style-type: none"> - Hold the position for 2 seconds. - A move executed horizontal to the floor and parallel to each other - This move is chosen from compulsory singles and receives the given technical value *Please note category breakdown requirements
SYN2			+0.1/ +1.0	<ul style="list-style-type: none"> - Hold the position for 2 seconds - A move executed vertically to the floor and parallel to each other - This move is chosen from compulsory singles and receives the given technical value *Please note category breakdown requirements
SYN3			+0.1/ +1.0	<ul style="list-style-type: none"> - Hold the position for 2 seconds - A move where both athletes are in - The same parallel position of choice facing any direction - This move is chosen from compulsory singles and receives the given technical value *Please note category breakdown requirements

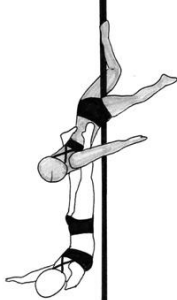



Code No.	Name	Element	Tech. Value	Criteria
<i>Synchronised interlocking moves</i>				
SYN4			+0.5	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Partners locked together in a synchronised interlocking inverted floor based position
SYN5			+0.6	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Partners locked together in a synchronised interlocking upright aerial position on the pole
SYN6			+0.6	<ul style="list-style-type: none"> - Hold the position for 2 seconds. - Partners locked together in a synchronised interlocking inverted aerial position on the pole

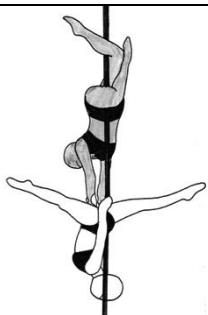
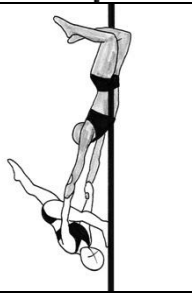
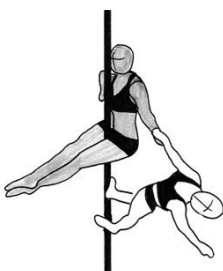
Balance Based Partner Moves

SYN7			+0.7	<ul style="list-style-type: none"> - Hold the position for 2 seconds - A move with backs to each other based on balance and cannot be performed without one or the other partner
SYN8			+0.7	<ul style="list-style-type: none"> - Hold the position for 2 seconds - A move facing each other based on balance and cannot be performed without one or the other partner

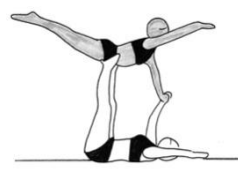
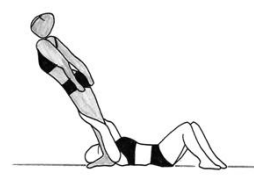
Code No.	Name	Element	Tech. Value	Criteria
SYN9			+0.7	<ul style="list-style-type: none"> - Hold the position for 2 seconds - A move with partners positioned in different directions and based on balance and cannot be performed without one or the other partner



Flying partner moves – only one partner can have contact to the pole

FLY1			+0.8	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Catching partner is in the inverted thigh hold position - Flying partner may be in an inverted position of choice
FLY2			+0.8	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Catching partner is in the inverted outside knee hold - Flying partner may be in an inverted position of choice
FLY3			+0.8	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Catching partner is in the seated position - Flying partner may be in a position of choice
FLY4			+0.8	<ul style="list-style-type: none"> - Hold the position for 2 seconds. - Catching partner is holding with arms only - Flying partner may be in a position of choice

Code No.	Name	Element	Tech. Value	Criteria
<i>Flying partner moves – both partners can have contact to the pole</i>				
FLY5			+0.7	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Catching partner in an inverted thigh hold type position - Flying partner may be in an inverted position of choice
FLY6			+0.7	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Catching partner is in the inverted outside knee hold - Flying partner may be in an inverted position of choice
FLY7			+0.7	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Catching partner is in a seated position - The flying partner may be in a position of choice

Floor based partner moves

FLR1			+0.5	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Lifting partner is in a lying position - Flying partner is in an aerial position of choice and should be elevated a minimum of an extended arms length distance from the floor
FLR2			+0.7	<ul style="list-style-type: none"> - Hold the position for 2 seconds - An interlocking balance move with both partners in contact with the floor - This move cannot be executed without both partners

Code No.	Name	Element	Tech. Value	Criteria
FLR3			+0.9	<ul style="list-style-type: none"> - Hold the position for 2 seconds - An interlocking balance move with only one partner in contact with the floor - This move cannot be executed without both partners and is fully based on balance between the partners
FLR4			+1.0	<ul style="list-style-type: none"> - Hold the position for 2 seconds - Lifting partner is in a standing upright position. - Flying partner must be lifted from a position on the floor, no support from the pole - The flying partner's upper body (hips upwards) must be lifted above the head

Compulsory Score Form

Instructions on how to fill in the compulsory score form:

- **Category:**
Here the athlete is to write which category he/she is competing in from the following options: Seniors, Masters, Doubles, Junior or Novice and Men, Women or Mixed.
- **Element No:**
This refers to the compulsory moves an athlete/athletes must perform in their routine.
Element No. 1 = first compulsory move performed in routine.
Element No. 2 = second compulsory move performed in routine, etc.
- **Element Code No:**
Here the athlete should fill in the Code No. found in their compulsory score sheet. It is important to list them in the correct order of sequence as executed in their routine. If an athlete chooses to combine two compulsory moves, he/she should write this in the same box. The one performed first in the combination, should be listed first.
*Doubles : the Code Nos. SYN1, SYN2 & SYN3 are to be written together with the Code No. of the chosen singles compulsory move e.g. SYN1/F45
- **Description of Bonuses (if applicable):**
Here is for the athlete to fill in should they choose to perform a bonus on a compulsory move or combination of two compulsory moves.
- **Technical Value:**
Here is for the athlete to fill in the technical value of the compulsory move found on the compulsory score sheet. It is important for the athlete to fill in the correct technical value corresponding to the move they have chosen. If an athlete chooses to combine two compulsory moves, he/she should write the technical value in the same box. The one performed first in the combination, should be listed first.
*Doubles : the Technical Value of Code Nos. SYN1, SYN2 & SYN3 are to be taken from the chosen singles compulsory move e. g. SYN1/F45 = Technical Value of +1.0
- **Technical Value on Bonuses:**
Here is for the athlete to fill in the technical value of compulsory bonuses found in the compulsory score sheet, should they choose to perform a bonus on a compulsory move or combination of compulsory moves. It is important for the athlete to fill in the correct technical value corresponding to the compulsory bonus chosen.
- **Coach / Athlete Signature:**
Here should be signed by both the coach and athlete. Should an athlete not have a coach, his or her signature will be considered sufficient.

EXAMPLE ON HOW TO FILL IN THE SINGLES SCORE SHEET



COMPULSORY SCORE FORM

Athlete: **Your name**

Country: **UK**

Federation (if applicable): **PSUK**

Category: **Senior Women Elite**

Compulsory Judge No.

Element No	Element Code No	Description of bonuses (if applicable)	Technical Value	T.V. on Bonuses	Score (Judge only)	Bonus Points (Judge only)	Notes (Judge only)
1	F21		0.5				
2	ST22		0.9				
3	F23		0.5				
4	F26		0.6				
5	SP21		0.8				
6	S52	Performing a single compulsory move on a static pole and making it spin	1.0	+0.5			
7	F48		1.0				
8	S33+S41	Combining 2 compulsory moves on spinning pole	0.7+0.8	+1			
9							
10	S46		0.9				
TOTAL							

Please complete form in order of sequence as in routine

Coach/athlete's signature: **Sign here!**

Judges Signature:



EXAMPLE ON HOW TO FILL IN THE DOUBLES SCORE SHEET

COMPULSORY SCORE FORM

Athlete: **Both your names**

Country: **UK**

Federation (if applicable): **PSUK**

Category: **Doubles Elite**

Compulsory Judge No.

Element No	Element Code No	Description of bonuses (if applicable)	Technical Value	T.V. on Bonuses	Score (Judge only)	Bonus Points (Judge only)	Notes (Judge only)
1	Syn 3/ S31		0.6				
2	Syn 8+Fly 5	Combining two moves with no contact to floor and both partners change position	0.7 + 0.7	+1			
3							
4	Fly 3	Single flying partner move with momentum on spinning pole	0.8	+1			
5	Syn 9		0.7				
6	Flr 3		0.9				
7	Fly 4		0.8				
8	Syn 5		0.6				
9	Syn 1/ F35		0.8				
10	Fly 6		0.7				
TOTAL							

Please complete form in order of sequence as in routine

Coach/athlete's signature: **Both sign here!**

Judges Signature:



COMPULSORY SCORE FORM

Athlete:

Country:

Federation (if applicable):

Category:

Compulsory Judge No.

Element No	Element Code No	Description of bonuses (if applicable)	Technical Value	T.V. on Bonuses	Score (Judge only)	Bonus Points (Judge only)	Notes (Judge only)
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
TOTAL							

Please complete form in order of sequence as in routine

Coach/athlete's signature:

Judges Signature: