
































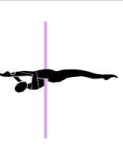








## ACRO COMPULSARY MOVES










### FLEXIBILITY MOVES









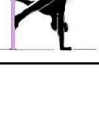
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|------|--|---|-----------|--|
| FM 1 | Inside leg hand<br>(Scorpio)             |    | 1<br>90°  | Points of pole contact:<br>Inside thigh, side of shin side of torso & armpit<br>No hand or foot contact on the pole<br>Inside hand can hold outside foot (optional)                        |
|      |  |   | 2<br>160° |  |
| FM 2 | Pole based side<br>straddle<br>(Keem)    |    | 1<br>140° | Points of pole contact:<br>Both hands<br>Soles of both feet<br>Both legs fully extended  |
|      |  |   | 2<br>160° |  |
| FM 3 | Pole based side<br>straddle<br>(Keem)    |    | 2<br>140° | Points of pole contact:<br>Both hands<br>Both ankles<br>Both legs fully extended   |
|      |  |   | 3<br>160° |  |
| FM 5 | Ballerina sit attitude                   |   | 2<br>140° | Points of pole contact:<br>Inside armpit, side of torso inside thigh, side of shin<br>No hand contact on pole<br>Back leg held with inside hand  |
|      |  |   | 3<br>160° |  |
| FM 6 | Handstand split                          |  | 2<br>140° | Points of pole contact:<br>Sole of one foot<br>Arms and legs fully extended<br>Leg on pole and chest at 90° angle  |
|      |  |   | 3<br>160° |  |
|      |  |   | 4<br>180° |  |
| FM 4 | Chiropractor 1                           |  | 3<br>140° | Points of pole contact:<br>Inside of upper arm, hip, calf and ankle of opposite leg.<br>Both legs fully extended, outside hand in contact with the floor,<br>inside hand holding back leg. |
|      |  |   | 4<br>160° |  |
| FM 7 | Inverted front split<br>(downward split) |  | 3<br>160° | Points of pole contact:<br>Back leg top of foot, front of shin & thigh<br>Front leg back of thigh, calf & ankle<br>Both hands<br>Both legs fully extended                                  |
|      |  |   | 4         |  |
| FM 8 | Upright split on pole                    |  | 3<br>160° | Points of pole contact:<br>Upper leg ankle, calf back of thigh<br>Lower leg: front of thigh, shin & foot<br>Both legs fully extended   |
|      |  |   | 4<br>180° |  |







|       |  |   |             |   |
|-------|--|---|-------------|---|
| FM 9  | Underarm hold pike                             |    | 4           | Points of pole contact:<br>Inside armpit, hand (optional), torso<br>Both legs fully extended<br>Outside arms holding extended legs  |
| FM 10 | Hip hold split<br>(Jade)                       |    | 4<br>160°   | Points of pole contact:<br>Inside thigh, inside armpit & bicep<br>Inside arm bent or straight<br>Both legs fully extended<br>Outside hand holds ankle   |
|       |  |   | 5<br>180°   |   |
| FM 11 | Cross bow elbow hold                           |    | 4<br>Feet   | Points of pole contact:<br>Both feet or ankles, both elbows<br>No hand contact<br>Both legs fully extended  |
|       |  |   | 5<br>Ankles |   |
| FM 12 | Back support split                             |    | 4<br>160°   | Points of pole contact:<br>Back/side, no hip contact, outside hand, inside arm<br>Back support grip<br>Both legs fully extended in split position, inside arm holding upper leg                               |
|       |  |   | 5<br>180°   |   |
| FM 13 | Allegra  |    | 5<br>160°   | Points of pole contact:<br>Inside hip, thigh, side torso & hand<br>Both Legs fully extended   |
|       |  |   | 6<br>180°   |   |
| FM 14 | Allegra passe<br>(arm in front)                |  | 5<br>160°   | Points of pole contact:<br>Inside thigh, inside arm around the back of inside leg, hand holding the pole<br>Outside arm in front of pole, holding back foot or ankle, back leg bent, front leg fully extended |
|       |  |   | 6<br>180°   |   |
| FM 15 | Lean back crescent<br>(Crescent moon)          |  | 6           | Points of pole contact:<br>Both thighs, both hands<br>Legs crossed at the ankle or legs together, parallel to the floor<br>Body in backbend position<br>Torso & hips facing upwards                           |
| FM 16 | Split grip leg through split<br>(Marian Amber) |  | 6<br>160°   | Points of pole contact:<br>Ankle or shin of front split leg, both hands<br>Inside Leg must be trapped between inside arm<br>Both hands in split grip, grip of choice<br>Both legs fully extended              |
|       |  |   | 7<br>180°   |   |
| FM 17 | Chopsticks                                     |  | 6<br>160°   | Points of pole contact:<br>Inside armpit, bicep side of inside torso inside hip & thigh<br>Both legs fully extended<br>Outside hand holds inside ankle or foot  |
|       |  |   | 7<br>180°   |   |
| FM 18 | Capezio  |  | 6<br>160°   | Points of pole contact:<br>Inside thigh, side of torso<br>Inside arm position of choice<br>Outside armpit around the back of pole, holding foot, back leg bent  |
|       |  |   | 7<br>180°   |   |

|       |                                  |   |                    |  |
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| FM 19 | Reverse extended butterfly       |    | 6<br>160°          | Points of pole contact:<br>Inside arm & shoulder, shin & foot & ankle of inside leg<br>Outside arm holding outside leg<br>Arms and legs fully extended   |
|       |                                  |   | 7<br>180°          |  |
| FM 20 | Zipline                          |    | 6<br>160°          | Points of pole contact:<br>Inside forearm behind pole, both hands, back of inside knee.<br>Legs extended<br>Body at an angle to the pole   |
|       |                                  |   | 7<br>180°          |  |
| FM 21 | Elbow hold front split           |    | 6<br>160°          | Points of pole contact:<br>Shoulder, neck, crook of elbow, Back (optional), bicep (optional)<br>Elbow grip arm holds upper leg/ankle<br>Free arm in position of choice (no contact with pole)<br>Both legs fully extended                                      |
|       |                                  |   | 7<br>180°          |  |
| FM 22 | Remi crescent leanback           |    | 7                  | Points of pole contact:<br>1 thigh, back of one knee, top of one foot, body in back arch, both hands   |
| FM 23 | Superman crescent (Dove)         |    | 7                  | Points of pole contact:<br>Both hands, both thighs<br>Legs crossed at ankle, or closed next to one another, parallel to the floor<br>Body in backbend position<br>Torso & hips facing the floor  |
| FM 24 | Elbow bracket split              |  | 7<br>160°          | Points of pole contact:<br>Crook of elbow, hand of other arm<br>Upper arm holds pole in crook of elbow, hand holds opposite upper leg<br>Both legs fully extended  |
|       |                                  |   | 8<br>180°          |  |
| FM 25 | Chiropractor 2                   |  | 7<br>180°          | Points of pole contact:<br>Inside of upper arm, hip, calf and ankle of opposite leg.<br>Both legs fully extended, minimum 180° split. Outside hand in contact with the floor, inside hand holding back leg. Back foot can be elevated (7) or on the floor (8). |
|       |                                  |   | 8<br>Foot on floor |  |
| FM 26 | One hand flying split            |  | 7<br>160°          | Points of pole contact:<br>One hand, opposite foot<br>Arms and legs fully extended   |
|       |                                  |   | 8<br>180°          |  |
| FM 27 | Hip hold half split (Jade passe) |  | 7<br>160°          | Points of pole contact:<br>Inside leg thigh, side of torso, underarm/bicep of inside arm<br>Inside arm fully extended and holding upper leg/ankle of bent opposite leg<br>Outside hand holding upper leg/ankle of fully extended opposite leg                  |
|       |                                  |   | 8<br>180°          |  |
| FM 28 | Jallegra                         |  | 7<br>160°          | Points of pole contact:<br>Inside side and thigh, outside elbow, lower back<br>Inside hand holding inside lower leg or ankle<br>Legs extended  |
|       |                                  |   | 8<br>180°          |  |










|       |                                    |   |           |   |
|-------|------------------------------------|---|-----------|---|
| FM 29 | Pegasus split facing upwards       |    | 7<br>160° | Points of pole contact:<br>Lower forearm, lower hand, neck, shoulder, upper bicep/tricep  |
|       |                                    |   | 8<br>180° | Upper arm in elbow grip holding upper leg<br>Both legs fully extended   |
| FM 30 | No hands Jade                      |    | 7<br>160° | Points of pole contact:<br>Inside thigh & side of torso<br>No hand contact  |
|       |                                    |   | 8<br>180° | Both hands hold ankle or foot of inside leg above head<br>Both legs fully extended  |
| FM 31 | Allegra passe                      |    | 7<br>160° | Points of pole contact:<br>Inside thigh, inside arm around the back of inside leg, hand holding the pole  |
|       |                                    |   | 8<br>180° | Outside arm around back of pole holding back foot or ankle, back leg bent, front leg fully extended   |
| FM 32 | Psycho split / S/mount split       |    | 7<br>160° | Points of pole contact:<br>Inside shoulder, inside lower side of shin or ankle, both hands<br>Both legs fully extended front leg trapped between both hands |
|       |                                    |   | 8<br>180° |   |
| FM 33 | Chopstick passe                    |    | 7<br>160° | Points of pole contact:<br>Inside armpit, bicep side of inside torso inside hip & thigh   |
|       |                                    |   | 8<br>180° | Outside hand holds inside ankle or foot of fully extended front leg<br>Inside hand holds ankle of back bent leg   |
| FM 34 | Handstand vertical split           |   | 7<br>160° | Points of pole contact:<br>Back leg front of foot, side of shin, back of thigh, back of torso same shoulder & leg on the pole                               |
|       |                                    |   | 8<br>180° | Same arm on floor<br>Other hand holding front leg at foot or ankle<br>Both legs fully extended  |
| FM 35 | Dragon tail split                  |  | 7<br>160° | Points of pole contact:<br>Inside thigh, hip, outside hand underneath torso, inside hand above head   |
|       |                                    |   | 8<br>180° | Both legs fully extended<br>Body inverted   |
| FM 36 | Floor K split                      |  | 7<br>160° | Points of pole contact:<br>One hand, one sole of foot   |
|       |                                    |   | 8<br>180° | Both arms fully extended, both legs fully extended  |
| FM 37 | Pegasus split facing floor         |  | 7<br>160° | Points of pole contact:<br>Inside forearm, back of neck outside elbow around back of pole   |
|       |                                    |   | 8<br>180° | Chest facing down, outside hand on back thigh<br>Both legs fully extended   |
| FM 38 | Split grip leg through front split |  | 7<br>160° | Points of pole contact:<br>Both hands in split hand true grip   |
|       |                                    |   | 8<br>180° | Side of thigh of inside leg<br>Both legs and arms fully extended  |

|       |   |   |                               |  |
|-------|---|---|-------------------------------|--|
| FM 39 | Machine gun                               |    | 7<br>160°                     | Points of pole contact:<br>Inside armpit, inside hand inside hip & side torso<br>Outside hand holds inside ankle or calf   |
|       |   |   | 8<br>180°                     |  |
| FM 40 | Meathook split                            |    | 7<br>160°                     | Points of pole contact:<br>Inside arm, side of torso, top of inside thigh.<br>Outside hand reaches behind pole to hold inside foot or ankle. Both legs extended, outside leg in contact with the pole.                                 |
|       |   |   | 8<br>180°                     |  |
| FM 41 | Elephant split                            |    | 7<br>160°                     | Points of pole contact:<br>Inside hand and armpit, outside elbow, inside of inside thigh.<br>Both legs fully extended, outside hand threaded between pole and inside forearm, holding inside foot.                                     |
|       |   |   | 8<br>180°                     |  |
| FM 42 | Underarm hold split<br>straddle<br>(Keem) |    | 7<br>Feet                     | Points of pole contact:<br>Sole of both feet OR ankles of both feet, inside armpit<br>Both legs fully extended<br>Body parallel to floor   |
|       |   |   | 8<br>Ankles                   |  |
| FM 43 | Icarus passé split<br>(Libellula)         |    | 7<br>160°                     | Points of pole contact:<br>Inside armpit and forearm, outside of inside thigh.<br>Front leg extended, outside hand holding back foot. Back leg bent  |
|       |   |   | 8<br>180°                     |  |
| FM 44 | Russian split                             |   | 7 - 160°                      | Points of pole contact:<br>Both hands and sole of one foot<br>Both legs fully extended<br>Split 160<br>Split 180<br>Split 180, both legs parallel to the floor<br>10: Oversplit  |
|       |   |   | 8 - 180°                      |  |
|       |   |   | 9 - 180°<br>Parallel to floor |  |
|       |   |   | 10<br>Oversplit               |  |
| FM 45 | Vertical Jade                             |  | 8                             | Points of pole contact:<br>Inside armpit, full length of both legs, outside hand<br>Outside arm holds around front leg, holding pole<br>Both legs fully extended, minimum 180° split   |
| FM 46 | Russian split elbow lock                  |  | 8                             | Points of pole contact:<br>Crook of inside elbow, sole of opposite foot<br>Both arms bent, hands holding each other<br>Top arm elbow grip on pole, bottom arm wrapped around lower leg<br>Both legs fully extended, minimum 180° split |
| FM 48 | Standing split                            |  | 8<br>160°                     | Points of pole contact:<br>Inside armpit<br>Outside leg: front of shin & foot<br>No hands on pole  |
|       |   |   | 9<br>180°                     |  |


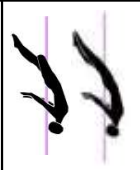

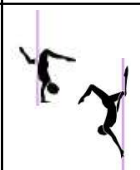
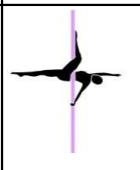


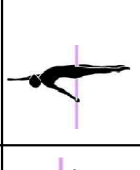
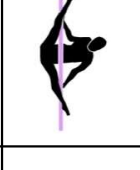

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|-------|--|---|-----------|---|
| FM 49 | Capezio split                            |    | 8<br>160° | Points of pole contact:<br>Underarm of back arm, back, thigh of inside leg<br>Inside arm holds back leg at ankle/shin   |
|       |  |   | 9<br>180° | Outside arm holds front leg<br>Legs fully extended<br>No hands  |
| FM 50 | Cocoon                                   |    | 8<br>160° | Points of pole contact:<br>Outside knee hook front of torso<br>No hand contact  |
|       |  |   | 9<br>180° | Both hands hold the back foot, ankle or lower leg<br>Back leg may be bent or extended                                   |
| FM 51 | Bird of paradise<br>(inverted)           |    | 8<br>160° | Points of pole contact:<br>Inside hip, thigh side torso outside elbow<br>Both hands hold the inside ankle               |
|       |  |   | 9<br>180° | Both legs fully extended<br>Body inverted   |
| FM 52 | Bird of paradise<br>(upright)            |    | 8<br>160° | Points of pole contact:<br>Inside hip, thigh, side torso outside elbow<br>Both hands hold the inside legs foot or ankle |
|       |  |   | 9<br>180° | Both legs fully extended<br>Body upright  |
| FM 53 | Back elbow vertical<br>split             |   | 8<br>160° | Points of pole contact:<br>Elbow, back of neck & shoulders  |
|       |  |   | 9<br>180° | Body inverted, back to the pole, legs fully extended<br>Bottom hand holds bottom ankle or calf                          |
| FM 54 | Flying K                                 |  | 8<br>160° | Points of pole contact:<br>Inside hand, inside sole of foot   |
|       |  |   | 9<br>180° | Both legs and arms fully extended<br>Chest facing upwards, hips above head, body at an angle                            |
| FM 55 | Balanced horizontal<br>floor based split |  | 8<br>160° | Points of pole contact:<br>One foot on pole, same hand on floor   |
|       |  |   | 9<br>180° | Opposite hand holding upper same leg<br>Body parallel to floor  |
| FM 56 | Icarus split<br>(Libellula)              |  | 8<br>160° | Points of pole contact:<br>Inside armpit and forearm, outside of inside thigh.  |
|       |  |   | 9<br>180° | Both legs extended, outside hand holding back foot, ankle or calf.  |
| FM 57 | Twisted floor k split                    |  | 8<br>160° | Points of pole contact:<br>One hand, sole of opposite foot  |
|       |  |   | 9<br>180° | Both arms fully extended, both legs fully extended  |


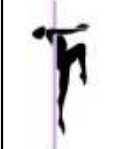

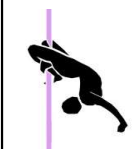

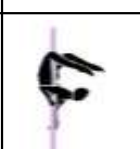
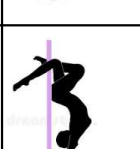
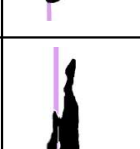

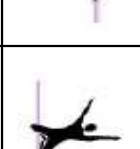
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| <b>FM 58</b> | <b>Dragon tail fang</b>      |    | 8                       | Points of pole contact:<br>Both hands only<br>No leg or body contact with the pole<br>Body inverted  |
|              |                              |   | 10<br>Feet on head      |  |
|              |                              |   | 10<br>Feet on shoulders |  |
| <b>FM 59</b> | <b>Oversplit on pole</b>     |    | 9<br>+180°              | Points of pole contact:<br>Sole of front foot, both hands, glutes, entire length of fully extended back leg<br>Body in back bend, front knee bent            |
| <b>FM 60</b> | <b>Dragon tail back bend</b> |    | 9                       | Points of pole contact:<br>Both hands only<br>No leg or body contact<br>Legs fully extended and parallel to the floor  |
| <b>FM 61</b> | <b>Eagle</b>                 |    | 9<br>160°               | Points of pole contact:<br>Front leg, side of torso, back of shoulder<br>Both hands holding top upper leg<br>Arms fully extended<br>No hands                 |
|              |                              |   | 10<br>180°              |  |
| <b>FM 62</b> | <b>Crossbow / Spatchcock</b> |   | 9<br>Feet on            | Points of pole contact:<br>Both feet or both ankles upper back, arms parallel to pole<br>Both legs fully extended – no hand contact                          |
|              |                              |   | 10<br>Ankles on         |  |
| <b>FM 63</b> | <b>Rainbow Marchenko</b>     |  | 10                      | Points of pole contact:<br>Inside hand, armpit and inside thigh<br>Both legs fully extended, torso facing the floor, outside hand holds inside foot or ankle |

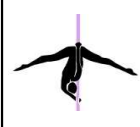









## STRENGTH MOVES










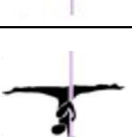
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| <b>SM 1</b> | <b>Basic invert /<br/>Crucifix</b>                 |    | 1 | Points of pole contact:<br>Both legs<br>No hand or torso contact  |
| <b>SM 2</b> | <b>Stargazer</b>                                   |    | 1 | Points of pole contact:<br>Crook of knee/upper calf, shin/knee & top of foot of bottom leg, thighs (optional)<br>Opposite hand holds top foot<br>No hands   |
| <b>SM 3</b> | <b>Floor based cupid</b>                           |    | 1 | Points of pole contact:<br>Inside leg knee, outside foot on floor<br>Arms/hands off pole and in position of choice  |
| <b>SM 4</b> | <b>Inside leg hang<br/>(scorpio)</b>               |    | 2 | Points of pole contact:<br>Inside hip, torso, inside leg<br>No hand contact   |
| <b>SM 5</b> | <b>Martini sit</b>                                 |   | 2 | Points of pole contact:<br>Crook of elbow of inside arm, back of inside leg knee, back of thighs, glutes<br>Inside arm holds outside upper leg<br>Both legs on same side of pole<br>Outside leg fully extended  |
| <b>SM 6</b> | <b>Pole Straddle /<br/>Barbie<br/>(split grip)</b> |  | 2 | Points of pole contact:<br>Both hands only, arms in split grip<br>Both arms and legs fully extended<br>Legs in line or above hips   |
| <b>SM 7</b> | <b>Pole hug pencil</b>                             |  | 2 | Points of pole contact:<br>Chest and arms<br>Body fully extended, legs fully extended   |
| <b>SM 8</b> | <b>Jasmine</b>                                     |  | 2 | Points of pole contact:<br>Crook of outside knee, inside hip, inside arm<br>Inside arm fully extended, inside leg fully extended<br>Body inverted at an angle, body and legs in a straight line<br>Outside arm in fixed position of choice<br>Back leg held in line with body |
| <b>SM 9</b> | <b>Armpit tuck</b>                                 |  | 2 | Points of pole contact:<br>Both hands in armpit grip or handbag hold, side of torso.<br>Body parallel to floor, legs bent to chest<br>(20° tolerance)   |




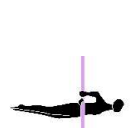


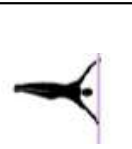
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| SM 10 | Cradle pike or tuck                   |    | 2                   | Points of pole contact:<br>Both hands in split grip, top of thighs, stomach<br>Legs fully extended<br>Body parallel to floor   |
| SM 11 | Leanback                              |    | 2<br>Crossed knee   | Points of pole contact:<br>Inside of thighs only   |
|       |                                       |   | 3<br>Crossed ankles |  |
| SM 12 | Buddha / Genie                        |    | 2<br>Hands on       | Points of pole contact:<br>Both knees<br>Body parallel with floor  |
|       |                                       |   | 3<br>No hands       |  |
| SM 13 | Butterfly                             |    | 2<br>Floor based    | Points of pole contact:<br>Torso - hips (optional)<br>Legs bent in attitude  |
|       |                                       |   | 3<br>On pole        |  |
| SM 14 | Inside leg hand (Flatline)            |   | 3                   | Points of pole contact:<br>Inside hand, torso, inside leg (no foot contact)<br>Inside arm fully extended, outside arm extended past head<br>Extended arm, torso and extended leg parallel to floor                 |
| SM 15 | Helicopter invert / Inverted Straddle |  | 3                   | Points of pole contact:<br>Both hands in grip of choice<br>Side of torso inside hip<br>Both legs fully extended, body inverted, hips above head  |
| SM 16 | Outside knee hook / Gemini            |  | 3                   | Points of pole contact:<br>Outside leg back of knee, inside hip and side of torso, inside armpit<br>Inside leg fully extended or bent<br>Body inverted, chest facing upwards<br>Back leg held directly behind body |
| SM 17 | Layout                                |  | 3                   | Points of pole contact:<br>Bottom hand, inner thighs<br>Body and legs parallel to floor  |
| SM 18 | Cradle Straddle                       |  | 3                   | Points of pole contact:<br>Both hands, top of both thighs, stomach.<br>Legs extended in Straddle position<br>Both arms fully extended, both legs fully extended  |
| SM 19 | Gargoyle                              |  | 3                   | Points of pole contact:<br>Upper knee and thigh, bottom thigh<br>Both hands holding opposite feet<br>Chest to floor<br>Back arched   |

|       |                            |   |                          |   |
|-------|----------------------------|---|--------------------------|---|
| SM 20 | Back support tuck          |    | 3                        | Points of pole contact:<br>Inside arm, side of torso, both hands<br>Back support grip<br>Body parallel to floor   |
| SM 21 | Underarm hold (Figurehead) |    | 3                        | Points of pole contact:<br>Inside armpit, side of torso<br>No leg contact<br>Legs in fixed position of choice   |
| SM 22 | Armpit chair grip          |    | 3                        | Points of pole contact:<br>Inside armpit, inside side of torso, inside hip/ upper thigh<br>No hands<br>Inside hand grabs outside knee (optional)                        |
| SM 23 | Remi layback               |    | 3<br>Upright             | Points of pole contact:<br>Crook of top knee, top of bottom foot, legs crossed around the pole<br>Body inverted, facing away from pole                                  |
|       |                            |   | 4<br>Lean back           |   |
| SM 24 | Cupid                      |    | 3<br>Inside hand on pole | Points of pole contact:<br>Back of inside knee<br>Sole of one foot<br>Outside leg fully extended, inside leg hooked   |
|       |                            |   | 4<br>No hands            |   |
| SM 25 | Brass monkey               |   | 3<br>Both hands          | Points of pole contact:<br>Inside armpit, side of torso<br>Crook of inside knee   |
|       |                            |   | 4<br>No hands            |   |
| SM 26 | Russian layback            |  | 4                        | Points of pole contact:<br>Both hands, glutes<br>Bottom leg - crook of knee, back of thigh<br>Top leg - crossed over bottom leg, ankle/calf/shin                        |
| SM 27 | Iguana                     |  | 4                        | Points of pole contact:<br>Both arms<br>Body fully vertical next to pole<br>No legs   |
| SM 28 | Butterfly                  |  | 4                        | Points of pole contact:<br>Inside of ankle & calf, both hands<br>Arms in split position, grip of choice<br>Body inverted, torso facing pole, both legs bent in attitude |
| SM 29 | Knee banner (Madonna)      |  | 4                        | Points of pole contact:<br>Crook of top knee, bottom shin/under knee<br>No hand contact<br>Torso fully extended away from pole, arms in position of choice              |








|       |                            |   |                    |   |
|-------|----------------------------|---|--------------------|---|
| SM 30 | Fallen star                |    | 4                  | Points of pole contact:<br>Inside thigh, inside hand holding at top, outside hand holding at bottom, inside shoulder<br>Both legs fully extended and in a Straddle position<br>Body fully inverted  |
| SM 31 | Meat hook                  |    | 4                  | Points of pole contact:<br>One hand and arm, shoulder (optional), Thighs, hips, torso<br>Inside arm fully extended, both legs fully extended<br>Head and legs below hips<br>Body inverted   |
| SM 32 | Inverted lotus             |    | 4                  | Points of pole contact:<br>Inside leg, side of torso, inside armpit optional<br>Body inverted, legs in lotus position   |
| SM 33 | Superman                   |    | 4<br>Legs at angle | Points of pole contact:<br>One hand, both upper thighs<br>Body fully extended<br>Free arm in position of choice   |
|       |                            |   | 5<br>Legs parallel |   |
| SM 34 | One handed butterfly       |    | 5                  | Points of pole contact:<br>One hand, calf & ankle of opposite leg<br>Both arms fully extended, one hand holds pole, other hand holds opposite foot<br>Legs bent in stag position<br>No hip contact  |
| SM 35 | Double knee hook           |  | 5                  | Points of pole contact:<br>Both knees, inside thigh<br>Body inverted<br>No hands  |
| SM 36 | Lady planche               |  | 5                  | Points of pole contact:<br>Inside hand, arm bent, inside thigh, outside hand holding at bottom<br>Outside leg fully extended<br>Body and extended leg parallel to floor   |
| SM 37 | Extended butterfly         |  | 5                  | Points of pole contact:<br>Inner ankle of top leg, both hands, arms in split grip of choice<br>Torso facing pole<br>Both arms & legs fully extended   |
| SM 38 | Side superman              |  | 5                  | Points of pole contact:<br>One hand, back of top thigh – leg fully extended, bottom leg bent with back of thigh and crook of knee in contact<br>Top arm fully extended<br>Free arm in position of choice<br>Body and extended leg parallel to floor |
| SM 39 | Split grip hand (Hang man) |  | 5                  | Points of pole contact:<br>Both hands only<br>Arms in split grip of choice (twisted/cup/true)<br>Torso facing outward, legs parallel to pole<br>Both arms fully extended  |



|       |                                   |   |               |  |
|-------|-----------------------------------|---|---------------|--|
| SM 40 | S/mount Straddle / pencil         |    | 5<br>Straddle | Points of pole contact:<br>One shoulder, both hands in grip of choice<br>Legs in straddle or pencil position, fully extended with hips above head  |
|       |                                   |   | 6<br>Pencil   |  |
| SM 41 | Handspring (twisted or true grip) |    | 5<br>Straddle | Points of pole contact:<br>Both hands in true or twisted split grip<br>Legs fully extended<br>Body inverted  |
|       |                                   |   | 6<br>Pencil   |  |
| SM 42 | Sneaky V                          |    | 6             | Points of pole contact:<br>Inside hand at top, outside hand at bottom, inside thigh<br>Legs fully extended and in a straddle position<br>Body fully inverted   |
| SM 43 | No hands hip hold                 |    | 6             | Points of pole contact:<br>Inside leg, waist & hip<br>No foot or ankle<br>Arms extended above head<br>Outside leg fully  |
| SM 44 | Janeiro                           |    | 6             | Points of pole contact:<br>Inside arm, one hand, back<br>Legs in fixed position of choice, outside arm in position of choice   |
| SM 45 | Icarus                            |  | 6             | Points of pole contact:<br>Outside bicep and neck, back, inside thigh<br>Inside knee<br>No hands or feet   |
| SM 46 | Brass bridge                      |  | 6             | Points of pole contact:<br>Upper knee and thigh, both hands<br>Body inverted<br>Back arched  |
| SM 47 | Forearm grip Butterfly            |  | 6<br>Ankle on | Points of pole contact:<br>Both hands & forearms, bicep of top arm (optional), chest (optional), one ankle<br>Both legs bent, opposite leg to upper arm in contact with pole<br>Body facing forward, hips away from pole                                 |
|       |                                   |   | 7<br>No legs  |  |
| SM 48 | Flag passe / Flag plank           |  | 6<br>Passe    | Points of pole contact:<br>Lower arm inside armpit, upper armpit & bicep, both hands, upper torso<br>Top arm wrapped around front of pole, bottom arm can be bent or extended, hip in line with torso<br>Body and extended leg/s to be parallel to floor |
|       |                                   |   | 7<br>Plank    |  |
| SM 49 | Forearm hand spring               |  | 6<br>Straddle | Points of pole contact:<br>Forearm, both hands, bicep of inside arm optional<br>Bottom arm fully extended, body inverted, legs fully extended in Straddle V  |
|       |                                   |   | 7<br>Pencil   |  |

|       |                                       |  |                            |  |
|-------|---------------------------------------|--|----------------------------|--|
| SM 50 | Elbow grip Straddle / pencil (Ayesha) |  | 6<br>Straddle              | Points of pole contact:<br>Crook of elbow  |
|       |                                       |  | 7<br>Pencil                | Bottom arm fully extended, body inverted, legs fully extended in straddle V or pencil  |
| SM 51 | Floor based shouldermount deadlift    |  | 7                          | Points of pole contact:<br>Shoulder, inside hand<br>Outside hand on floor<br>Legs parallel to floor in straddle position                             |
| SM 52 | Handspring Straddle (cup grip)        |  | 7<br>Straddle              | Points of pole contact:<br>Both hands only<br>Arms in split cup grip   |
|       |                                       |  | 8<br>Pencil                | Body inverted, legs fully extended in straddle position<br>straddle legs need to be in line with one another   |
| SM 52 | One arm shouldermount                 |  | 8                          | Points of pole contact:<br>Shoulder, inside hand<br>Body and legs parallel to floor  |
| SM 53 | Wenson Straddle                       |  | 8                          | Points of pole contact:<br>One hand on floor<br>Hand on pole in cup grip<br>Body parallel to floor<br>Legs parallel to floor                         |
| SM 54 | Cross grip tulip                      |  | 8                          | Points of pole contact:<br>Both hands.<br>Arms crossed in front of chest, body parallel to floor, legs on the same side of pole                      |
| SM 55 | Iron X                                |  | 8<br>Twisted/<br>true grip | Points of pole contact:<br>Both hands only in grip of choice, bottom arm fully extended, both legs fully extended in V                               |
|       |                                       |  | 9<br>Cup grip              | Body parallel to floor<br>No tolerance   |
| SM 56 | Cross bow 2 hands                     |  | 9                          | Points of pole contact:<br>Both hands on pole, split grip of choice<br>Both legs fully extended in straddle position<br>No contact with pole         |
| SM 57 | Elbow neck hold Straddle              |  | 9                          | Points of pole contact:<br>Both shoulders, back of neck, crook of both elbows<br>Body parallel to floor<br>Elbows bent around back of pole           |
| SM 58 | Iron flag passe                       |  | 9                          | Points of pole contact:<br>Hands only<br>Arms fully extended in split grip, hand grip of choice<br>Body & top leg parallel to floor, bottom leg bent |

|       |   |  |                     |   |
|-------|---|--|---------------------|---|
| SM 59 | S/mount plank passe / plank                         |   | 9<br>Passe          | Points of pole contact:<br>Both hands & one shoulder<br>Body parallel to floor, no tolerance  |
|       |   |  | 10<br>Plank         |   |
| SM 60 | Back grip plank / Shark<br>(body parallel to floor) |   | 9<br>Legs Straddle  | Points of pole contact:<br>Side of torso, both hands<br>Body parallel to floor, no tolerance  |
|       |   |  | 10<br>Legs together |   |
| SM 61 | Back support plank                                  |   | 9<br>Inner thigh on | Points of pole contact:<br>Both hands, side torso<br>Inside arm fully extended, outside arm in back support position<br>Body parallel to floor                            |
|       |   |  | 10<br>Straight legs |   |
| SM 62 | Split grip leg through plank<br>(toothbrush)        |   | 10                  | Points of pole contact:<br>Both hands, bottom of glutes & back of thighs<br>Body parallel to floor, arms fully extended<br>Arms equally spaced<br>Body may not touch arms |
| SM 63 | Iron X flag<br>(grip of choice)                     |  | 10                  | Points of pole contact:<br>Hands only<br>Arms fully extended in split grip, hand grip of choice<br>Body and legs parallel to floor<br>No tolerance                        |







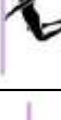

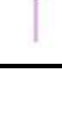
## DEAD LIFTS









|      |                          |   |    |                                      |
|------|--------------------------|---|----|--------------------------------------|
| DL 1 | Invert                   |    | 1  | a. From floor with bent legs         |
|      |                          |   | 2  | b. From floor with straight legs     |
|      |                          |   | 3  | c. From floor straight legs together |
|      |                          |   | 4  | d. Aerial bent legs                  |
|      |                          |   | 5  | e. Aerial straight legs              |
|      |                          |   | 6  | f. Aerial straight legs together     |
| DL 2 | S/mount                  |    | 3  | a. From floor with bent legs         |
|      |                          |   | 4  | b. From floor with straight legs     |
|      |                          |   | 5  | c. From floor straight legs together |
|      |                          |   | 6  | d. Aerial bent legs                  |
|      |                          |   | 7  | e. Aerial straight legs              |
|      |                          |   | 8  | f. Aerial straight legs together     |
| DL 3 | Twisted grip             |    | 3  | a. From floor with bent legs         |
|      |                          |   | 4  | b. From floor with straight legs     |
|      |                          |   | 5  | c. From floor straight legs together |
|      |                          |   | 6  | d. Aerial bent legs                  |
|      |                          |   | 7  | e. Aerial straight legs              |
|      |                          |   | 8  | f. Aerial straight legs together     |
| DL 4 | Iguana                   |   | 3  | a. From floor with bent legs         |
|      |                          |   | 4  | b. From floor with straight legs     |
|      |                          |   | 5  | c. From floor straight legs together |
|      |                          |   | 6  | d. Aerial bent legs                  |
|      |                          |   | 7  | e. Aerial straight legs              |
|      |                          |   | 8  | f. Aerial straight legs together     |
| DL 5 | Forearm grip             |  | 4  | a. From floor with bent legs         |
|      |                          |   | 5  | b. From floor with straight legs     |
|      |                          |   | 6  | c. From floor straight legs together |
|      |                          |   | 7  | d. Aerial bent legs                  |
|      |                          |   | 8  | e. Aerial straight legs              |
|      |                          |   | 9  | f. Aerial straight legs together     |
| DL 6 | Cup grip                 |  | 4  | a. From floor with bent legs         |
|      |                          |   | 5  | b. From floor with straight legs     |
|      |                          |   | 6  | c. From floor straight legs together |
|      |                          |   | 7  | d. Aerial bent legs                  |
|      |                          |   | 8  | e. Aerial straight legs              |
|      |                          |   | 9  | f. Aerial straight legs together     |
| DL 7 | Neck hold /<br>Muscle up |  | 5  | a. From floor with bent legs         |
|      |                          |   | 6  | b. From floor with straight legs     |
|      |                          |   | 7  | c. From floor straight legs together |
|      |                          |   | 8  | d. Aerial bent legs                  |
|      |                          |   | 9  | e. Aerial straight legs              |
|      |                          |   | 10 | f. Aerial straight legs together     |

|             |                                     |   |    |                                      |
|-------------|-------------------------------------|---|----|--------------------------------------|
| <b>DL 8</b> | <b>One-handed<br/>shouldermount</b> |  | 5  | a. From floor with bent legs         |
|             |                                     |   | 6  | b. From floor with straight legs     |
|             |                                     |   | 7  | c. From floor straight legs together |
|             |                                     |   | 8  | d. Aerial bent legs                  |
|             |                                     |   | 9  | e. Aerial straight legs              |
|             |                                     |   | 10 | f. Aerial straight legs together     |
| <b>DL 9</b> | <b>Elbow grip</b>                   |  | 5  | a. From floor with bent legs         |
|             |                                     |   | 6  | b. From floor with straight legs     |
|             |                                     |   | 7  | c. From floor straight legs together |
|             |                                     |   | 8  | d. Aerial bent legs                  |
|             |                                     |   | 9  | e. Aerial straight legs              |
|             |                                     |   | 10 | f. Aerial straight legs together     |






















## STATIC SPINS









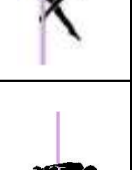
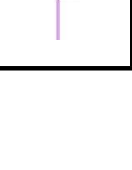
|       |                                      |   |   |   |
|-------|--------------------------------------|---|---|---|
| STS 1 | Basic fwd /<br>Front hook spin       |    | 1 | Points of pole contact:<br>One or both hands<br>Crook of inside knee  |
| STS 2 | Basic back spin /<br>Back hook spin  |    | 1 | Points of pole contact:<br>One or both hands<br>Inside forearm or armpit optional<br>Crook of inside knee                 |
| STS 3 | Fireman spin                         |    | 2 | Points of pole contact:<br>One or both hands<br>Inside ankle behind pole, outside ankle in front<br>No contact with knees |
| STS 4 | Ski lift /<br>Chair spin             |    | 2 | Points of pole contact:<br>Both hands only<br>Legs at 90° angle   |
| STS 5 | Forward attitude spin                |   | 2 | Points of pole contact:<br>Both hands only<br>Legs in attitude position   |
| STS 6 | Reverse grab /<br>Body spiral        |  | 3 | Points of pole contact:<br>Both hands only<br>Legs in fixed position of choice  |
| STS 7 | Carousel                             |  | 3 | Points of pole contact:<br>Both hands only<br>Legs bent, back arched  |
| STS 8 | Cradle spin                          |  | 4 | Points of pole contact:<br>Both hands, hips<br>Bottom of torso & thighs<br>Body parallel to floor                         |
| STS 9 | Split grip straddle /<br>Barbie spin |  | 4 | Points of pole contact:<br>Both hands in split hand grip<br>Legs in line or above hips                                    |



|        |  |   |   |   |
|--------|--|---|---|---|
| STS 10 | Twisted grip invert straddle/helicopter    |    | 5 | Points of pole contact:<br>Both hands, inside arm and hip of inside leg<br>Legs fixed in straddle position  |
| STS 11 | S/mount spin                               |    | 6 | Points of pole contact:<br>Both hands in cup grip & one shoulder<br>Legs fixed in straddle position   |
| STS 12 | Cup grip pencil spin to Keem               |    | 7 | Points of pole contact: Both hands in cup grip.<br>From cup grip pencil spin, place inside foot onto pole first, followed by outside foot above hands.<br>Both spins must rotate for minimum 360° each.   |
| STS 13 | Cup grip spin                              |    | 7 | Points of pole contact:<br>Both hands in cup grip<br>Body fully extended at an angle to the pole.   |
| STS 14 | Jamila / Cradle spin to extended butterfly |    | 7 | Starting position: Cradle spin, hands in split grip.<br>Ending position: Extended butterfly.<br>One or both ankles (Jamilla) move to pole above top hand. Both legs and arms fully extended, chest facing pole.<br>Body must be parallel to floor during 360° rotation prior to leg movement.   |
| STS 15 | True grip phoenix                          |  | 8 | Starting position, Upright, one hand on pole in true grip.<br>Ending position: True grip handspring, leg position of choice<br>Body swings away from pole before outside hand moves to pole and body inverted into true grip handspring.<br>Feet not in contact with the floor during move.<br>Handspring must rotate 360° in fixed position                |
| STS 16 | Phoenix to twisted grip handspring         |  | 8 | Starting position: One handed spin.<br>Ending position: Twisted grip handspring.<br>Body moves from one handed spin position of choice into a twisted split hand grip position ending in an inverted twisted grip handspring, legs fixed in position of choice.<br>Feet not in contact with the floor during move.<br>Handspring must rotate at least 360°. |
| STS 17 | Chinese / Cup grip phoenix                 |  | 9 | Starting position: Cup grip spin<br>Ending position: Cup grip handspring<br>Both hands in cup grip body fully extended for the first part of spin.<br>Bottom hand moves down into split grip, body ends in cup grip handspring, legs fixed in position of choice. Feet not in contact with the floor during move.<br>Total rotation must be at least 720°   |

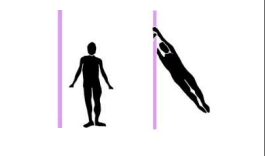
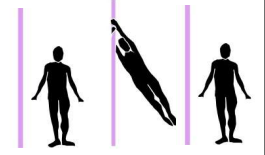
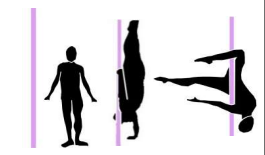

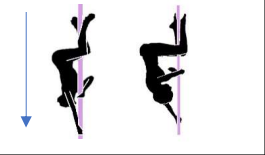
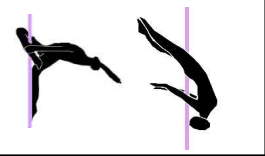
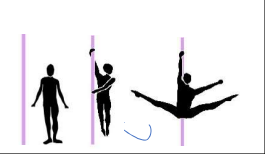
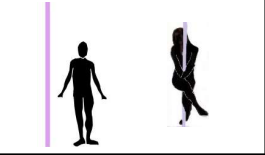
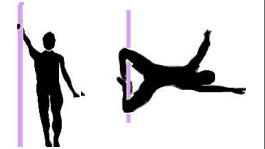
## SPINNING SPINS


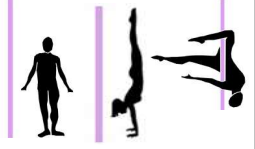
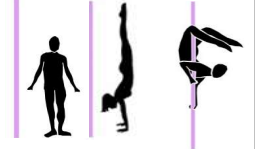
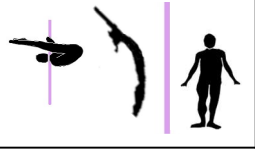
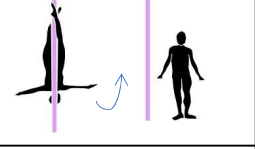
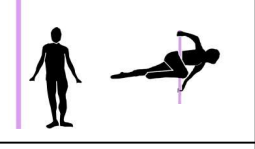
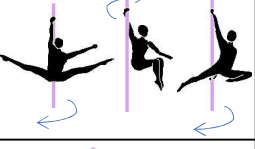
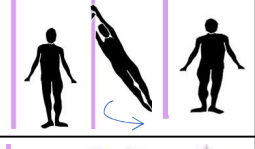

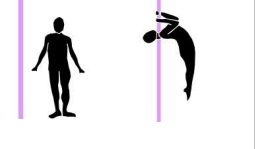
|        |  |   |   |   |
|--------|--|---|---|---|
| SPS 1  | Basic fwd /<br>Front hook spin             |    | 1 | Points of pole contact:<br>One or both hands<br>Crook of inside knee  |
| SPS 2  | Basic back spin /<br>Back hook spin        |    | 1 | Points of pole contact:<br>One or both hands<br>Inside forearm or armpit optional<br>Crook of inside knee   |
| SPS 3  | Fireman spin                               |    | 1 | Points of pole contact:<br>One or both hands<br>Both knees, front shin and ankle.   |
| SPS 4  | Forward attitude spin<br>(fwd / backwards) |    | 2 | Points of pole contact:<br>Both hands only<br>Legs in attitude position of choice   |
| SPS 5  | Ski lift /<br>Chair spin                   |   | 2 | Points of pole contact:<br>Both hands only<br>Legs at 90° angle   |
| SPS 6  | Split grip straddle /<br>Barbie spin       |  | 3 | Points of pole contact:<br>Both hands in split hand grip<br>Legs in line or above hips  |
| SPS 15 | Cradle spin                                |  | 3 | Points of pole contact:<br>Both hands lower stomach<br>Top of both thighs, body parallel floor  |
| SPS 7  | Oona spin                                  |  | 3 | Points of pole contact:<br>Outside hand in cup grip<br>Inside arm fixed in position of choice<br>Both legs in seated position to one side of pole |
| SPS 8  | Vortex                                     |  | 4 | Points of pole contact:<br>Inside elbow, inside thigh, outside foot<br>No torso   |

|        |   |   |                         |   |
|--------|---|---|-------------------------|---|
| SPS 9  | Inverted straddle / Helicopter spin             |    | 4                       | Points of pole contact:<br>Both hands, inside arm and hip of inside leg<br>Body inverted, both legs<br>Fully extended in straddle |
| SPS 10 | Underarm hold passe                             |    | 4                       | Points of pole contact:<br>Inside arm, side of torso<br>Side of thigh, outside bridge of foot                                     |
| SPS 11 | Ice skater                                      |    | 4                       | Points of pole contact:<br>One hand, inside hip<br>Inside thigh and calf or ankle<br>Outside leg fully extended                   |
| SPS 12 | Reverse grab / Body spiral                      |    | 4                       | Points of pole contact:<br>Both hands, arms in split hand grip<br>(leg position of choice)  |
| SPS 13 | Pencil spin                                     |    | 4<br>Forearm on pole    | Points of pole contact:<br>Both hands, bottom forearm optional<br>Body parallel to pole   |
|        |   |   | 5<br>Hands only         |   |
| SPS 14 | Forwards marley spin<br>(forwards suicide spin) |  | 4<br>Hand holding foot  | Point sof pole contact:<br>Crook of one knee, top of opposite thigh<br>Forwards rotation  |
|        |   |   | 5<br>No hands           |   |
| SPS 15 | Sword spin                                      |  | 4<br>Both hands on pole | Points of pole contact:<br>Both hands (5) or one hand (6)Inside leg thigh & calf  |
|        |   |   | 5<br>One hand only      |   |
| SPS 16 | Sparrowhawk<br>(reverse suicide spin)           |  | 5<br>Hand holding foot  | Point sof pole contact:<br>Crook of one knee, top of opposite thigh<br>Reverse direction  |
|        |   |   | 6<br>No hands           |   |
| SPS 17 | Inverted ice skater                             |  | 5                       | Points of pole contact:<br>Inside hip, thigh and calf or ankle, one armpit<br>Body inverted                                       |
| SPS 18 | Icarus  |  | 6                       | Points of pole contact:<br>Outside bicep and neck, back, inside thigh<br>Inside knee<br>No hands or feet                          |

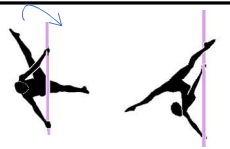
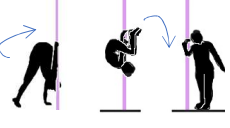
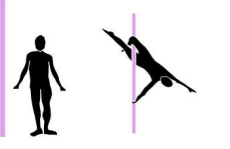
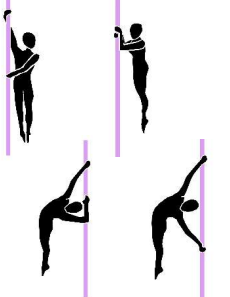


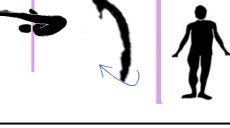
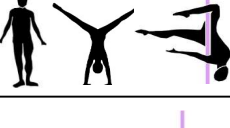

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| SPS 19 | <b>Pike /<br/>Meat hook<br/>(1 hand)</b> |    | 6 | Points of pole contact:<br>One hand lower abdomen  |
| SPS 20 | <b>Iguana fang</b>                       |    | 7 | Points of pole contact:<br>Both hands, one shoulder or back of neck, no leg contact<br>Body inverted   |
| SPS 21 | <b>Tail spin /<br/>V-sit</b>             |    | 7 | Points of pole contact:<br>Both hands one forearm<br>Legs above hips in V position   |
| SPS 22 | <b>No hands pike</b>                     |    | 7 | Points of pole contact:<br>Lower torso, top of thighs<br>Arms holding legs, no contact with pole<br>Legs fully extended                          |
| SPS 23 | <b>Sky diver</b>                         |   | 7 | Points of pole contact:<br>Inside arm, hand, inside instep, ankle, outside of thigh.<br>Legs and inside arm full extended                        |
| SPS 24 | <b>Cup grip pencil</b>                   |  | 8 | Points of pole contact:<br>Both hands in cup grip<br>Body fully extended, at an angle to the pole  |
| SPS 25 | <b>Reverse butterfly<br/>extended</b>    |  | 8 | Points of pole contact:<br>Inside ankle, same shoulder same hand<br>Body inverted, outside hand holds outside ankle or foot                      |
| SPS 24 | <b>Titanic</b>                           |  | 8 | Points of pole contact:<br>Both inner thighs, shoulder optional<br>Full length of inside leg   |
| SPS 26 | <b>Crossbow</b>                          |  | 9 | Points of pole contact:<br>Both hands in split grip of choice<br>Legs fully extended in straddle V resting on forearms<br>Body parallel to floor |
| SPS 29 | <b>No hands tuck</b>                     |  | 9 | Points of pole contact:<br>Stomach, top of thighs<br>Body and legs parallel to floor<br>No hand contact  |

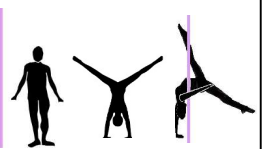
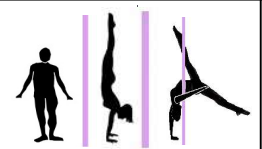
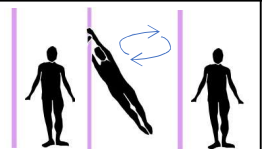
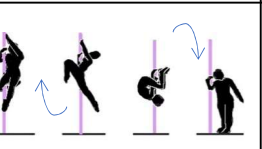
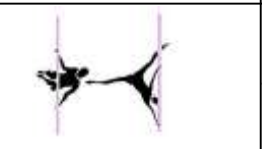
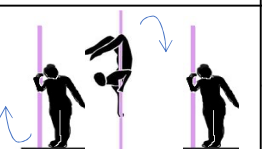
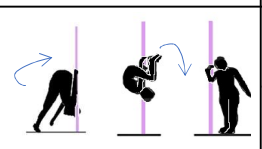
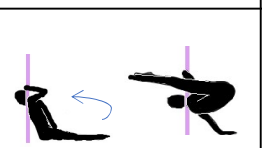
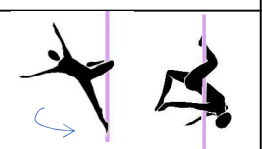
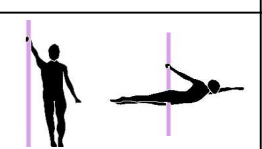
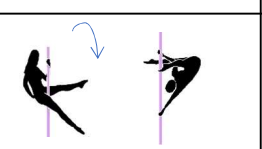
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| <p><b>SPS 27</b></p> | <p><b>Supported sailor</b></p> |  | <p>10</p> | <p>Points of pole contact:<br/>Both feet, one hand<br/>Body inverted fully extended at an angle to the pole</p> |
| <p><b>SPS 28</b></p> | <p><b>One handed spin</b></p>  |  | <p>10</p> | <p>Points of pole contact:<br/>One hand only<br/>Body fully extended in pencil position</p>                     |

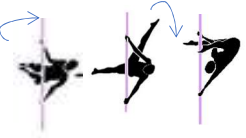
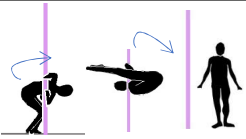

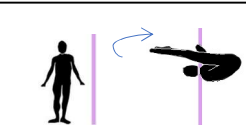
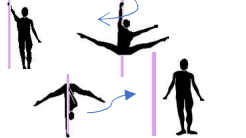
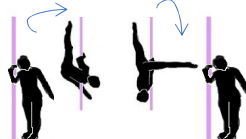
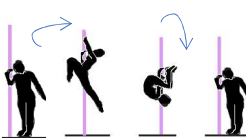
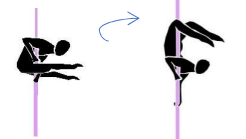
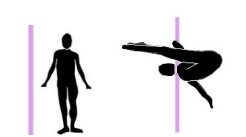

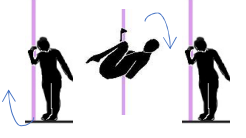
| DYNAMIC ACROBATIC MOVES |                                      |  |                     |   |
|-------------------------|--------------------------------------|--|---------------------|---|
| Definitions:            |                                      | pole-based handstand: one hand on floor, one on pole (twisted grip)                      |                     |   |
|                         |                                      | aerial: any appropriate upright aerial position, eg figurehead, pole sit, pole stand     |                     |   |
|                         |                                      | standing: both feet on floor, hands not in contact with the pole unless otherwise stated |                     |   |
|                         |                                      | floor-based handstand/cartwheel: both hands on the floor                                 |                     |   |
| Rules:                  |                                      | No pauses once movement started  |                     |   |
|                         |                                      | No touching floor during aerial moves  |                     |   |
| DPM 1                   | Jump on to swing                     |         | 1                   | Starting position: Standing - facing the pole<br>Ending position: On the pole<br>From standing, jump on pole with both hands above head, hang on arms extended. Legs swing past pole.   |
| DPM 2                   | Jump on - jump off                   |         | 2                   | Starting and ending position: Standing.<br>Facing the pole, jump the pole with both hands above head, arms extended. Swing legs past pole, then swing legs back and release hands before feet land on floor.  |
| DPM 3                   | Pole-based handstand to gemini mount |         | 2                   | Starting position: Standing.<br>Ending position: Outside knee hook (gemini)<br>From standing, place hands in twisted grip with outside hand on the floor, move through a pole-based handstand and hook outside knee on pole.  |
| DPM 4                   | Leanback to handstand off            |        | 2                   | Starting position: Leanback (bent knee or crossed ankles).<br>Ending position: Standing.<br>From leanback, place hands to the floor, chest facing away from the pole. Bring legs to the floor one at a time through a handstand-type position.<br>Hands not in contact with the pole. |
| DPM 5                   | Downwards caterpillar climb          |       | 2                   | Starting and ending position: Crucifix, legs bent<br>From crucifix with bent legs, caterpillar down pole using elbow or forearm grip.<br>Must make at least 2 movements.  |
| DPM 6                   | Stargazer to leanback                |       | 2<br>Bent knee      | Starting position: Stargazer.<br>Ending position: Leanback, either bent knee or crossed ankles.<br>From stargazer, drop back into leanback position.<br>No contact between hands and pole.  |
|                         |                                      |  | 3<br>Crossed ankles |   |
| DPM 7                   | Flare                                |       | 2<br>Floor          | Starting position: Standing (2) or aerial(3), inside hand in true grip.<br>From starting position, flare extended outside leg across body, followed by inside leg.<br>Outside hand not in contact with the pole during the move.  |
|                         |                                      |  | 3<br>Aerial         |   |
| DPM 8                   | Jump on to sit                       |       | 3                   | Starting position: Standing.<br>Ending position: Basic pole sit.<br>From standing, jump into pole-based sit.<br>Hands not in contact with the pole.   |
| DPM 9                   | Jump into buddha/genie               |       | 3                   | Starting position: Standing.<br>Ending position: Buddha (double knee hook)<br>From standing position, jump into buddha position.  |


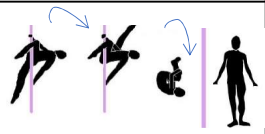
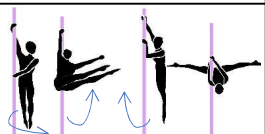
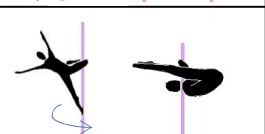
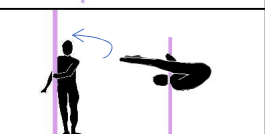


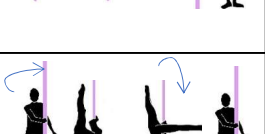
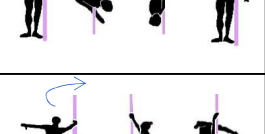
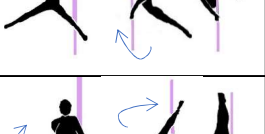
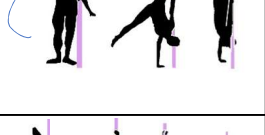
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| DPM 10 | Upwards caterpillar climb                   |    | 3 | Starting and ending position: Crucifix<br>From crucifix with bent legs, caterpillar up pole using elbow or forearm grip.<br>Must make at least 2 movements.   |
| DPM 11 | Floor-based handstand to gemini mount       |    | 3 | Starting position: Standing<br>Ending position: Outside knee hook (gemini).<br>From standing, move through a floor-based handstand, hook outside knee into gemini position.<br>Hands not in contact with the pole.  |
| DPM 12 | Floor-based handstand to brass monkey mount |    | 3 | Starting position: Standing<br>Ending position: Brass monkey.<br>From standing, move through a floor-based handstand, hook inside knee into brass monkey position.<br>Arms in position of choice, hands not in contact with the floor.  |
| DPM 13 | Shouldermount jump out                      |    | 3 | Starting position: Shouldermount.<br>Ending position: Standing.<br>From shouldermount with hips above shoulder level, push off pole so that feet land on the floor, body facing away from the pole.<br>Hands must be free of the pole prior to feet landing on the floor.   |
| DPM 14 | Crucifix to jump out                        |    | 3 | Starting position: Crucifix, hands on pole below head.<br>Ending position: Standing.<br>Push chest away from pole, release legs from pole and rotate so that feet land on the floor, body facing away from the pole.<br>Flip can be done with bent or straight legs.  |
| DPM 15 | Jump on to lady planche                     |   | 3 | Starting position: Standing, next to the pole<br>Ending position: Lady planche.<br>From standing next to pole jump in to lady planche.  |
| DPM 16 | Flare to reverse grab spin                  |  | 3 | Starting position: Standing, top hand in true grip.<br>Ending position: Reverse grab.<br>From standing, move through a twisted grip flare - one hand only has contact with the pole into a reverse grab, both hands in split grip, legs in position of choice for the reverse grab.   |
| DPM 17 | Jump on half turn off                       |  | 3 | Starting Position: Facing the pole<br>Ending position: Facing away from the pole .<br>Facing the pole, jump on, grabbing the pole with both hands above head and arms extended. Swing legs past pole, then swing legs back and release hands before feet land on floor. 180° rotation must be made in the air before landing.           |
| DPM 18 | Handstand mount to leanback                 |  | 3 | Starting position: Standing<br>Ending position: Leanback.<br>From standing, move through floor-based handstand with back to pole into leanback (crossed ankles or bent knee).<br>Only inner thighs in contact with the pole for leanback, hands must be lifted off of floor. Back of body can be in contact with pole during handstand. |
| DPM 19 | Jump into teardrop                          |  | 3 | Starting position: Standing, back facing the pole.<br>Ending position: Shouldermount teardrop.<br>From standing, jump into shouldermount teardrop, legs extended.   |

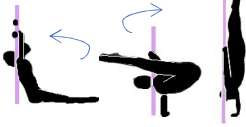
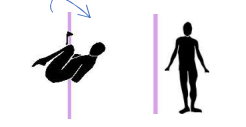
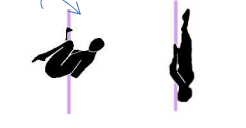
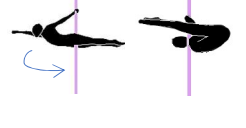

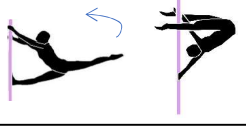
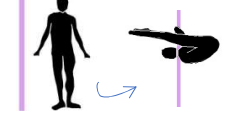
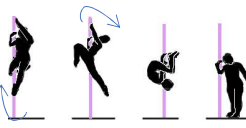
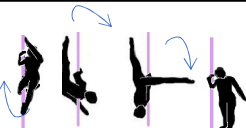
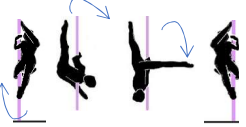
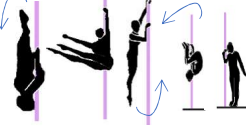


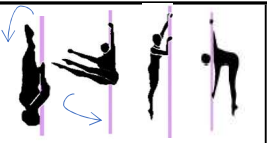
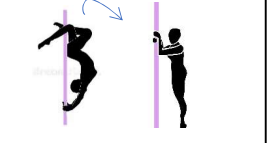
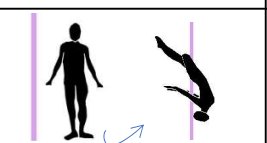

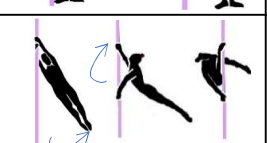
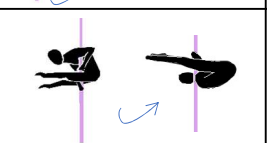
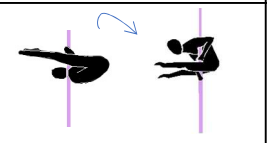
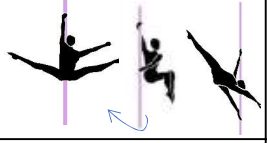



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| DPM 20 | Apprentice to extended butterfly                 |    | 3                       | Starting position: Apprentice.<br>Ending position: Butterfly.   |
|        |  |   | 4<br>Extended           | From apprentice, place ankle of outside leg on pole above top hand and rotate body into inverted position with torso facing the pole. Shin and knee of top leg can be in contact with the pole, with back leg bent (3), or both legs extended (4).  |
| DPM 21 | Floor-based twisted grip forward flip            |    | 3<br>Tuck               | Starting position: Forward fold, inside arm in twisted grip on the pole. Outside hand on the floor.<br>Ending position: Standing.   |
|        |  |   | 4<br>pike               | Hips move forward over head, legs either in tuck position (4) or pike position (5) during rotation.   |
| DPM 22 | Jump into jasmine                                |    | 3<br>Both hands on pole | Starting position: Standing.<br>Ending position: Jasmine.   |
|        |  |   | 4<br>One hand on pole   | From standing, jump into jasmine position.  |
| DPM 23 | Fairy walks                                      |    | 3<br>Bracket hold       | Minimum 4 walks, feet not in contact with the floor during spins. Movement has to mimic a natural walking motion.<br>Bracket hold : Inside hand above head, outside hand across torso.  |
|        |  |   | 4<br>Pencil hold        | Pencil: Chest facing the pole, body parallel to pole, forearms not in contact with pole.  |
|        |  |   | 5<br>Forearm bracket    | Forearm bracket: Inside forearm on pole, outside hand above head, body side-on to pole.   |
|        |  |   | 6<br>Split hand grip    | Split hand grip: Both arms extended in grip of choice.<br><a href="http://www.instagram.com/p/BSDTpJHhp4/">www.instagram.com/p/BSDTpJHhp4/</a>  |
| DPM 24 | Aerial flare into iceskater/ ballerina           |   | 4                       | Starting position: Aerial, arms in bracket grip<br>Ending position: iceskater or ballerina<br>Lower hand moves from bracket grip to reverse grab, as extended legs flare around pole, moving into iceskater or ballerina position.<br>Torso must be parallel to floor during flare.                   |
| DPM 25 | Flare to forward flip                            |  | 4                       | Starting move: Flare into twisted grip, feet land on floor<br>Ending position: Standing, inside hand in twisted grip.<br>From flare, land both feet on floor before jumping into a forwards tuck flip.  |
| DPM 26 | Shouldermount half turn jump out (180° rotation) |  | 4                       | Starting position: Shouldermount.<br>Ending position: Standing facing the pole<br>From shouldermount, push off pole so that feet land on the floor, body facing the pole.<br>Hands must be free of the pole prior to feet landing on the floor, 180° rotation must occur in the air prior to landing. |
| DPM 27 | Floor-based cartwheel to gemini mount            |  | 4                       | Starting position: Standing.<br>Ending position: Outside leg hook (gemini).<br>From standing, move through a floor-based cartwheel to hook the outside knee in a gemini knee hook.<br>No hand contact with the pole.  |
| DPM 28 | Floor-based cartwheel to brass monkey mount      |  | 4                       | Starting position: Standing.<br>Ending position: Brass monkey<br>From standing, move through a floor-based cartwheel to hook into a brass monkey position.  |

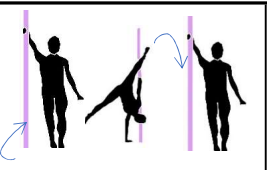
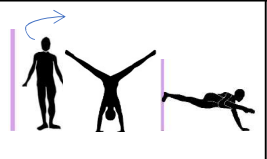
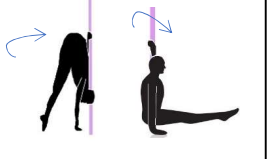

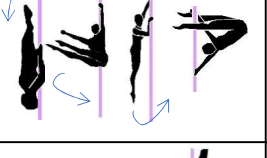
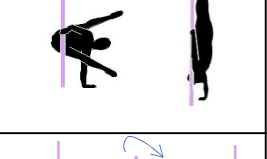

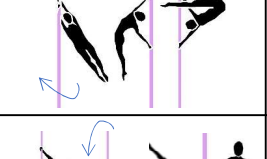


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|--------|--|---|---------------|---|
| DPM 29 | Floor-based cartwheel to chiropractor                |    | 4             | Starting position: Standing.<br>Ending position: Chiropractor.<br>From standing, move through a floor-based cartwheel into a gemini knee hook and extend into full chiropractor with both legs extended.<br>Hands not in contact with the pole.   |
| DPM 30 | Floor-based handstand to chiropractor                |    | 4             | Starting position: Standing.<br>Ending position: Chiropractor.<br>From standing, move through a floor-based handstand, back facing the pole, into gemini knee hook and extend into full chiropractor with both legs extended.<br>Hands not in contact with the pole.                        |
| DPM 31 | Jump on full turn off                                |    | 4             | Starting and ending position: Standing.<br>Facing the pole, jump on, grabbing the pole with both hands above head and arms extended. Swing legs past pole, then swing legs back and release hands before feet land on floor. 360° rotation must be made in the air before landing.          |
| DPM 32 | Aerial armpit hold backwards flip to floor           |    | 4             | Starting position: Aerial, inside arm in armpit hold.<br>Ending position: Standing.<br>Hips move backwards over head, feet land on the floor.   |
| DPM 33 | Cradle to butterfly                                  |    | 4             | Starting position: Cradle tuck.<br>Ending position: Butterfly.<br>From cradle tuck, place inside of ankle on pole above top hand and rotate body into inverted position with torso facing the pole. Shin and knee of top leg can be in contact with the pole (4), or both legs extended (5) |
|        |  |   | 5<br>Extended |   |
| DPM 34 | Floor to brass monkey flip off                       |   | 4             | Starting position: Inside arm in Forearm grip, top hand in cup grip standing or kneeling<br>Ending position: Standing.<br>From starting position, transition backwards through brass monkey hook to standing. Forearm remains on pole, outside hand on floor in handstand(4) or free(5).    |
|        |  |   | 5             |   |
| DPM 35 | Floor-based one-hand twisted grip forward flip       |  | 4<br>Tuck     | Starting position: Forward fold, inside arm in twisted grip on the pole. Outside hand not in contact with the pole or floor.<br>Ending position: Standing.<br>Hips move forward over head, legs either in tuck position (4) or pike position (5) during rotation.                           |
|        |  |   | 5<br>Pike     |   |
| DPM 36 | Floor-based shouldermount deadlift                   |  | 5             | Starting position: Seated, shouldermount grip of choice, outside hand on floor.<br>Ending position: Shouldermount straddle, outside hand on floor.<br>Legs extended, hips lifted to above level of head.  |
| DPM 37 | Chinese attitude tumble to inside leg hang (scorpio) |  | 5             | Starting position: Chinese attitude/cupid.<br>Ending position: Inside leg hang (scorpio).<br>From Chinese attitude, place hands on pole and twist into inside leg hang.<br><a href="https://www.youtube.com/watch?v=g2Gcb5cR8LY">https://www.youtube.com/watch?v=g2Gcb5cR8LY</a>            |
| DPM 38 | One-handed jump on to superman                       |  | 5             | Starting position: Standing, inside hand in contact with the pole<br>Ending position: Superman.<br>From standing, jump into superman position.  |
| DPM 39 | Sundial (seated or standing)                         |  | 5             | Starting position: Aerial, seated or pole-stand, outside hand of choice between inside hand and legs.<br>Ending position: Handspring, legs in position of choice<br>Forward fold over outside arm, twist body into handspring position.   |

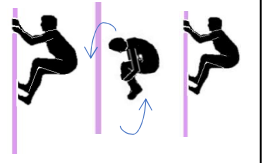
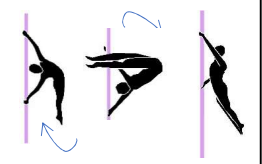
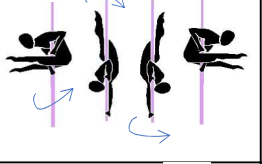
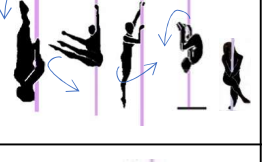
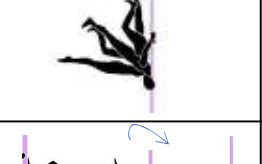

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| DPM 40 | Hunters press from cradle/tuck              |    | 5                       | Starting position: Cradle/tuck.<br>Ending position: True grip Handspring.<br>From cradle, place lower leg on upper arm and rotate body into inverted position with torso facing the pole, legs in position of choice.<br>Legs not in contact with the pole.  |
| DPM 41 | Floor based forearm forward flip            |    | 5                       | Starting position: Inside arm in forearm grip, outside in cup grip<br>Ending position: Standing, facing away from the pole.<br>Forward roll onto pole, lift hips and bring shoulder to the pole in shouldermount-type position, flip legs away from pole, landing in a standing position.<br>Legs must be extended and held together |
| DPM 42 | Handstand to russian layback                |    | 5                       | Starting position: Standing.<br>Ending position: Russian layback.<br>Move through floor-based handstand with back to pole into russian layback.  |
| DPM 43 | Jump into shouldermount straddle from floor |    | 5                       | Starting position: Standing, back facing the pole.<br>Ending position: Shouldermount straddle.<br>From standing, jump into shouldermount straddle, legs extended   |
| DPM 44 | Flare spin forward handspring flip          |    | 5                       | Starting position: Standing, one hand in true grip<br>Ending position: Standing.<br>From standing position, move through a twisted grip flare before placing outside hand on pole in split grip, pushing away from pole to land on feet. L   |
| DPM 45 | Floor-based forearm grip cartwheel          |   | 5<br>Hand on floor      | Starting position: Standing, inside hand in forearm grip.<br>Ending position: Standing.<br>Legs extended, move over head in cartwheel motion.<br>Outside hand on floor in or grip of choice.   |
|        |   |   | 6<br>Both hands on pole |  |
| DPM 46 | Floor-based forearm grip backwards sumi     |  | 5<br>Two hands          | Starting position: Standing, inside hand in forearm grip.<br>Outside hand in cup or true grip(5)<br>Ending position: Standing.<br>Hips move backwards over head, feet land on the floor.<br>Outside hand can be on pole in grip of choice (5) or no contact with the pole (6)  |
|        |   |   | 6<br>One hand           |  |
| DPM 47 | Flag grip straddle to Brass Monkey          |  | 6                       | Starting position: Flag grip straddle.<br>Ending position: Brass monkey.<br>From flag grip straddle swing up to brass monkey   |
| DPM 38 | Jump into one-handed shouldermount          |  | 6                       | Starting position: Standing, no contact with pole.<br>Ending position: One-handed shouldermount straddle.<br>From standing, jump into one-handed shouldermount straddle, hips above level of head.   |
| DPM 48 | Shouldermount clock                         |  | 6                       | Starting and ending position: Shouldermount teardrop.<br>Legs held together and extended, make a circular rotation, legs in pike position, passing through an inverted pencil position before returning to starting position.<br>1 full leg rotation required  |
| DPM 49 | Floor-based back support backwards sumi     |  | 6                       | Starting position: Standing, outside hand in back support position, inside hand in grip of choice.<br>Ending position: Standing.<br>Legs in tuck position, move backwards over head, feet land on the floor.   |

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| DPM 50 | No legs climb<br>(prison climb)                                 |    | 6                  | Starting and ending position: Legs free from pole in position of choice.<br>Legs must have no contact with the pole.   |
| DPM 51 | Brass monkey flip off   |    | 6                  | Starting position: Brass monkey, hands in split grip.<br>Ending position: Standing.<br>Swing outside leg over head so that feet land on the floor.   |
| DPM 52 | Aerial one handed<br>twisted grip spin<br>to invert straddle    |    | 6                  | Starting position: Aerial, inside arm in twisted split grip.<br>Ending position: Invert straddle/helicopter.<br>Move through a one-handed spin into an invert straddle position.<br>360° rotation made before invert.  |
| DPM 53 | Chinese attitude<br>roll to<br>shouldermount                    |    | 6                  | Starting position: Chinese attitude/cupid.<br>Ending position: Shouldermount straddle.<br>From Chinese attitude, bring shoulder to pole and release legs into straddle position.<br><a href="https://www.youtube.com/watch?v=pPdGspTpngE">https://www.youtube.com/watch?v=pPdGspTpngE</a>  |
| DPM 54 | Half-turn jump<br>into<br>shouldermount                         |    | 6                  | Starting position: Standing, outside hand on pole.<br>Ending position: Shouldermount.<br>From standing facing the pole, jump into shouldermount.   |
| DPM 55 | Shouldermount<br>sundial  |    | 6                  | Starting position: Twisted grip shouldermount.<br>Ending position: Twisted grip handspring.<br>From twisted grip shouldermount, lift hips in piked position, open into handspring straddle position.<br>No contact between feet and pole.<br><a href="https://www.youtube.com/watch?v=sm4geEtCvu8">https://www.youtube.com/watch?v=sm4geEtCvu8</a> |
| DPM 56 | Butterfly flip off  |   | 5<br>Cup grip      | Starting position: Gemini, hands in split grip.<br>Ending position: Standing.<br>Swing extended leg around to create butterfly-type shape, release hooked leg from pole, then flip over top arm to floor.  |
|        |   |   | 6<br>True grip     |  |
| DPM 57 | Floor-based cup<br>grip cartwheel                               |  | 6<br>Hand on floor | Starting position: Standing, hands in split grip cup grip.<br>Ending position: Standing.<br>From standing, legs extend and move over head in a circular motion. Bottom hand can be on the floor (6) or in grip of choice on the pole (7)   |
|        |   |   | 7<br>Hand on pole  |  |
| DPM 58 | True grip phoenix   |  | 7                  | Starting position, Upright, inside hand on pole in true grip.<br>(Can be done from standing or with a run up.)<br>Ending position: True grip handspring.<br>Body swings away in pendulum movement before outside hand grabs pole and body is inverted into true grip handspring.   |
| DPM 59 | Reverse twisted<br>grip cartwheel to<br>pole-based<br>handstand |  | 7                  | Starting position: Standing, reverse twisted grip, back to pole.<br>Ending position: Pole based handstand.<br>Legs extended, move over head in cartwheel motion to handstand, outside hand moves to the floor.   |
| DPM 60 | Iguana drop<br>to invert  |  | 7                  | Starting position: Iguana.<br>Ending position: Invert straddle or gemini<br>Outside hand released, legs released in pike position to swing body into upright position, then into invert straddle or gemini.  |

|        |  |   |                |   |
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| DPM 61 | Floor-based shouldermount to pole-based handstand        |    | 7              | Starting position: Seated on floor, hands in grip of choice.<br>Ending position: Pole-based handstand, legs in position of choice.<br>From seated, hips move above head into shouldermount straddle-type position, outside hand moves to floor for handstand.<br>Legs not in contact with the pole. |
| DPM 62 | Aerial back support backwards tuck flip to floor         |    | 7              | Starting position: Aerial, outside hand in back support position, inside hand in grip of choice.<br>Ending position: Standing.<br>Legs in tuck position, move backwards over head, feet land on the floor.  |
| DPM 63 | Aerial back support backwards tuck flip to iguana        |    | 7              | Starting position: Aerial, outside hand in back support position, inside hand in grip of choice.<br>Ending position: Iguana.<br>Legs in tuck position, move backwards over head to iguana.<br>No contact with the floor during move.  |
| DPM 64 | Superman to shouldermount                                |    | 7              | Starting position: Superman.<br>Ending position: Shouldermount straddle.<br>Place both hands in cup grip below body, rotate head and shoulders to pole into shouldermount position.   |
| DPM 65 | Jamilla / Cradle to extended butterfly                   |    | 7              | Starting position: Cradle spin, hands in split grip.<br>Ending position: Extended butterfly.<br>One or both ankles (Jamilla) move to pole above top hand.<br>Both legs and arms fully extended, chest facing pole.  |
| DPM 66 | Full Sundial   |   | 7              | Starting position: Chinese split (Reiko split)<br>Ending position: Twisted grip handspring.<br>From Chinese split, rotate torso to the floor, then open legs into handspring straddle position.   |
| DPM 67 | Jump on half turn to twisted grip shouldermount straddle |  | 7              | Starting position: Standing, facing the pole.<br>Ending position: Cup grip shouldermount straddle.<br>From standing, jump and rotate 180° to end in shouldermount straddle.   |
| DPM 68 | Aerial forearm grip backwards flip to floor              |  | 7<br>Two hands | Starting position: Aerial, inside hand in forearm grip.<br>Ending position: Standing.<br>Hips move backwards over head, feet land on the floor. At the start outside hand in contact with the pole (7) or free (8).   |
|        |  |   | 8<br>One hand  |   |
| DPM 69 | Aerial forearm grip cartwheel to floor                   |  | 8              | Starting position: Aerial, inside arm in forearm grip.<br>Ending position: Standing.<br>Legs extended, move over head in cartwheel motion, feet land on the floor. Legs not in contact with the pole during movement.   |
| DPM 70 | Aerial forearm grip cartwheel                            |  | 8              | Starting position: Aerial inside arm in forearm grip, outside hand in grip of choice<br>Ending position: Aerial (opposite side to starting position).<br>Legs extended, move over head in cartwheel motion. No contact with the floor during the movement.  |
| DPM 71 | Iguana drop backwards forearm flip to floor              |  | 8              | Starting position: Iguana.<br>Ending position: Standing.<br>Outside hand released, legs released in pike position towards outside to bring body into upright position. Legs continue motion backwards over head to land on floor.   |











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| DPM 72 | Iguana drop to muscle up position                         |    | 8 | Starting position: Iguana.<br>Ending position: Standing.<br>Outside hand released, legs released in pike position towards outside to bring body into upright position before moving to muscle up position  |
| DPM 73 | Russian layback dismount                                  |    | 8 | Starting position: Russian layback bridge.<br>Ending position: Standing.<br>From russian layback, bring legs to the floor together   |
| DPM 74 | No-handed jump into leanback                              |    | 8 | Starting position: Standing, no contact with the pole.<br>Ending position: Leanback.<br>From standing, jump into a leanback position, with head ending below hips. No contact between hands and pole.<br><a href="https://www.instagram.com/p/CCMNhovBFMW/">https://www.instagram.com/p/CCMNhovBFMW/</a> |
| DPM 75 | Floor based back support cartwheel flip                   |    | 8 | Starting position: standing, outside hand in back support position, inside hand in grip of choice<br>Ending position: Standing.<br>Legs move over head in cartwheel motion, feet landing on the floor  |
| DPM 76 | Two-handed swing to true grip handspring with grip change |    | 8 | Starting position: Hang, both arms extended.<br>Ending position: True grip handspring, leg variation of choice.<br>Chest and legs swing away from pole, bottom hand moves to split grip, body moves to true grip handspring.   |
| DPM 77 | Half fonji up   |   | 8 | Starting position: Flag grip, chest facing floor.<br>Ending position: Shoulder mount.<br>From flag position, legs swing away from pole, body rotates 180° to face ceiling in shoulder mount position.  |
| DPM 78 | Half fonji down   |  | 8 | Starting position: Shoulder mount<br>Ending position: Flag grip.<br>From shoulder mount straddle position, body rotates 180° to face floor in flag grip position.  |
| DPM 79 | Flare into flying K                                       |  | 8 | Starting position: Standing, inside hand on pole.<br>Ending position: Flying K, both legs and arms fully extended.<br>From floor, move through a flare to reverse grab, spin body through chair spin position, place sole of inside foot onto pole and extend into flying K.<br>Minimum 160° split.      |
| DPM 80 | Titanic or superman drop into inside leg hang             |  | 8 | Starting position: Titanic or superman.<br>Ending position: Inside leg hang (scorpio).<br>From starting position, tumble forward placing hands below hips and inverting into inside leg hang.  |
| DPM 81 | Phoenix to twisted grip handspring                        |  | 8 | Starting position: One handed spin.<br>Ending position: Twisted grip handspring.<br>Body moves from one handed spin position of choice into a twisted split hand grip position ending in an inverted handspring position, legs fixed in position of choice.<br>No floor contact between movements        |
| DPM 82 | Leanback flic-flac  |  | 8 | Starting position: Leanback.<br>Ending position: Standing.<br>From leanback, bring hands to pole above head in a crescent position and flip legs over head to floor. Legs extended and held together.  |






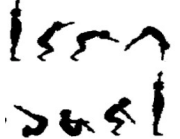





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| DPM 83 | Pole-based flic-flac to floor                 |    | 8 | Starting position, Standing, one hand on pole.<br>Ending position: Standing<br>From standing, legs extended, move backwards over head as outside hand moves to floor, body returns to upright standing position.   |
| DPM 84 | Cartwheel to horizontal floor-based split     |    | 8 | Starting position: Standing.<br>Ending position: Horizontal floor-based split.<br>From standing, cartwheel towards the pole to place one foot on the pole. Extend into horizontal floor based split with one hand on the floor, other hand holding ankle.  |
| DPM 85 | Floor based clock (Bozina clock)              |    | 9 | Starting position: Pole-based handstand, legs piked<br>Ending position: L-sit, inside hand on pole<br>Legs extended and held together in pike position, hips lifted over head and rotated to ending position.  |
| DPM 86 | Aerial forearm grip backwards flip            |    | 9 | Starting position: Aerial, inside in forearm grip, outside hand true or cup grip (optional)<br>Ending position: Pole sit<br>Hips move backwards over head, feet not in contact with the floor at any time  |
| DPM 87 | Iguana drop to handspring                     |    | 9 | Starting position: Iguana.<br>Ending position: Handspring.<br>Outside hand released, legs released in pike position towards outside to bring body into upright position, then into handspring position.  |
| DPM 88 | Wenson straddle to handstand                  |   | 9 | Starting position: Wenson straddle in grip of choice with body parallel to floor, legs fully extended.<br>Ending position: pole-based handstand, legs can be in pencil or one knee bent to elbow.<br>Hips rotated to above head, one or both legs extended into handstand. Straddle and handstand must be held for 2 sec |
| DPM 89 | Full fonji (either direction)                 |  | 9 | Starting and ending position: Flag grip or shouldermount.<br>Body moves through 180° rotation to other position, followed by a second 180° rotation to return to start position.<br>Can be either flag grip - shouldermount - flag grip or shouldermount - flag grip - shouldermount                                     |
| DPM 90 | Chinese / Cup grip phoenix                    |  | 9 | Starting position: Cup grip spin<br>Ending position: Cup grip handspring<br>Both hands in cup grip body fully extended for the first part of spin. Bottom hand moves down into split grip, body ends in cup grip handspring, legs fixed in position of choice. Feet not in contact with the floor during move.           |
| DPM 91 | Crucifix or superman handspring flip to floor |  | 9 | Starting position: Crucifix or superman.<br>Ending position: Standing.<br>From crucifix or superman, place hands on pole in split grip of choice, move through handspring straddle, flip legs away from pole to land on the floor  |
| DPM 92 | Crucifix or superman flip to floor            |  | 9 | Starting position: Crucifix or superman.<br>Ending position: Standing.<br>From crucifix or superman, place hands on pole above head, flip legs away from pole to land on the floor.  |












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| DPM 93 | Aerial sumi                               |    | 10 | Starting position: Aerial Chinese climb.<br>Ending position: Aerial.<br>From an aerial Chinese climb position, push away from the pole into an aerial forward flip with no contact with the pole, before catching the pole in a suitable aerial position.<br><a href="https://www.instagram.com/p/CZyflJlGOc/">https://www.instagram.com/p/CZyflJlGOc/</a>  |
| DPM 94 | Aerial based clock                        |    | 10 | Starting and ending position: Hands in split grip of choice.<br>Legs and hips make a circular rotation (flare or pike) passing through an inverted position before returning to starting position.<br>Minimum 2 rotations, no momentum prior to leg movement.   |
| DPM 95 | 360° fonji                                |    | 10 | Starting and ending position: Flag grip.<br>From flag position, body moves to inverted pencil-type position, hands move to opposite flag grip while inverted, body returns to flag grip<br>(Eg left side flag grip through pencil to right side flag grip)  |
| DPM 96 | Aerial iguana drop backwards forearm sumi |    | 10 | Starting position: Iguana.<br>Ending position: Pole sit<br>Outside hand released, legs released in pike position towards outside to bring body into upright position. Legs continue motion backwards over head, ending in basic pole sit.   |
| DPM 97 | Iguana air walk held in horizontal plank  |   | 10 | Starting position: Iguana.<br>Ending position: Horizontal plank, hands in iguana grip.<br>Body held in pencil shape while "walked" down to horizontal plank, body parallel to the floor.  |
| DPM 98 | Pole-based flic-flac to handspring        |  | 10 | Starting position, Standing, inside hand on pole in true grip.<br>Ending position: Twisted grip handspring<br>From standing, legs extended, move backwards over head as outside hand moves to pole, body inverted into twisted grip handspring position.<br><a href="https://www.instagram.com/p/CS3w5kjBq9-/">https://www.instagram.com/p/CS3w5kjBq9-/</a> |


















**FLOOR DYNAMIC TRANSITION ELEMENTS**





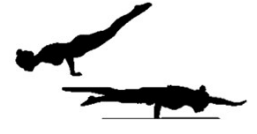


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| <b>DFM 1</b>  | <b>Tuck Jump</b>              |    | 1                             | From an upright position, jump into the air, bringing knees to chest.  |
| <b>DFM 2</b>  | <b>Stretch jump</b>           |    | 1                             | From an upright position, jump into the air with arms and legs extended.   |
| <b>DFM 3</b>  | <b>Cartwheel</b>              |    | 1<br>Both hands               | From an upright position, one or both hands move to the floor one at a time. Legs extended, follow body through a straddle position, landing one foot at a time. Only one hand and one foot in simultaneous contact with the floor at any time. Ending position opposite direction to starting position. One handed options: same hand on floor as leading leg (2), opposite hand on floor to leading leg (3). |
|               |                               |   | 2<br>One handed same side     |  |
|               |                               |   | 3<br>One handed opposite side |  |
| <b>DFM 4</b>  | <b>Pike jump</b>              |    | 2                             | From an upright position, jump into the air, piking legs forward. Legs must be extended.   |
| <b>DFM 5</b>  | <b>Full turn</b>              |   | 2                             | From an upright position, step forward onto one foot, make a full rotation (minimum 360°) before placing second foot on the floor. Lifted leg can be extended or bent.   |
| <b>DFM 6</b>  | <b>Stag leap</b>              |  | 2                             | From an upright position, jump into the air, splitting legs in the air. One or both legs can be bent, can be done from standing or travelling.   |
| <b>DFM 7</b>  | <b>Backward roll</b>          |  | 2                             | From an upright position, lower hips to the floor and roll down back in a tuck position. Place hands underneath shoulders and push body up, bringing feet to the floor and coming into an upright position.  |
| <b>DFM 8</b>  | <b>Forward roll</b>           |  | 2                             | From an upright position, bend knees and lean forward, bringing hands to the floor. Tuck head and roll down on the back, ending in an upright position.  |
| <b>DFM 9</b>  | <b>Backwards pike roll</b>    |  | 2                             | From an upright position, lower hips to the floor and roll down back. Place hands underneath shoulders and push body up, bringing feet to the floor and coming into an upright position. Legs extended throughout movement   |
| <b>DFM 10</b> | <b>Cartwheel to handstand</b> |  | 3                             | From an upright position, move through a half cartwheel, ending in handstand, legs in position of choice. Handstand must be held for minimum 2 seconds   |









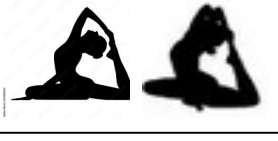

|        |                             |   |                        |  |
|--------|-----------------------------|---|------------------------|--|
| DFM 11 | Straddle jump               |    | 3                      | From an upright position, jump into the air, splitting legs into a straddle position. Both legs must be extended, can be done from standing or travelling.   |
| DFM 12 | Grand jeté                  |    | 3                      | From an upright position, jump into the air, splitting legs in the air. Both legs must be extended, can be done from standing or travelling.   |
| DFM 13 | Handstand to forward roll   |    | 3                      | From an inverted handstand position, tuck head and neck and roll forwards to a seated or standing position. Legs must be kept straight during roll, can end in seated with both legs straight or one bent, or in straddle position       |
| DFM 14 | Dolphin roll                |    | 3                      | From a seated position, roll down back over one shoulder with head turned to the side. Split legs, bringing one foot to the ground before rolling down chest.  |
| DFM 15 | Handstand shoulder taps     |    | 3<br>Same shoulder     | From handstand with legs in position of choice, lift one hand to tap the same or opposite shoulder. Minimum 2 taps must be made, one on each side.   |
|        |                             |   | 4<br>Opposite shoulder |  |
| DFM 16 | Dive roll                   |   | 4                      | From an upright position, bend knees and jump forward, bringing hands to the floor. Tuck head and roll down on the back, ending in an upright position. Body must be in the air with no floor contact prior to hands touching the floor. |
| DFM 17 | Fish roll                   |  | 4                      | From a seated or crouched position, roll down back over one shoulder with head turned to the side. Hold legs in pencil position before rolling down chest, keeping legs together.  |
| DFM 18 | Round off                   |  | 4                      | From an upright position, hands move to the floor one at a time. Body completes a quarter turn before feet land on floor simultaneously.<br>Ending position 180° rotated from starting position  |
| DFM 19 | Backwards roll to headstand |  | 5                      | From an upright position, lower hips to the floor and roll down back. Place hands underneath shoulders and push body up, bringing crown of head to the floor into a headstand position.  |
| DFM 20 | Chest roll                  |  | 5                      | From kneeling, roll down front of body with hips touching first, ending in a chest balance, legs in variation of choice  |
| DFM 21 | Upstart                     |  | 5                      | From a prone position, pike legs over head and push away from the floor to flip into standing.   |




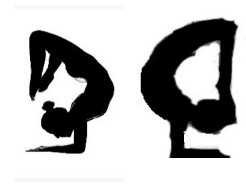






|        |  |   |                   |   |
|--------|--|---|-------------------|---|
| DFM 22 | Chest roll into fish or dolphin roll   |    | 5<br>Dolphin roll | From kneeling, roll down front of body with hips touching first, into a chest balance (legs in variation of choice), then roll back down chest bringing one foot to the floor in a dolphin roll (5) or keeping both legs together in a fish roll (6)  |
|        |  |   | 6<br>Fish roll    |   |
| DFM 23 | Backwards roll to handstand            |    | 6                 | From an upright position, lower hips to the floor and roll down back. Place hands underneath shoulders and push body up, into a handstand position.   |
| DFM 24 | Press into handstand from forward fold |    | 6                 | Starting with both feet on the floor, place both hands on floor and lift legs slowly through pike or straddle into handstand. No momentum.  |
| DFM 25 | Forward walkover                       |    | 6<br>Both hands   | From an upright position, one or both hands placed on the floor in front of the feet. Body inverted, with legs in split position moving over the head, returning to a standing position, one foot landing at a time. (Both hands must touch the floor simultaneously)   |
|        |  |   | 7<br>One hand     |   |
| DFM 26 | Backward walkover                      |    | 6<br>Both hands   | From an upright position, one or both hands placed on the floor behind the feet. Body inverted, with legs in split position moving over the head, returning to a standing position, one foot landing at a time. (Both hands must touch the floor simultaneously)  |
|        |  |   | 7<br>One hand     |   |
| DFM 27 | Forward handspring                     |   | 7                 | From an upright position, step forward on one leg, place hands to the ground together, move through a pencil shape, to land both feet on the ground simultaneously. Body must be in the air with no ground contact before feet touch the floor, legs held together. Axis of rotation: hips                            |
| DFM 28 | Flic flac (back handspring)            |  | 7                 | From an upright position, arch backwards bringing hands to the floor, flip legs over to land on both feet simultaneously. Body must be in the air with no floor contact before feet touch the floor, legs held together. Axis of rotation: hips   |
| DFM 29 | Floor press into handstand             |  | 8                 | From seated straddle or L-support, lift legs slowly through pike or straddle into handstand. No momentum.   |
| DFM 30 | Backwards whip (no handed handspring)  |  | 8                 | From an upright position, jump up and arch back to rotate backwards without placing hands on the floor, landing in a standing position. Legs extended and held together. Must show "whip" action (extended to piked body shape) during rotation. Axis of rotation: Hips   |
| DFM 31 | Forward whip (no handed handspring)    |  | 8                 | From an upright position, step forward on one leg, bend at waist, hold legs together and rotate forward without placing hands on the floor, to land in a standing position. Legs extended, body piked before feet lift from floor. Must show "whip" action (pike to extended) during rotation. Axis of rotation: Hips |
| DFM 32 | Side aerial (Danilova)                 |  | 9                 | From an upright position, body inverted over head with legs in straddle position. Ending position opposite direction to starting position. No contact between the hands and floor during the move   |

|               |                                 |   |    |   |
|---------------|---------------------------------|---|----|---|
| <b>DFM 33</b> | <b>Front aerial</b>             |  | 9  | From an upright position, body inverted, with legs in split position moving over the head, returning to a standing position, one foot landing at a time.<br>No contact between the hands and floor during the move. |
| <b>DFM 34</b> | <b>Forward tuck somersault</b>  |  | 9  | From an upright position, jump into a forward tuck position with legs bent, landing on both feet. Hands not in contact with the floor   |
| <b>DFM 35</b> | <b>Backward tuck somersault</b> |  | 9  | From an upright position, jump into a backwards tuck position with legs bent, landing on both feet. Hands not in contact with the floor   |
| <b>DFM 36</b> | <b>Backwards layout</b>         |  | 10 | From an upright position, jump and rotate backwards keeping legs extended and in line with the body, landing on the feet. No hand contact with the floor, legs held together.<br>Axis of rotation: Shoulders        |
| <b>DFM 37</b> | <b>Forward layout</b>           |  | 10 | From an upright position, jump and rotate forwards, keeping legs extended and in line with the body, landing on both feet. Hands not in contact with the floor, legs held together.<br>Axis of rotation: Shoulders  |

| STATIC FLOOR ELEMENTS |                           |   |   |  |
|-----------------------|---------------------------|---|---|--|
| Strength              |                           |   |   |  |
| FSM 1                 | Headstand                 |    | 1 | Points of floor contact: Top of head, both forearms or both hands. Arms either in tripod position with hands on the floor or forearms on the floor. Body inverted with leg fixed in one position above head. Leg variations include pencil, straddle, attitude legs, split, passe. |
| FSM 2                 | L-support                 |    | 2 | Points of floor contact: Both hands. Hands placed at the side of the body close to the hips with legs extended in closed pike position.  |
| FSM 3                 | Handstand                 |    | 2 | Points of floor contact: Both hands. Body inverted with legs fixed in one position above head. Leg variations include pencil, straddle, attitude legs, splits, passe   |
| FSM 4                 | Straddle support          |    | 3 | Points of floor contact: Both hands. Hands are placed between extended legs, in front of the body.   |
| FSM 5                 | Tuck balance              |   | 3 | Points of floor contact: Both hands. Arms bent, knees in contact with upper triceps or outside of shoulders.   |
| FSM 6                 | Hooked leg L-sit          |  | 3 | Points of floor contact: Both hands. One leg extended, one leg bent, back of knee in contact with outside of upper arm or top of shoulder.   |
| FSM 7                 | Forearm stand             |  | 3 | Points of floor contact: Both forearms. Body inverted with legs fixed in one position above head. Leg variations include pencil, straddle, attitude legs, split, passe.  |
| FSM 8                 | Straight arm tuck balance |  | 4 | Points of floor contact: Both hands. Arms straight (at least 160°), knees in contact with upper triceps or outside of shoulders  |
| FSM 9                 | Straight arm headstand    |  | 4 | Points of floor contact: Top of head, both hands. Arms extended away from body, body inverted with leg fixed in one position above head. Leg variations include pencil, straddle, attitude legs, split, passe.   |
| FSM 10                | Straddle V-support        |  | 5 | Points of floor contact: Both hands. Hands are placed behind the body, outside extended legs. Feet lifted to shoulder height or higher.  |

|        |                        |   |                     |   |
|--------|------------------------|---|---------------------|---|
| FSM 11 | Wenson                 |    | 5<br>Two hands      | Points of floor contact: One or both hands.<br>Chest facing floor, one leg supported on upper arm, both legs extended.  |
|        |                        |   | 6<br>One hand       |   |
| FSM 12 | Single forearm balance |    | 5<br>Bent leg       | Points of floor contact: Both hands, one forearm.<br>One knee in contact with elbow or upper arm, other leg extended or both legs extended in pencil position   |
|        |                        |   | 6<br>Pencil         |   |
| FSM 13 | Grasshopper            |    | 6                   | Points of floor contact: Both hands.<br>Chest and extended leg parallel to the floor, one foot in contact with same side elbow or upper arm, Other leg extended across body, can be in contact with opposite elbow.<br>Only hands in contact with the floor |
| FSM 14 | Pigeon balance         |    | 6<br>Knee and ankle | Points of floor contact: Both hands.<br>Lower leg (knee and ankle) in contact with both arms (6) or knee in contact with one arm (7).<br>Other leg extended in line with the body.  |
|        |                        |   | 7<br>Knee only      |   |
| FSM 15 | Full support lever     |    | 7                   | Points of floor contact: One or both hands.<br>Body supported over the elbows and triceps, legs may be together, straddle or any other position.  |
|        |                        |   | 8<br>One handed     |   |
| FSM 16 | Planche                |   | 8                   | Points of floor contact: Both hands.<br>Chest facing floor, arms extended, legs extended and held together or in extended straddle position.  |
| FSM 17 | One-hand handstand     |  | 10                  | One hand in contact with the floor, legs can be in straddle position or pencil.   |

| Flexibility |                           |   |                    |  |
|-------------|---------------------------|---|--------------------|--|
| FFM 1       | Floor based split         |    | 2                  | Points of floor contact: Legs only<br>For forward split, top of back leg and back of front leg.<br>For middle split, backs of both legs.<br>180° split.  |
| FFM 2       | Baby chest balance        |    | 3                  | Points of floor contact: Lower belly, tops of thighs.<br>Legs are bent, hands holding foot, ankle or lower leg in grip of choice. Chest and knees lifted off of the floor.   |
| FFM 3       | Pigeon foot grab          |    | 3<br>One hand      | Points of floor contact: Outside of front leg, front of thigh of back leg.<br>Back leg is bent, one or both hands at shoulder height holding back foot.  |
|             |                           |   | 4<br>Both hands    |  |
| FFM 4       | Standing side split       |    | 3<br>90°           | Points of floor contact: One foot.<br>One hand holding toes or foot, both legs straight, elevated leg extended sideways.<br>Minimum 90° split  |
|             |                           |   | 4<br>120°          |  |
| FFM 5       | Needle split              |    | 4<br>One hand      | Points of floor contact: Back of front leg, front of thigh of back leg.<br>Back leg is bent, one or both arms reaching overhead to hold back foot with elbow/s above head<br>One/both hands holding back foot elbows above head, forward splits. Head not in contact with the foot |
|             |                           |   | 5<br>Both hands    |  |
| FFM 6       | Backbend                  |   | 4<br>Bent legs     | Points of floor contact: Both hands, both feet.<br>Arms extended with torso facing upwards, knees can be bent or extended.   |
|             |                           |   | 6<br>Straight legs |  |
| FFM 7       | Split with head on foot   |  | 5                  | Points of floor contact: Back of front leg, front of thigh of back leg, both hands.<br>Back leg is bent, back arched to come into contact with back foot.<br>Hands placed on floor alongside hips.   |
| FFM 8       | Half needle               |  | 5                  | Points of floor contact: one foot.<br>One hand holding the inside or outside of the same foot,<br>Back leg bent, standing leg straight, other hand extended in front of body.  |
| FFM 9       | Pigeon needle             |  | 5<br>One hand      | Points of floor contact: Outside of front thigh and lower leg, top of back thigh.<br>One or both hands holding back foot with elbows above head. Foot can be in contact with back of head.   |
|             |                           |   | 6<br>Both hands    |  |
| FFM 10      | Standing bird of paradise |  | 5<br>120°          | Points of floor contact: One foot.<br>Inside arm in front of lifted leg, outside arm behind back, hands clasped behind thigh.<br>Lifted leg extended, minimum 120° split.  |
|             |                           |   | 6<br>160°+         |  |

|        |                                |   |                                    |  |
|--------|--------------------------------|---|------------------------------------|--|
| FFM 11 | Chest balance                  |    | 5<br>Feet elevated                 | Points of floor contact: Both hands, upper chest, chin.<br>Back arched to bring bent or extended legs over head. Feet can touch head (6), shoulders or the floor (7) or be extended with back of glutes touching the head (8). |
|        |                                |   | 6<br>Feet on head                  |  |
|        |                                |   | 7<br>Feet on shoulders or floor    |  |
|        |                                |   | 8<br>Glutes on head, legs extended |  |
| FFM 12 | Upright standing front splits  |    | 7<br>160°                          | Points of floor contact: One foot<br>Both legs straight, knee drawn in to chest, hands holding foot or back of calf.<br>Minimum 160° split.  |
|        |                                |   | 8<br>180°                          |  |
| FFM 13 | Upright standing middle split  |    | 7<br>160°                          | Points of floor contact: One foot.<br>One hand holding foot or back of calf with arm in front of leg, other hand extended or holding foot above head.<br>Both legs straight, elevated leg lifted sideways.                     |
|        |                                |   | 8<br>180°                          |  |
| FFM 14 | Forearm stand backbend         |    | 7                                  | Points of floor contact: Both forearms.<br>Body inverted, legs bent over head. Both feet can be in contact with head or shoulders  |
|        |                                |   | 9<br>Toes to head                  |  |
|        |                                |   | 10<br>Toes to shoulders            |  |
| FFM 15 | Camel                          |   | 7<br>Straight arms                 | Points of floor contact: Both shins.<br>Torso facing upwards, hands holding heels or forearms on the floor alongside shins. Upper legs at 90° to floor.  |
|        |                                |   | 9<br>Forearms down                 |  |
| FFM 16 | Needle                         |  | 8                                  | Points of floor contact: One foot.<br>Both hands hold back foot or ankle with elbows above head. Back leg bent, standing leg straight.   |
| FFM 17 | Basket                         |  | 8                                  | Points of floor contact: One side of body.<br>From a chest balance, place feet on shoulders and grip onto ankles with hands. Roll to one side maintaining the hand grip on the ankles  |
| FFM 18 | Handstand backbend splits      |  | 8<br>160°                          | Points of floor contact: Both hands.<br>Legs extended in split position, minimum 160° split.<br>Must show minimum 160° arch in back.   |
|        |                                |   | 9<br>180°                          |  |
| FFM 19 | Extended needle                |  | 9                                  | Points of floor contact: One foot.<br>Both hands holding foot or ankle with elbows above head. Both legs straight, minimum 160° split.   |
| FFM 20 | Downward standing front splits |  | 9<br>160°                          | Points of floor contact: One foot.<br>One or both hands holding back of calf, or extended away from body. Both legs straight, minimum 160° split.  |
|        |                                |   | 10<br>180° +                       |  |



| <b>Drops</b> |                                       |   |   |
|--------------|---------------------------------------|---|---|
| <b>D 1</b>   | <b>Standing drop</b>                  | 1 |   |
| <b>D 2</b>   | <b>Seated drop</b>                    | 2 |   |
| <b>D 3</b>   | <b>Gemini Drop</b>                    | 2 | Start in gemini/outside knee hook, end in tuck  |
| <b>D 4</b>   | <b>Chest dive</b>                     | 3 | Start and end in crucifix                       |
| <b>D 5</b>   | <b>Bracket hold to basic pole sit</b> | 3 |   |
| <b>D6</b>    | <b>Jade drop</b>                      | 3 | Start and end in jade                           |
| <b>D7</b>    | <b>Cradle to inside leg hang</b>      | 3 | Start in cradle, end in scorpio/inside leg hang |
| <b>D8</b>    | <b>Scorpio Drop</b>                   | 3 | Start and end in scorpio/inside leg hang        |
| <b>D9</b>    | <b>Shark drop</b>                     | 4 | Start in shark end in pole sit                  |
| <b>D10</b>   | <b>Chopsticks Drop</b>                | 4 | Start and end in chopsticks                     |
| <b>D11</b>   | <b>Russian to basic pole sit</b>      | 5 |   |

**Requirements:**

All drops end in basic pole sit unless otherwise stated

Drops must be at least 1m

No hand contact on the pole during drops

Chest not in contact with the pole during hand changes or acro catches

| <b>HAND CHANGE / ACROBATIC CATCH</b> |   |                         |   |
|--------------------------------------|---|-------------------------|---|
| <b>AC 1</b>                          | <b>Acrobatic catch 1 hand release</b>                     | 1<br>Down               | Body not in contact with the pole during hand release, legs in straddle position. |
|                                      |   | 2<br>Up                 |   |
| <b>AC 2</b>                          | <b>Acro catch double hand release, downwards movement</b> | 3<br>Same hand position | Body not in contact with the pole during hand release, legs in straddle position. |
|                                      |   | 4<br>Hand change        |   |
| <b>AC 3</b>                          | <b>Acro catch double hand release, upwards movement</b>   | 5<br>Same hand position | Body not in contact with the pole during hand release, legs in straddle position. |
|                                      |   | 6<br>Hand change        |   |
| <b>AC 4</b>                          | <b>1/2 Fonji</b>  | 8                       | Both hands moved off the pole.<br>Can be done in either direction.                |

Only one a/c needed - can be hand change/acro catch/fonji

| <b>Regrips</b> |                      |                    |   |
|----------------|----------------------|--------------------|---|
|                | <b>Starting grip</b> | <b>Ending grip</b> |   |
| <b>RG 1</b>    | Cup                  | Elbow              | 3 |
| <b>RG 2</b>    | Cup                  | Armpit/flag        | 3 |
| <b>RG 3</b>    | Elbow                | Cup                | 3 |
| <b>RG 4</b>    | True grip            | Cup                | 3 |
| <b>RG 5</b>    | Cup                  | True grip          | 4 |
| <b>RG 6</b>    | Cup                  | Forearm            | 4 |
| <b>RG 7</b>    | Forearm              | Cup                | 4 |
| <b>RG 8</b>    | Cup                  | Twisted            | 5 |
| <b>RG 9</b>    | Elbow                | Twisted            | 5 |
| <b>RG 10</b>   | Twisted              | Cup                | 5 |

**EXTRA REQUIREMENTS**

|                               |   |  |
|-------------------------------|---|--|
| <b>TECHNICAL PRESENTATION</b> | Clean lines   | Toes pointed.<br>The legs and arms should be correctly positioned.   |
|                               | Extension   | Legs, arms and torso should be fully lengthened.<br>The shoulders and/or back should not be rounded.   |
|                               | Posture   | Correct body alignment on and off the pole.<br>Proper use of counterforce (push/pull) to maximise efficiency of movement and form.   |
|                               | Body placement  | The body should be in the correct position for the intended move/trick and in relation to the pole.  |
|                               | Transitions   | Transitions in and out of moves, from the floor to the pole and from the pole to the floor.<br>Must display flowing, graceful and seamless movement and perform transitions with precision   |
|                               | Level of difficulty                                     | Level of difficulty (LOD) refers to the advanced level of pole tricks and combinations.<br>LOD can be broken down into flexibility, strength, and dynamic movement.  |
|                               | Flexibility   | Flexibility refers to the overall range of motion of the legs, back, and shoulders.<br>In order to display the highest LOD, the athlete should perform tricks, combinations, and   |
|                               | Strength  | Strength refers to the power of the arms, core, and legs.<br>In order to display the highest LOD, the athlete should perform both upper body and   |
|                               | Dynamic movement  | Dynamic movement refers to the body in motion, power of movement and the control of momentum.  |
|                               | Synchronisation of tricks & combinations (Doubles only) | Synchronization refers to the performance of a trick or combination simultaneously.<br>This can either be both athletes on one pole or on two separate poles performing a mirror image of the trick or combination.<br>To display the highest LOD, the athletes must be in unison in timing, execution, and range of movement. |

|                              |                              |   |
|------------------------------|------------------------------|---|
| <b>ARTISTIC PRESENTATION</b> | Originality                  | Originality refers to the originality of the overall performance of the transitions, entrances, and exits out of tricks and combinations, original movement on and off the pole and the originality of choreography, and the overall performance.   |
|                              | Presentation                 | Presentation refers to the athlete's physical presentation.<br>To achieve the highest point allocation the athlete should have costume and attire reflective of the performance and music.  |
|                              | Confidence                   | Confidence refers to the athlete's level of poise, charisma and authority in her performance.<br>To achieve the highest point allocation, the athlete should not show nerves, carry themselves with confidence, be engaging, command the stage and the audience attention and make their  |
|                              | Choreography                 | Choreography refers to the athlete's ability to interpret the music, create choreography and work with the beat of the music.   |
|                              | Character / Stage persona    | Character/Stage persona refers to the athlete's ability to develop a stage persona or character.<br>To achieve the highest point allocation, the athlete's attitude, personality, and facial  |
| <b>STAGE PRESENTATION</b>    | Movement / Dance performance | Movement and dance performance refer to the lines, postures, and shapes created by the athlete.   |
|                              | Use of stage                 | Use of stage refers to the athlete's ability to use a large portion of the stage while not performing on the pole.  |
|                              | Flow                         | Flow refers to the athlete's ability to create a seamless and effortless performance.<br>To achieve the highest point allocation, the athlete should flow off the pole, between poles,  |
|                              | Floor work                   | Floor work refers to the combinations of movements created on the surface of the stage.<br>To achieve the highest point allocation the athlete should create movements that work with the beat and phrase of the music, are reflective of the music, use flexibility and strength and are |
|                              | Balance                      | Balance refers to the athlete's ability to create a performance that has equal elements.<br>To achieve the highest LOD, the athlete should create a balanced routine of tricks, transitions,  |

|   |  |   |
|---|--|---|
| <b>DEDUCTIONS</b>                               |  | <p>Points will be deducted for the following:</p> <ul style="list-style-type: none"><li>• excessive gluteal fold or gluteal cleft exposure (ACRO only), underneath/side of breast</li><li>• a fall (apparent break in form and unplanned movement out of a trick)</li><li>• a slip (slight break in form that disrupts flow of routine)</li><li>• prop malfunction (apparent misuse or fumbling with prop)</li><li>• interrupting routine to wait for audience applause</li><li>• any contact with truss, rigging, lights or cables</li></ul> |
| <b>DISQUALIFICATION</b>                         |  | <ol style="list-style-type: none"><li>1) Exposure of private parts in the chest, front and back pelvic regions.</li><li>2) Explicit sexual contents within the routine executes, clear gestures of a sexual nature, for example: touching the genitals.</li><li>3) Intentionally removing intimate clothing.</li><li>4) For unacceptable choreographic contents against religion, race, sex, politics, etc.</li><li>5) Failure to appear on stage.</li></ol>  |
| <p style="text-align: center;"><b>PG 46</b></p> |  |   |