National Development Plan 11

Code of Points

Produced by:
Acrobatic Technical Committee

Acrobatic Gymnastics

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ACKNOWLEDGEMENTS

The Acrobatic Technical Committee (ATC) would like to thank everyone who has been involved in drafting this version of the National Development Plan (NDP) and Jennifer Bailey for the illustrations.

NDP QUESTIONS AND QUERIES

The Acrobatic Technical Committee is please to present the the National Develpoment Plan Code of Point and Tables of Difficulty, which will be implemented from 1st January 2025.

Any questions or queries regarding the NDP11 that require clarification must be submitted in writing to the ATC Chairman via the Regional Chair. All questions and queries will be dealt with at ATC meetings and responses will be formally published in the Acrobatic TC update which will be posted on the BG website up to 2 weeks following an ATC meeting.

As a general principle if a rule is not written in the NDP11 documentation or published in a TC update then in the competition environment the benefit of the doubt will to be given to the gymnasts.

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FOREWORD

The NDP is a highly regarded developmental framework designed to provide a steady pathway for acrobatic gymnastic progress independently of the Federation of International Gymnastics (FIG) performance levels however there is a. cross over between the two pathways and Figure 1 below indicates how the NDP Grades equate and link to the FIG levels.
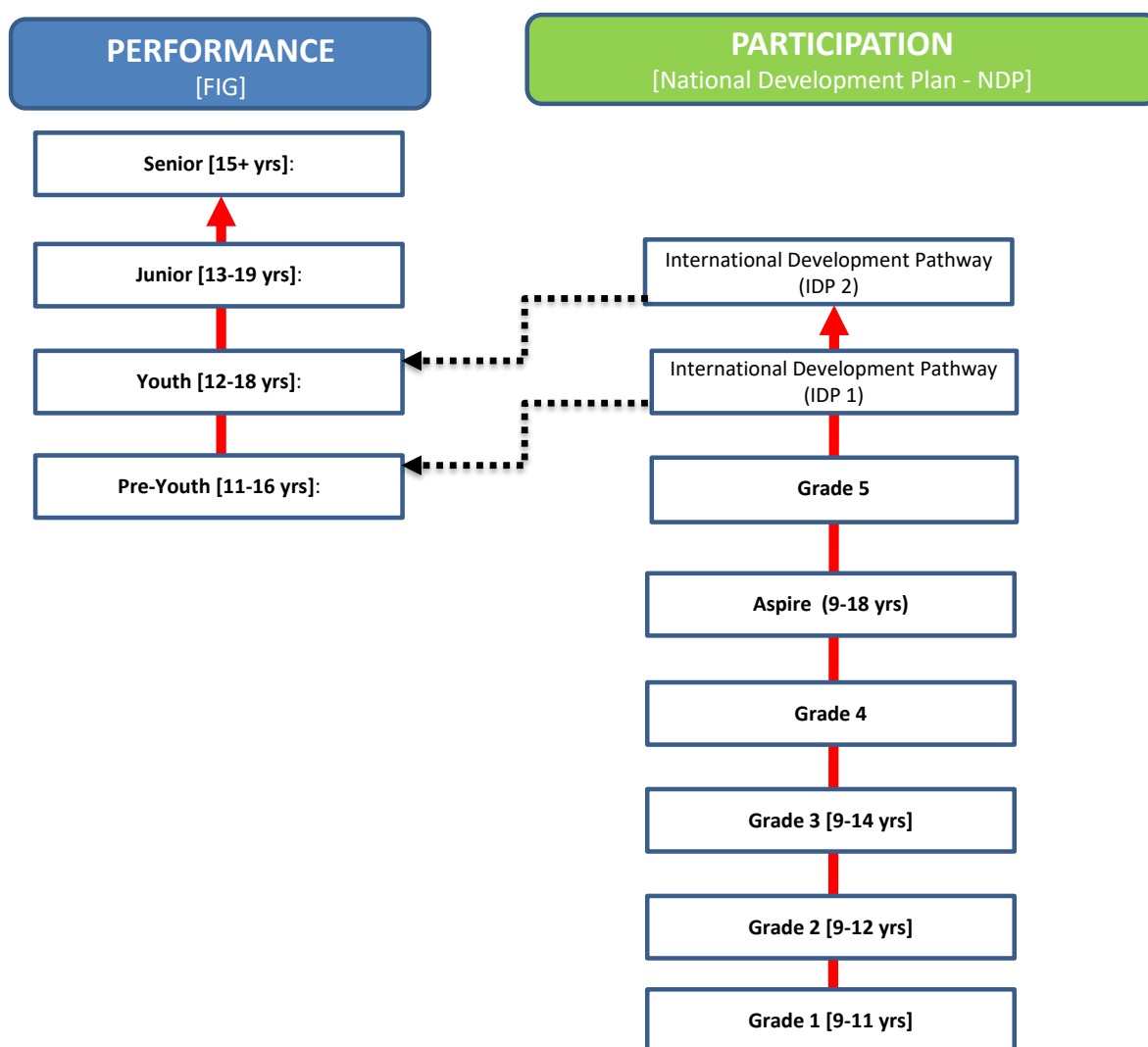
PERFORMANCE [FIG]	PARTICIPATION [National Development Plan - NDP]

Performance [FIG]	Participation [NDP]
Senior [15+ yrs]:	
Junior [13-19 yrs]:	International Development Pathway (IDP 2)
Youth [12-18 yrs]:	International Development Pathway (IDP 1)
Pre-Youth [11-16 yrs]:	Grade 5
	Aspire (9-18 yrs)
	Grade 4
	Grade 3 [9-14 yrs]
	Grade 2 [9-12 yrs]
	Grade 1 [9-11 yrs]

Figure 1: Pathway between NDP and FIG

The NDP seeks to find the competitive balance between allowing the opportunity to perform high difficulty elements, where ability allows, without compromising exercise execution and quality.

It should be stressed that the NDP is **not** a technical manual for coaches and as such progression through the NDP is at the discretion of the coach, but it must be in line with the development of the gymnasts. It is highly recommended that all partnerships start their learning from Row 1 in the Tables of Difficulty at their chosen level no matter of their physical development, previous experience, or final competition intention. Competition entry for NDP is however in accordance with BG entry to competition policy which is based on coaching qualifications.

Regions/Home Nations remain entitled to determine the criteria for entry in their own Regional events using the NDP framework however, competition regulations to determine qualification for NDP Finals will be published annually in the National Competition Handbook.

The Acrobatic Technical Committee is pleased to present the NDP11 Code of Points and Tables of Difficulty for 2025 – 2028.

1 PURPOSE AND GOALS OF THE NDP

1.1.1 The aim of the NDP is to:

- Assist the growth and development of gymnasts through education and competition experience.
- Provide a sound developmental and educational framework that enables coaches and judges, collaboratively to assess progress, attainment and potential of gymnasts' performance.
- Familiarise gymnasts, coaches and judges with the requirements of National and International competition.
- Facilitate the creation of a standardised progressive competition structure across the Regions/Home Nations.

1 PURPOSE AND GOALS OF THE NDP

2 NDP EVENTS

2.1 PARTICIPATION

2.1.1 Gymnasts are permitted to compete in only one discipline and one partnership per competition.

2.1.2 Partnerships are not permitted to enter both the NDP Preliminaries and the British Championships in the same year.

2.1.3 If an average score across all routines performed at a National FIG event is greater than 25.00 then the same partnerships can't compete at NDP the following year at the same or lower level.

2.1.4 Partnerships may only move up the performance and participation pathways or across from the NDP Grades to the FIG levels. **Exception: IDP1 and IDP2 can move down to Pre-Youth and Youth respectively.**

2.1.5 Partnerships who have previously competed are not permitted to compete at a lower level within the same partnership, where the same partnership is defined, as all partners remain the same.

2.1.6 Partnerships can compete at the same NDP level in the same partnership in consecutive years.

2.2 MEDALS

2.2.1 In all categories at National Finals medals will be awarded irrespective of the number of partnerships competing.

2.3 MEMBERSHIP

2.3.1 Gymnasts must hold, BG membership of the appropriate level for the competition, at the time of entering any competition that uses the NDP ToD and CoP. Anyone discovered to have been without the correct level of membership for these competitions will be disqualified.

2.4 NATIONALITY

2.4.1 NDP Events are open to non-British Citizens providing that they are members of BG and are members of a BG registered club.

2.5 COMPETITION STRUCTURE

2.5.1 The competition structure for the NDP consists of a qualification competition held in each of the 13 Regions / Home Nations. This leads to a National Finals competition for the first partnership at each level in each of the Regions/Home Nations who meet all BG eligibility criteria.

2.5.2 If a qualifying partnership has to withdraw due to injury or illness, then the partnership must be replaced by the next highest scoring partnership in the Regional /Home Nation qualifier who meet all BG eligibility criteria. **NOTE: It is not possible to replace one of the partners within the original qualifying partnership.**

2.5.3 The NDP consists of 5 disciplines covering the following levels:

Level	Category						Exercises
Grade 1	MP	WP	MxP				Combined
Grade 2	MP	WP	MxP	WG	MG*(3 or 4)	MxG**	Combined
Grade 3	MP	WP	MxP	WG	MG	MxG**	Combined
Grade 4	MP	WP	MxP	WG	MG	MxG**	Combined
Aspire	MP	WP	MxP	WG	MG		Combined
Grade 5	MP	WP	MxP	WG	MG		Bal & Dyn
IDP 1	MP	WP	MxP	WG	MG		Bal & Dyn
IDP 2	MP	WP	MxP	WG	MG		Bal & Dyn

*Grade 2 MG(3) and MG(4) will compete as one category.

**MxG – Mixed Groups will compete as its own category with any combination of Men and Women, in any role i.e Top, Middle or Base.

NOTE: In mixed pairs the Base **must be** the male.

2.6 RANKING

2.6.1 The score is used in determining the rankings of competitors and the score is determined by adding together:

- The average mark for Execution, which is then multiplied by two. This has a maximum score of 20.0 (Execution or E score)
- The average mark for Artistry, which has a maximum score of 10.0 (Artistry or A score)

2.6.2 The **Difficulty Value in Grades 1-5 and Aspire** is converted to a Difficulty or D score by **dividing the difficulty value by 10.**

2.6.3 The **Difficulty Value in IDP1 and IDP2** is converted to a Difficulty or D score by **dividing the difficulty value by 100.**

2.6.4 Penalties are taken from the Total Score by the Chair of the Judging Panel (CJP) and the Difficulty Judge (DJ) in accordance with the current FIG Code of Points.

E score + A score + D score = Total Score – Penalties = Final Score

2.6.5 If six technical and six artistry judges are used, the average is determined by eliminating the two highest score and the two lowest scores and taking the average of the middle two scores. If four technical and four artistry judges are used, the average is determined by eliminating the highest score and the lowest score and taking the average of the middle two scores.   If only three technical and three artistry judges are used, the average is determined by taking the average of all three scores.

2.6.6 For all competitions, the execution and artistry of performances are each evaluated from 0 – 10.0 to an accuracy of 0.001.

2.7 TIE BREAKS

2.7.1   Only one representative in each discipline from each level can proceed to National Finals therefore in qualifications tie break rules are:

- The highest E-score of the (Balance+Dynamic) or Combined routines
- The highest sum of the E and A scores of the (Balance+Dynamic) or Combined routines
- In the exceptional event that a tie still remains the onus is that of the region to select and nominate their representatives to attend national finals.

2.7.2   In finals in the case of a tie, for all events including the Team Competition, the ranking will be determined by the following criteria:

- The highest E-score of the (Balance+Dynamic) or Combined routines
- The highest sum of the E and A scores of the (Balance+Dynamic) or Combined routines
- In the exceptional event that a tie remains, the tie will not be broken.

2.8 TEAM EVENT

2.8.1   There will be a Team Event at the National Finals. At the time of entry into the National Finals the region must nominate 5 partnerships (at least 1 pair and 1 group) whose scores will count towards the Regional Team trophy.

2.8.2   The winning Team will be based on the sum of the 3 highest Total Scores (excluding difficulty) from the 5 nominated partnerships but must consist of at least 1 pair and 1 group. For levels that compete two routines, the scores used in the Team Event will be the average Total Scores (excluding difficulty) of the two exercises.

2.9 AGE RESTRICTIONS

2.9.1   The competitive age of a gymnast is defined as their age on December 31st of the current year. The minimum competitive age for entry to NDP Finals is 9 in the year of competition.

2.9.2   Regions/Home Nations may implement their own age policy for Regional events that do not proceed to National Finals, but for gymnasts to be eligible for National Finals they must be 9 in the year of competition in line with BG Health and Safety Policy.

2.9.3   In the interest of gymnastic development:

2.9.4   Grades 1-5 have a restriction of no more than 7 years age difference between the oldest and youngest partner.

2.9.5   Aspire has a restriction of no more than 5 years age difference between the oldest and youngest partner.

2.9.6   IDP 1-2 there is a restriction of no more than 10 years age difference between the oldest and youngest partner.

2.9.7   In addition, the following age restrictions also apply:

- Grade 1 – Maximum age in year of competition 11 years.
- Grade 2 – Maximum age in year of competition 12 years.
- Grade 3 - Maximum age in year of competition 14 years.
- Aspire   - Maximum age in year of competition 18 years.

2.10 HEIGHT DEDUCTIONS

2.10.1 Gymnasts will be measured by a Medical Doctor or Physiotherapist in the presence of one club official and a designated representative(s) of the Acrobatic Gymnastic Technical Committee.

2.10.2 Any gymnast or club official that does not attend height measurement or who is not co-operative through the correct stance will be disqualified.

2.10.3 The difference between partners. In groups, relative to the tallest partner, the difference to the next tallest partner will be measured according to the rules above. The same applies to the next one.

NDP11 Level	Height Difference (cm)	Deduction
Grade 1-5 and IDP	29.00 – 29.99	0.0
	30.00 - 34.99	0.1
	35+	0.3
Aspire	N/A	0.0

2.11 LENGTH OF EXERCISES

2.11.1 All exercises have a maximum duration of 2 minutes and there is no minimum duration.
Exception: IDP1 and IDP2 Balance routines can be 2 minutes 30 seconds.

2.11.2 Any music over the stipulated time will receive an overtime penalty, applied in 1 second increments.

2.11.3 The first note of the music, not the beep where used, is considered as the beginning of the exercise. Starting before the music results in a penalty.

2.11.4 The timing of the exercise continues until the last movement of the gymnasts and the end of an exercise must be a static position and not an element of difficulty. Finishing after the music results in a penalty.

2.11.5 Difficulty and Special Requirements are given to elements performed after the music has ended.

2.12 MUSICAL ACCOMPANIMENT

2.12.1 All exercises may be performed to music with words but must respect the FIG Code of Ethics.

2.12.2 All music must be uploaded via the BG online entry system any late submissions will incur a financial penalty.

2.13 COACH REQUIREMENTS FOR COMPETITIONS

2.13.1 All gymnasts must have an accredited coach present on the competition floor at all times.

2.13.2 To be eligible to coach at NDP competition, coaches must have:

- BG membership of the appropriate level for the competition.
- A current BG specific DBS (Disclosure and Barring Service) certificate, or Home Nation equivalent.
- Current BG recognised Safeguarding & Protecting Children Awareness training.
- A qualification to the level of the elements being performed by their gymnasts before being allowed to participate in a BG competition (Appendix A).

2.14 COMPETITION ATTIRE, ACCESSORIES AND AIDS

2.14.1 Partners must wear identical or complementary attire.

2.14.2 The choice of competition attire must be elegant and complement the artistry of the exercise, it should not require adjustment during an exercise.

2.14.3 Women and girls may perform in leotards, one-piece unitards or leotards with skirts. Skirts should be integrated into the leotard and not removable. Tights are allowed beneath leotards and skirts.

2.14.4 Men and boys may compete in leotards with gymnastic shorts or long gymnastic trousers. One-piece suits/unitards are allowed. When they wear trousers, footwear (gym shoes and/or socks) must be worn.

2.14.5 Leotards may be with or without sleeves but dance style leotards with narrow straps are not allowed.

2.14.6 For safety reasons, loose clothing, raised attachments and accessories are not allowed.

2.14.7 All attire must be modest including the use of proper undergarments. The cut of the leg of leotards must not go above the iliac crest (hipbone). The neckline must be no further down than half the sternum in the front, or below the lower line of the shoulder blades in the back. Lace and transparent material on the torso must be fully lined.

2.14.8 Provocative, swimsuit, text and photographs in the design are forbidden.

2.14.9 Competitors may perform with or without footwear but if footwear is used it must be flesh coloured, white or in the colour of the trousers, clean and in good repair.

2.14.10 Visible jewellery, including earrings and studs, are not allowed.

2.14.11 Hair accessories if worn must be secure.Character hair accessories are allowed only if made of fabric and attached to the hair.

2.14.12 Face painting is not allowed and any make-up must be modest and not portray a theatrical character.

2.14.13 Taping and support bandages are recommended to be of a neutral colour.

2.14.14 Diamantes on leotards must be no bigger than 10mm diameter. This requirement will be phased in throughout the NDP11.

3 JUDGING

3.1 JUDGING DEDUCTIONS

3.1.1 The emphasis of the NDP competitions is on perfecting technical performance.

3.1.2 All exercises are judged for technical merit, in accordance with the current FIG Code of Points.

3.1.3 A tolerance of 0.5 for Prelims and 0.3 for Finals is employed at the NDP level. The tolerance applies to counting scores only. Where the appropriate tolerance is not achieved the CJP will consult with the SJ to bring the scores in tolerance.

3.1.4 The following provides a summary of the judge's deductions:

3.1.5 A penalty of 1.0 is applied:

- For coach present on the floor (CJP).
- For each missing pair element, a Special Requirement penalty is applied (DJ).
- For each missing individual element, a Special Requirement penalty is applied (DJ).
- For performance of a forbidden element. This penalty is applied for each violation, even if the performed element is not declared on the tariff sheet (DJ).
- A pair/group or individual element exceeds the stated maximum value (DJ).
- A fall (EJ).

NOTE: 1.0 is the maximum deduction for the performance of a single element.

3.1.6 A penalty of 0.5 is applied:

- When poor sportsmanship in the field of play is exhibited (CJP).
- Music Infringements (CJP).
- Each time a gymnast lands 2 feet outside the boundary (CJP).
- When forbidden or immodest attire is worn (CJP).
- Markings on the floor (CJP).
- Serious technical faults (EJ).
- Landing performed without support (DJ).
  Exception: Cannon Ball & 5/4 gainer sato from wrap.
- The Bases hand remains on the floor in a static hold following a motion (EJ).

3.1.7 A penalty of 0.3 is applied:

- Difference in heights of 35cm + (CJP).
- Re-start of exercise without justification (CJP).
- Starting before or ending before/after the music (CJP).
- All attire infringements not stated elsewhere (CJP).
- Indecent positions (CJP).
- When elements are not performed in order on Tariff Sheet (DJ).
- For each second missing of a 3 (") second static element (DJ).
- For each second missing of a 2 (") second individual element (DJ).
- Legs wider than 90 degrees in straddle sit (EJ).
- Significant technical faults (EJ).
- Stylistic variation used in elements at Grades 1-5 including Aspire (EJ). This deduction is additional to a technical deduction.

3.1.8 A penalty of 0.1 is applied:

- Difference in heights of 30cm-34.99cm (CJP).
- For each second over 2 minutes (CJP).
- Each time a gymnast steps over the boundary line (CJP).
- Each time the attire is adjusted or an accessory is lost (CJP).
- Small technical faults (EJ)
- Feet apart on landings (EJ).

3.1.9 In addition, the DJ can take the following penalties:

- Any Element started and not completed = no Difficulty and no Special Requirement credit given.
- Any static Pair/Group element held less than 1 second = 0.9 time faults + no Difficulty and no Special Requirement credit given.
- Any static Individual element held less than 1 second = 0.6 time faults + no Difficulty and no Special Requirement credit given.

3.1.10 All exercises are judged for Artistic merit, in accordance with the FIG Code of Points (see Appendix E for artistry judging sheet).

3.1.11 The minimum Artistry score is 5.00 and the maximum Artistry score is 10.00.

3.1.12 Descriptions of the Artistry criteria:

- Partnership (Maximum 2.0):
    - There must be a logical relationship (maturity, level of physical and technical preparation in skills, dance and movements, balance of performance inside the partnership) and a projection of the connection between the partners.
    - Partners should have the ability to go beyond their own relationship to touch the audience.
    - Height difference between partners must be aesthetically logical according to level and the category.
- Expression (Maximum 2.0):
    - All partners of the pair/group must demonstrate the ability to project the emotion. Extreme faces and playback imitations should be avoided.
      Extreme aggressive, impolite and disrespectful attitude must be avoided.
    - They have to maintain their emotion throughout the performance. There should be harmonization of expression between the partners.
- Performance (Maximum 2.0):
    - Choreography is defined as the mapping out of the body's movements, both gymnastic and artistic, over space, level and time, as well as in relation to the other partners. It is the aesthetic linking of elements of difficulty by continuous flow, connections and movements e.g. entries and exits, choreographic steps, leaps and turns.
    - Elements of difficulty and the choreography should use the space and floor.
    - Partners must show unity showing synchronized movements.
    - Choreography must demonstrate originality and create a personal identity for the unit.
    - Movements must be performed with amplitude, using the maximum amount of space possible, or be performed using subtlety and nuance as indicated by the music.

- Creativity (Maximum 2.0):
  - Display imagination, originality, inventiveness, inspiration.
  - Special and different ways to get in and out of the elements (entries and exits)
  - Variety in composition and different types of elements and rarely staged elements.
- Musicality (Maximum 2.0:
  - All exercises must be choreographed to harmonize logically and aesthetically with the rhythm and mood of the musical accompaniment, respecting the musical sentences, accents used.
  - The flow of the exercise must be without interruption between the choreography and the elements of difficulty. Pauses which are logical and not disrupt the flow of the exercise are allowed.

3.2 JUDGE REQUIREMENTS FOR COMPETITIONS

3.2.1 To be eligible to judge at NDP competitions, judges must have:

- BG membership of the appropriate level for the competition.
- A British Gymnastic Club Judge qualification on the current competition cycle, as a minimum, for Regional Competitions and a Regional Judge qualification on the current competition cycle, as a minimum, for National Events.

3.3 UNIFORM

3.3.1 Judges must wear the official uniform when officiating at a competition. For the current cycle Acrobatic Gymnastic judges will wear:

- Dark blue jacket and skirt (women) or full-length trousers (men and women).
- White shirt (men and women) or blouse (women). CJP will wear light blue shirt or blouse.
- FIG or BG tie (men) or scarf (women).
- Classic shoes or trainers (solid black, dark blue, or white)
- Hair must be neat and not inhibit vision.

4   COMPOSITION OF EXERCISES

4.1   GENERAL RULES

4.1.1   Elements may not be performed with stylistic variation from the elements pictured in the NDP Tables of Difficulty for Grades 1-5 including Aspire. Only IDP may perform elements with stylistic variations.

4.1.2   Each compulsory element, chosen for Aspire, Grade 5 (where applicable) and IDP must exist in the NDP Tables of Difficulty or the FIG Tables of Difficulty and have a minimum stated difficulty value of 1, which is used to determine the overall difficulty value of the exercise. **Exception: Aspire allows a minimum stated difficulty value of 0 for compulsory elements.**

4.1.3   In Aspire, the exercise is composed of 4 compulsory elements (2 Balance and 2 Dynamic) , selected from the World Age Group Rules, and 2 optional elements (1 Balance and 1 Dynamic), selected the FIG Tables of Difficulty.

4.1.4   In Aspire, if Pairs/Groups select their optional element from the World Age Group Rules or NDP Aspire Table they can only select an element from their own discipline rows and it must be from a different row to the Compulsory elements.

4.1.5   Elements in Aspire, that are identical to elements in Grade 4 or Grade 5 must be performed in line with the corresponding technical description of that element in Grade 4 or Grade 5 resperctively, if not explicitly defined in Aspire.

4.1.6   Elements can be linked between different rows as long as it doesn't result in a 6 (") second hold in the same static position.

4.1.7   In all Grades 1-5 and Aspire all elements that have a motion of the Top or a transition of the Base(s) only need to hold the final static position for 3 (") seconds.

4.1.8   In Grades 1-5 all pyramids must be performed as a separate construction.

4.1.9   In Grade 5 WG and MG where a pyramid is selected from the FIG Tables of Difficulty it must be a single pyramid (not a transitional pyramid) and can have only one motion of the Top.

4.1.10   IDP1 is based on Youth rules, therefore anything not covered in this document needing clarification should be taken from the FIG CoP.

4.1.11   IDP2 is based on Junior rules, therefore anything not covered in this document needing clarification should be taken from the FIG CoP.

4.1.12   When a lever is stated in the element descriptions it may be performed in either a straddle or pike lever position. There is no need to identify the specific leg position on the tariff sheet.

4.1.13   A handstand may be performed with legs either apart or together. There is no need to identify the specific leg position on the tariff sheet. However, the +1 value for legs together in a handstand can only be claimed for difficulty in the IDP level.

4.1.14   Top planche may not be used to fulfil the Special Requirement of an unsupported handstand.

4.1.15   Motions to knees, sit or splits are optional unless specifically stated otherwise in the in the NDP Tables of Difficulty. Any hand(s) used to assist the motion must be lifted from the floor for the static hold.

4.1.16   Kneeling may be performed to either high knees or to kneeling sitting on ankles.

4.1.17 In sitting the Base's legs may be together or in straddle (no wider than 90 degrees) unless stated otherwise in the element descriptions.

4.1.18 Cartwheels as an individual can finish either sideways or with a ¼ turn.

4.1.19 The roles of the Middle and Base(s) are interchangeable.

4.1.20 In Aspire, Grade 5 and IDP no individual can be repeated by any one gymnast i.e roundoff, Flic, Flic is not allowed.

4.2 FORBIDDEN ELEMENTS

4.2.1 Performance of a forbidden element will result in a 1.0 penalty.

4.2.2 It is forbidden at all levels for:

- The roles of the Top and Base(s) to be interchanged.
- Women Pairs and Women's Groups to work on the back of the neck (except where there are two points of support) or top of the head.
- Men to perform catch in wrap.
- Men to perform mexican or ring handstand.
- A Women's Groups to perform a column of three high and a Men's Group to perform a column of four high.
- Any stand on shoulders of the Base in splits without their hands on the floor.
- Groups to stand on the Bases' hips or chest with the Base in bridge where there are only 2 points of support.
- Any support at the hips or glutei with the Base in exaggerated curvature of the spine.
- Saltos with rotations of 12/4 or greater to be performed.
- Un-supported dynamic landings unless specifically stated otherwise in the NDP Tables of Difficulty.

4.3 GRADE 1 - 5 SPECIAL REQUIREMENTS

4.3.1 Each missing Special Requirement results in a 1.0 penalty.

4.3.2 One pair/group element must be performed from each row in the Tables of Difficulty. Elements from the same row or repeated elements can't be used for Difficulty or Special Requirements. **Exception: Grade 5 Men's Group only requires 3 Balance elements but they must be selected from different rows.**

4.3.3 In Grade 5 Men's Group an alternative to one pyramid is a single pair element, performed by two pairs simultaneously or in immediate succession. The pair element must be identical and will receive the difficulty only once not for each pair.

4.3.4 All balance elements must be held for a minimum of 3 (") seconds unless otherwise stated in the NDP Tables of Difficulty.

4.3.5 In Grade 5 a **minimum of 1 unsupported handstand must be performed** by the Top and held for 3 (") seconds.

4.3.6 All partners must perform **3 different individual elements characteristic of the routine** for Special requirements. The individuals don't need to be identical but they **must all be from the same row (Grades 1-4) or from any of the following categories, Static, Flexibility, Agility for Grade 5 Balance and Tumbling for Grade 5 Dynamic**. The individuals must be performed

simultaneously or in a "waterfall", they cannot overlap e.g. back-walkover cut to splits, then hold in splits, counts as 1 element, not two separate elements. **No salto is required**.

4.3.7   Individual elements with a static hold ('Stand') must be unsupported by partners to be considered for difficulty value. These elements must be held for 2 (") seconds.

4.4 ASPIRE PAIRS SPECIAL REQUIREMENTS

4.4.1   Aspire pairs routine must contain:

- **2 compulsory balance elements** with a 3 (") second hold and **2 compulsory dynamic elements** from different rows in the NDP Aspire Pairs Tables of Difficulty plus;

- **1 optional balance element** with a 3 (") second hold and **1 optional dynamic element,** which may be selected from the **corresponding discipline** only in the NDP Aspire Tables of Difficulty as long as it is not from the same row as the compulsory elements **or** any element from the FIG Tables of Difficulty with a Min difficulty =1, Max difficulty = 9 for Balance and 14 for Dynamic, although they receive no difficulty credit.

4.4.2   **Only 2 dismounts are allowed for difficulty and only 3 dismounts are allowed in the whole routine.**

4.4.3   **One dynamic element must be a catch.**

4.4.4   **No handstand is required**.

4.4.5   All partners must perform **3 different individual elements** for Special Requirements from any category. The individuals don't need to be identical performed by each gymnast. The individuals must be performed **simultaneously or in a "waterfall"**, they cannot overlap e.g. back-walkover cut to splits, then hold in splits, counts as 1 element, not two separate elements. **No salto is required**.

4.5 ASPIRE GROUPS SPECIAL REQUIREMENTS

4.5.1   Aspire groups routine which must contain:

- **1 compulsory pyramid** from any row with a 3 (") second hold and **2 compulsory dynamic elements** from different rows in the NDP Tables of Difficulty plus;

- **1 optional pyramid** from a **different category** with a 3 (") second hold and **1 optional dynamic element,** which may be selected from the NDP Aspire Tables of Difficulty as long as they are not from the same row(s)/category as the compulsory elements or any element from the FIG Tables of Difficulty. The optional elements must have a Min difficulty = 4, Max difficulty = 16 for Balance and Min difficulty = 1 and Max difficulty = 14 or 10 (for Women's and Men's Groups respectivelt) for Dynamic, although they receive no difficulty credit.

4.5.2   **Only 2 dismounts are allowed for difficulty and only 3 dismounts are allowed in the whole routine.**

4.5.3   **One dynamic element must be a catch.**

4.5.4   **Only 3 horizontal catches are allowed for Women's Groups and 1 compulsory and 1 optional horizontal catch for Men's Groups.**

4.5.5   **No handstand is required.**

4.5.6   All partners must perform **3 different individual elements** for Special Requirements from any category. The individuals don't need to be identical performed by each gymnast. The

individuals must be performed **simultaneously or in a "waterfall"**, they cannot overlap e.g. back-walkover cut to splits, then hold in splits, counts as 1 element, not two separate elements. **No salto is required**.

4.6   IDP BALANCE SPECIAL REQUIREMENTS

4.6.1   All IDP Balance routine must demonstrate:

- A minimum of **1 unsupported handstand** must be performed by the Top and held for 3 (") seconds.

4.6.2   All partners must perform **3 different individual elements** for Special Requirements. The individuals don't need to be identical and they can be from any of the following categories (Static, Flexibility, Agility and Tumbling). The individuals must be performed **simultaneously or in a "waterfall"**, they cannot overlap e.g. back-walkover cut to splits, then hold in splits, counts as 1 element, not two separate elements. **No salto is required**.

4.7   SPECIAL REQUIREMENTS IDP PAIRS BALANCE

4.7.1   Pairs Balance exercises must contain a minimum of **5 elements** (maximum of 8 elements) **with a 3 (") second hold** from the FIG Tables of Difficulty.

RESTRICTIONS FOR IDP PAIRS BALANCE

4.7.1   The Top can receive difficulty value for the same position in the whole exercise **2 times for a static hold** and **2 times during a motion** of the Base

4.7.2   No more than **3 elements** can be performed in a series or **in immediate succession**.

4.7.3   The Base may **not repeat an identical motion**, regardless of the position of the Top.

4.7.4   The Base and the Top may **not change the point of support** during a motion.

4.7.5   The Top may change position **1 time** during the motion of the base.

4.8   SPECIAL REQUIREMENTS IDP GROUPS BALANCE

4.8.1   Groups Balance exercises must contain a minimum of **2 different category pyramids**.

4.8.2   There must be a minimum of **3 x 3 (") second static holds**.

RESTRICTIONS FOR IDP GROUPS BALANCE

4.8.3   In a static pyramid or in a transitional pyramid a **maximum of 3 base positions is allowed**, and a **maximum of 4 static holds**. **Exception: Cat 1 can only do 1 base position transition and Cat 2 can have max. 3 static holds.**

4.8.4   The top can receive difficulty value for the same position in the whole exercise **2 times for a static hold** and **2 times for a transition**.

4.8.5   The **maximum number of separate pyramids is 4**. **Exception: Men's Groups are allowed to go to a position of no value 2 times.**

4.8.6   After Special Requirments are met all additional pyramids must be from a different category. **Exception: In Men's Groups two pyramids can be from the same category and 2 pyramids with 2 bases on the floor (Cat 1) count for SR. Difficulty credit may be given for 1 transitional pyramid with 2 Bases on the floor and for 1 separate pyramid with 2 bases on the floor.**

4.8.7   Only **one base position** from **one box** can be claimed in the **whole** exercise.

4.8.8   A pyramid with **more than one base position from the same box** is given the **highest** Base position difficulty only.

4.8.9   A **transitional pyramid** is considered as **1** pyramid.

4.8.10   In transitional pyramids, the **first base pyramid** performed determines the **category** of the pyramid.

4.8.11   Category 2 pyramids are pyramids with 2 tops working. In this special category, 1 of the tops may change position and receive full difficulty value for the motion and the new static hold, even if the position of the second top and base remains unchanged. However, if the second Top does not change position, they receive difficulty value for the static hold only one time. If the two Tops move at the same time it is considered as one motion

4.8.12   In a **transitional pyramid** the **base position must be changed** from one box **to another box**. Additional Difficulty value is given for a transition of the bases, when performed from a 3-second hold to a 3-second hold.

4.8.13   During a transitional pyramid the top:

- Can be in a static **position of value**.

- Can be in a **position of no value**.

- Can **motion (with or without value)** to the next static position.

4.8.14   In a transitional pyramid:

- When the Top does not change position during a transition of the bases, the start position is used to determine the difficulty value of the Top.   There is no requirement for the Top to hold the same position during the motion and on the final pyramid. E.g. a Top may be in a straddle position during the transition and then press to handstand for the final hold.

- When a Top changes position during a transition, the difficulty value of the transition is calculated as the value of the start position of the Top, plus the motion of the Top, plus the transition value, plus the final static hold and base position.

- When a top is in a position of NO value during a transition, the difficulty value of the top is zero(0) BUT the transition value for the bases is given.

- The Top is **not allowed** to use an additional point of support during a transition.

4.9 IDP DYNAMIC SPECIAL REQUIREMENTS

4.9.1   Dynamic exercise must contain a minimum **6 elements** (maximum of 8 elements) from the FIG Tables of Difficulty.

4.9.2   There must be **2 catches**.

4.9.3   All partners must perform **3 different individual elements** for Special Requirements. The individuals don't need to be identical and they can be from any of the following categories (Static, Flexibility, Agility and Tumbling). The individuals must be performed **simultaneously or in a "waterfall"**, they cannot overlap e.g. back-walkover cut to splits, then hold in splits, counts as 1 element, not two separate elements. **No salto is required**.

RESTRICTIONS FOR IDP DYNAMIC

4.9.4   Not more than**3 dismounts**.

4.9.5   Not more than **3 horizontal catch** positions.

4.9.6   Not more than **3 links**.

4.9.7   Not more than 3 identical start points. **Exception: No restriction on starts from platform in groups and 4 identical start points from "half arm" in pairs.**

4.9.8   Not more than **3 elements in a series** or in immediate succession for difficulty can be performed.

4.9.9   Not more than **4 landings on floor** (dismounts + dynamic elements).

4.9.10   All partners must be actively involved for an element to be evaluated for difficulty. Assisting the landing on the floor can be considered as an active role.

RESTRICTIONS FOR IDP MEN'S GROUP ONLY:

4.9.11   A **change of partners** during flight phase is **not** considered to be an **identical element** as the same element without a change of partners.

4.9.12   Only **2 element** with a **throw** by **3 Bases acting together** may be credited with difficulty.

4.9.13   Only **1 element** with a **catch** by **3 Bases acting** together.

4.9.14   Only **1 horizontal catch** (regardless of variant) may be evaluated for difficulty.

4.9.15   Only **1 element** executed by the Men's Group working as **two pairs**, simultaneously or in immediate succession

5   DIFFICULTY

5.1   The exercise difficulty is determined by added together the values of the element performed. Individual Elements are not used in calculating the difficulty value of the exercise, although they must be performed to meet Special Requirements at all Grades including IDP.

5.2   In Grade 1-4 the column in which it is to be found determines the value of the element.

- Elements in column 1 have a value of 1.

- Elements in column 2 have a value of 2.

- Elements in column 3 have a value of 3.

5.3   **Exception: Grade 5 Groups, where:**

- Elements in column 1 have a value of 3.

- Elements in column 2 have a value of 4.

- Elements in column 3 have a value of 5.

5.4   The Difficulty Value of Grades 1-5 has a maximum value of 15.

5.5   The Difficulty Value of Aspire is calculated from the value of the compulsory elements only and can have a minimumvalue of 0 and a maximum value of 5, even if more difficulty is performed no credit will be received.

5.6   The Difficulty Value is converted to a difficulty or D Score in **Grades 1-5 and Aspire** by dividing the difficulty value by **10**.

5.7   The Difficulty Value of IDP1 and IDP2 is:

- IDP1 Balance routines have a capped difficulty of 60.

- IDP1 Dynamic routines have a capped difficulty of 50.

- IDP2 Balance routines have a capped difficulty of 90.

- IDP2 Dynamic routines have a capped difficulty of 80.

5.8   IDP2 has a Minimum Difficulty Value in Balance of 60 and in Dynamic of 50.

5.9   IDP1 and IDP2 may perform up to 20 values more than the maximum difficulty value. No difficulty credit is received for this additional difficulty and if they exceed this value a penalty of 1.0 will be applied.

5.10   The difficulty value is converted to a difficulty or D Score in **IDP 1 and IDP2** by dividing the difficulty value by **100**.

6   TARIFF SHEETS

6.1   A tariff sheet is an illustration of the pair, group and individual elements to be performed in the exercise and is required at all levels of NDP competition.

6.2   Only Pair and Group elements declared for difficulty should be shown on the Tariff Sheet.

6.3   If two elements are selected from the same row and shown on the Tariff Sheet, the first element performed from that row shall be used in the calculation of difficulty.

6.4   If a different element is performed to that declared on the Tariff Sheet, then no difficulty will be given for the element but the element will count for special requirements. This does not relate to elements performed with Stylistic Variations.

6.5   Elements must include the Row and Value as indicated in the NDP Tables of Difficulty. Where elements are selected from the FIG Tables of Difficulty the elements must include the Page, Reference Number and Value.

6.6   Elements that are purely used to meet Special Requirements (i.e. Individual elements) must be identified on the tariff sheet. Individuals in **Grade 1-4 need to have their Row indicated** and individuals in **Grade 5, Aspire and IDP 1/2** which are taken from the FIG Tables of Difficulty **need to have their Row and Value indicated**.

6.7   All Pair/Group elements and the individual elements **must be** included on the tariff sheet **in the order of performance**.

6.8   The intended **timing of all static holds**, including individuals **must be declared** on the tariff sheet.

6.9   In instances when the illustration and the reference are not consistent on the tariff sheet the illustration will be taken as the correct declaration of the element.

6.10   Where an element performed is not the declared pictorial form, providing the new element is from the same row it will receive no value although will count towards Special Requirements.

6.11   It is the responsibility of the coach to prepare and ensure that the tariff sheets are correct.

6.12   Tariff sheets must be submitted in electronic format excel, pdf, etc. to the nominated Difficulty Judge and to the National Judging Convener by the published deadline. Hand drawn tariff sheets will not be accepted.

6.13   Changes to tariff sheets may be requested up to 30 minutes before the start of the competition but will only be accepted with the support of a medical professional.

Appendix A – Mapping Coaching Qualifications to NDP11

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Level	**Grade 1 & 2**	**Grade 3 & 4**	**Youth & Grade 5**	**IDP 1 & IDP2**	**WAG 11-16**	**WAG 12-18**	**FIG 13-19**	**FIG Senior**
Level 1	✓ ✓ ✓ ✓							
Level 2	✓ ✓ ✓	✓ ✓ ✓						
Level 3 (CC)	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓	✓ ✓ ✓ ✓	✓ (Need Bridging Module) ✓ ✓ Sign off Technical Modules - compulsory skills) ✓	✓ (Sign off Technical Modules - compulsory skills) ✓			
Level 4 (SCC)	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓	
Level 5 (HPC)	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓	✓ ✓ ✓

Cycle 5 coaching qualification   Cycle 6 coaching qualification   UKCC coaching qualification   Cycle 7 coaching qualification

PLEASE NOTE: This matrix is a guide, coaches must only coach skills that are covered within their qualification.

The Bridging Module is only required for coaches whose highest level qualification is Cycle 5 Club Coach and who have gymnasts competing at IDP 1 and IDP2.

Appendix B – Special Requirements Summary

Level	Pair/Group Element	Restriction	Individual	Difficulty
Grade 1 - 4	5 elements One from each row	N/A	Any 3 individuals but must include 1 from each row. Partners can do different individuals.	MIN DV = 5 MAX DV = 15 D Score = 0.5 – 1.5 No difficulty for Individuals
Aspire Pairs	2 x 3" compulsory balances 2 compulsory dynamic elements All from different rows 1 x 3" optional balance 1 optional dynamic element No handstand required	Optional elements may be from the Aspire Tables of Difficulty but must be from a different row to the compulsory elements but from the corresponding discipline. Optional elements: Min difficulty =1, Max difficulty = 9 for Balance. Min difficulty =1, Max difficulty = 14 for Dynamic.	Any 3 individuals. No repeat of an element. Partners can do different individuals. No salto required. Min difficulty =1 Max difficulty = 10	MIN DV = 0 MAX DV = 5 D Score = 0.0 – 0.5 No difficulty for Individuals or Optional elements
Aspire Groups	1 x 3" compulsory pyramid 2 compulsory dynamic elements All from different rows 1 x 3" optional pyramid 1 optional dynamic element No handstand required	Optional elements may be from the Aspire Tables of Difficulty but must be from a different row to the compulsory elements but from the corresponding discipline. Optional elements Min difficulty =4, Max difficulty = 16 for Balance. Min difficulty =1, Max difficulty = 14 WG and 10 MG for Dynamic.	Any 3 individuals. No repeat of an element. Partners can do different individuals. No salto required. Min difficulty =1 Max difficulty = 10	MIN DV = 0 MAX DV = 5 D Score = 0.0 – 0.5 No difficulty for Individuals or Optional elements
Grade 5 Pairs Balance	5 x 3" balances One from each row Min 1 unsupported handstand	Linked elements can't result is a 6" hold in the same static hold. At the end of a Base motion hands must be lifted from the floor	Any 3 individuals from any of the following categories Static, Flexibility, Agility. No repeat of an element. Partners can do different individuals.	MIN DV = 5 MAX DV = 15 D Score = 0.5 – 1.5 No difficulty for Individuals
Grade 5 Groups Balance	3 x 3" static holds One from each row **Exception MG:** only 3 elements required, selected from different rows. Min 1 unsupported handstand	All pyramids must be performed as a separate construction	Any 3 individuals from any of the following categories Static, Flexibility, Agility. No repeat of an element. Partners can do different individuals.	MIN DV = 9 MAX DV = 15 D Score = 0.9 – 1.5 No difficulty for Individuals
Grade 5 Dynamic	5 elements One from each row		Any 3 individuals from Tumbling category. No repeat of an element. Partners can do different individuals. No salto required.	MIN DV = 5 MAX DV = 15 D Score = 0.5 – 1.5 No difficulty for Individuals.
IDP 1/2 Pairs Balance	Min 5 x 3" balances Max 8 x 3" balances Min 1 unsupported handstand	The Top can repeat the same position 2 times in a static hold and 2 times in a motion No more than 4 elements can be performed in a series or in immediate succession. The Base may not repeat identical motion The Base and the Top may not change the point of support during a motion. The Top may change position 1 time during the motion of the base.	Any 3 individuals from any of the following categories Static, Flexibility, Agility, Tumbling. No repeat of an element. Partners can do different individuals.	MIN DV = 10/60 MAX DV = 60(80)/90 (110) D Score = 0.1/0.6 – 0.6/0.9 No difficulty for Individuals.
IDP 1/2 Groups Balance	Min of 2 different CAT pyramids Minimum of 3 x 3" static holds Min 1 unsupported handstand	Additional pyramids must be from a different category. **Exception MG:** Two pyramids can be from the same category. Max 4 separate pyramids Each pyramid must be a separate construction from the floor. **Exception MG:** Can go to a position of no value 2 times. Max 3 Base positions in a pyramid Tops can repeat the same position 2 times in a static hold and 2 times in a transition Transitional pyramids must go from a 3" to a 3" hold and change box Tops can't use an additional point of support during a transition Tops don't need to hold the same position during the transition and on the final pyramid	Any 3 individuals from any of the following categories Static, Flexibility, Agility, Tumbling. No repeat of an element. Partners can do different individuals.	MIN DV = 10/60 MAX DV = 60(80)/90 (110) D Score = 0.1/0.6 – 0.6/0.9 No difficulty for Individuals.
IDP 1/2 Dynamic	Min 6 dynamic elements Max 8 dynamic elements 2 catches.	Max 3 dismounts Max 3 horizontal catches. **Exception MG:** Max 1 horizontal catch Max 3 links Max 3 identical start points **Exception: Platform (Groups) – unlimited start points and Half Arm (Pairs) - no more than 4 of the same start points.** Max 4 elements in a series Max 5 landings on floor **Additional for MG:** Max 1 element with 3 active partners Max 1 element with two pairs Max 1 element with 3 acting together Max 1 catch with 3 acting together	Any 3 individuals from any of the following categories Static, Flexibility, Agility, Tumbling. No repeat of an element. Partners can do different individuals. No salto required.	MIN DV IDP1/IDP2 = 10/50 MAX DV IDP1/IDP2 = 50(70)/80(100) D Score = 0.1/0.5 – 0.5/0.8 No difficulty for Individuals.

Appendix C - Clarification on Shapes and Positions

One of the purposes of the National Development Plan is to show the development route for the gymnasts and partnerships, shapes and positions have a substantial role in this. It is not always clear when and if shapes and positions are deductible, therefore the following descriptions aim to clarify some of the key acrobatic shapes and positions that should be seen.

The figures in the NDP Tables of Difficulty are for illustration purposes and do not always show the correct technical shapes and positions. For example, many shapes and positions are shown with a slightly arched back, this is to highlight which way the gymnast is facing, rather than to demonstrate the correct shape or position. Gymnasts had previously used stylistic variations in the acrobatic skills, which are no longer allowed, and the following describes how the gymnastic elements should be executed. For example, arm positions should be fully extended at or above shoulder height and legs should be fully extended and feet together unless the skill requires a different position as shown in the Tables of Difficulty.

Description for common shapes and positions

- Top stance – The whole body should be fully extended, flat stomach, shoulders down and body vertical, unless in a counterbalance or supported balance. In general, the arm position is optional, if the rest of body position is not broken.

- Base stance – Same as the Top.

- Short arm holds - All short arm holds should be performed with the Base's hands free of the shoulders.

- Long arm holds - When supporting on long arm(s) shoulder(s) should also be fully extended.

- Stand on thighs   - When supporting the partner, the upper body should be flat and vertical. There should be no leaning of the Base's upper body towards the partner irrespective of whether the Base is holding the partner by the hands or not. In a counterbalance the body should be flat and leaning backward. The lean should be proportional to the amount of counterbalance.

- Handstand – The shoulders and hips should be fully extended with the upper body flat and vertical. Legs should either be in straddle or together but should be straight from the hips to the ankles.

- Half lever – The upper body should be flat and vertical with the leg raised straight and horizontal or just above.

- Straddle lever – The upper body should be flat with the hips near the arms but without touching them and the legs raised straight and horizontal or slightly above.

- Russian lever – The legs should be at least vertical together and the upper body flat with a slight slant backwards.

- Mexican: There are two versions

- Version 1 – A smooth curve involving the shoulders, spine and hips. The legs should be straight from his to ankles and horizontal.

- Version 2 – The shoulder is not involved in the curve but should be above the hands. The legs should be straight from his to ankles and horizontal.

- Flag – The arch in hips and spine is strictly sideways. The legs should be horizontal or slightly below. If the legs are split both feet are to be levelled at or slightly below the hip level.

- Goofus/Yogi – Whether on two arms or one arm, the arms must be vertical and hips flexed to ensure that the legs are horizontal and the shoulders must be hyperextended with the head pushed forwards.

- One arm handstand – The supporting arm should be vertical with the whole body tilted off the vertical around the supporting shoulder without changing its geometrical shape. The legs can be together or apart but it is recommended when the legs are apart that the right leg and left arm are horizontal and the left leg approximately 30 degrees off the vertical (if supported on right arm).

- Planche – The body should aim to be horizontal and fully extended from the shoulders to the feet. A slight hyperextension of hips is accepted. If the position is 45 degrees or more above the horizontal the element is not recognised a planche.

- Crocodile – The body should be arched with the head and feet at the same level and clearly above the hips.

- Back angel - The whole body should be in a continuous controlled arch position from the feet to the head. It is preferable for the shoulders and arms to also be included in the curve so that the curve ends at the hands.

- Front angel – This is like back angel. The shoulders and the feet should be at the same height and a clear curve must be shown, the higher the better. The arms should be out to the side or backwards.

- Straight salto shape – In a straight salto the hips and knees should be extended to 180* degrees with the upper body flat. A dished shape means that the shoulders are too rounded and head is to the chest, which leads to the jump being "cut-off", decreasing the rotation momentum and over time resulting in problems with the salto. An arched shape (slight hyperextension of the hips) at "take-off" is good providing the upper body remains flat.

- Platform or cradle – The upper body should be flat and upright. During the throw and catch, there should be no lean of the Base's torsos into each other.

- Hurdle step – This is a common approach used for elements such as handspring and round off. The shoulders must be fully extended and remain like this until the hands touch the floor.

Appendix D – Artistry Judging Sheet

These 15 questions should be answered by the artistic judges during the performance of a routine.

	Descrption	N	Mod.	Y
PARTNERSHIP	Is there an acceptable level of maturity between all partners?	0	0.2	0.4
	Is there a good level of technical and physical preparation between all partners?	0	0.1	0.3
	Is there a visible consistent connection between all partners?	0	0.1	0.3
PERFORMANCE	Is there a continuous flow and parts of perfect synchronization?	0	0.2	0.4
	Do all partners have great amplitude in the exercise?	0	0.1	0.3
	Is the Choreography original and create a personal identity?	0	0.1	0.3
EXPRESSION	Do all partners project the correct emotion of the exercise?	0	0.2	0.4
	Is there harmony of the expression between all partners?	0	0.1	0.3
	Do they maintain the emotion throughout the exercise?	0	0.1	0.3
CREATIVITY	Do they show a variety of elements and perform rarely staged elements?	0	0.2	0.4
	Do they show originality and inventiveness in the overall exercise?	0	0.1	0.3
	Do they have special/different way(s) to get in and out of elements?	0	0.1	0.3
MUSICALITY	Is the exercise respecting the character and the rhythm of the music?	0	0.2	0.4
	Are the musical sentences, accents respected and used throughout?	0	0.1	0.3
	Is the choreography in harmony with the music?	0	0.1	0.3

The Total Artistry Score is the sum of the 5 categories + 5.0.

Reference Range of Artistic Score:

Perfect routines   - Score between 9.6 to 10.0

Excellent routines   - Score between 9.0 to 9.5

Very Good routines   - Score between 8.0 to 8.9

Good routines   - Score between 7.0 to 7.9

Satisfactory routines   - Score between 6.0 to 6.9

Poor routines   - Score between 5.0 to 5.9

National Development Plan 11

Tables of Difficulty

Produced by:
Acrobatic Technical Committee

Acrobatic Gymnastics

GRADE 1 - PAIRS

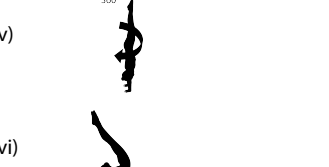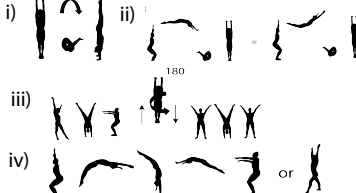|	1	2	3
A	(i) Top supported at the waist in a headstand with bent legs. (ii) Top supported at the waist in a headstand with straight legs.	(i) Top in a handstand with the Base supporting the legs. The Top may face inwards or outwards. (ii) Top in a piked handstand, with the hips in line with the shoulders and hands, back flat. Base supporting ankles of Top on straight arms.	(i) Top in a handstand supported at waist. The Top may face inwards or outwards. (ii) Top in a handstand supported at waist on thighs of the Base.
B	(i) Top in counterbalance on floor. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards. (ii) Top in an off-balance position supported on the middle/lower back by the feet of the Base.	(i) Top stands supported at waist on thighs of the Base. The Top may face inwards or outwards.	(i) Top in counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards.
C	(i) Top in front support, supported at the ankles by the Base on straight arms. (ii) Top in front support with feet/ankles on bent knees of the Base.	(i) Top in front support with hands on lower legs/ankles legs of the Base. Base supports the lower legs/ankles of the Top on straight arms.	(i) Top in front support with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms. (ii) Top in lever with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms.
D	(i) Base and Top start back to back in straddle sit, each completes a full circle roll finishing back where they started.	(i) Base in an arch hold, arm position optional. Top reaches both hands over the waist of the Base and completes a forward roll to stand.	(i) Base in dish hold, arm position optional. Top cartwheels over the waist of the Base, with one hand on either side.
E	(i) Top performs a straight jump supported by the Base. The grip is optional.	(i) Top forward rolls to a straight jump supported by the Base. The grip is optional.	(i) Top performs a straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so.
Flex	(i) Back straight, toes pointed, arms free in straddle or pike sit. (ii) Standing with legs together, piked at the hips with legs straight, back flat and parallel to the floor, arms free.	(iii) Legs in straddle with back of knees pressed to the floor, toes pointed, back and head in a straight line, with chest at an angle of 45° with the floor. (iv) Legs in straddle with back of knees pressed to the floor, toes pointed, back and head in a straight line, with chest on the floor.	(v) Legs together and straight, back of knees pressed to the floor, toes pointed, back should remain as flat as possible. (vi) Legs in a wide lunge, arm free.
Stand	(i) Shoulders over hands, straight line from head to toe. Toes tucked under. (ii) Lying on lower back arms straight by ears. Feet, legs, shoulders and arms lifted equally off the floor.	(iii) Fingers facing either away from or towards toes, hips lifted to give a straight body position from head to toe. (iv) Lying on front arms straight by ears. Feet, legs, shoulders and arms lifted equally off the floor.	(v) In straddle or pike sit, hands on floor at or in front of the knees, legs are lifted clear of the floor. Legs should remain straight and extended, toes pointed.
Agility/Tumble	(i) Forward roll should be made from 2 feet. The straddle sit is upright with a straight back. (ii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The jump should be straight and to 2 feet.	(iii) Forward roll should be made from and finish on 2 feet. (iv) Backward roll should be made from 2 feet and the hands touch the floor only at the start. The jump should be straight and to 2 feet.	(v) Backward roll should be made from 2 feet. The straddle stand may be in pike or upright. (vi) Forward roll should be made from 2 feet. The hands should be used at the end of the roll to push up to stand on straight legs.

GRADE 1 - PAIRS		
	1	**2**	**3**
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/ Tumble			

GRADE 2 - PAIRS		
	1	**2**	**3**
A	(i) Top in a handstand supported at waist. The Top may face inwards or outwards. (ii) Top in a handstand supported at waist on thighs of the Base.	(i) Base supports the heel of the straight leg of the Top in the stag handstand.	(i) Top in a shoulder handstand on straight arms of the Base. Top holds knees/legs of the Base. Base may have their feet on or off the floor. (ii) Top in a supported handstand on ankles of the Base. Base sits supported and supports one bent knee of the Top. (iii) Top in a supported handstand on ankles of the Base. Base sits unsupported and supports one bent knee of the Top with one or two hands.
B	(i) Top in counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards.	(i) Top in counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards. (ii) Top stands on one foot on thigh of the Base. The grip is optional but all arms should be straight. The Top may face inwards or outwards.	(i) Top stands supported at the waist on the thighs of the Base. (ii) Top in one arm counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards. (iii) Top starts in lever on long arm support with feet on the Base's knees/thighs and motions to counterbalance on thighs of the Base. The grip is optional but all arms should be straight in counterbalance.
C	(i) Top in front support with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms. (ii) Top in lever with hands on bent knees of the Base. Base supports the lower legs/ankles of the Top on straight arms.	(i) Top in a supported front angel on feet of the Base. The grip is optional but all arms should be straight. (ii) Top in supported back angel on feet of the Base. The position of the grip on the arms, wrists or hands is optional but all arms should be straight. Top can have both legs together straight or one leg bent at the knee in the back angel. (iii) Top in crocodile on the knee and hand of the Base or on both knees with one leg supported by Base on straight arms.	(i) Top in front angel on feet of the Base. (ii) Top in back angel on feet of the Base. Top can have both legs together straight or one bent knee in back angel. (iii) Top in lever on long arm support of the Base with ankles/feet on Base's knees/thighs. The Tops hands/shoulders should be directly above the Bases hands/arms.
D	(i) Base in dish hold, arm position optional. Top cartwheels over the waist of the Base, with one hand on either side.	(i) Base supports the waist of the Top throughout the cartwheel.	(i) Top performs a backward roll immediate straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so. (ii) Top lies on floor with legs straight and vertical. Base throws Top by ankles for a 3/4 tuck back salto. Top may use hands on floor but is not required to do so.
E	(i) Top performs a straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so.	(i) Top leapfrogs over the Base. Base may face either direction. (ii) Base supports the Top on the arms/shoulders for 1/4 straight back jump to wrap. The Base may release and re-catch the Top but is not required to do so. (iii) Base supports the Top on the arms/shoulders for 1/4 straight front jump to wrap. The Base may release and re-catch the Top but is not required to do so.	(i) Top performs 1/4 straight front salto to catch in cradle. The jump can be from a run up or standing. (ii) Base pitches the Top for a lift on straight arms before releasing the Top to land supported on the floor.
Flex	(i) Legs together and straight, back of knees pressed to the floor, toes pointed, back should remain as flat as possible. (ii) Legs in a wide lunge, arm free.	(iii) Shoulders pushed past the hands which are shoulder width apart and straight. Legs straight, feet flat on floor and legs together. (iv) In sitting the arms should be joined behind the back and stretched as far as possible away from the back. Legs should be straight and lifted high off the floor, toes pointed.	(v) Any splits can be performed. The hips should be square to the front and in box splits the knees should be facing the ceiling. Hands can be on or off the floor. (vi) Jump should be from 2 feet and the legs in the jump should be straight and parallel with the floor. Toes pointed and touched with the hands.
Stand	(i) In straddle or pike sit, hands on floor at or in front of the knees, legs are lifted clear of the floor. Legs should remain straight and extended, toes pointed.	(ii) Shoulder stand, supported by hands, should achieve a straight body line. (iii) Shoulders over hands, straight line from head to toe. Toes tucked under. Lift one hand up and keeping body tight and straight rotate. Fingers facing either away from or towards toes, hips lifted to give a straight body position from head to toe.	(iv) In the one foot stand the supporting leg must be straight and hips square. In the bent leg stand the free leg should be bent at 90° at the knee and the knee level with the hip. In the arabesque the free leg should be straight. (v) From both knees and hands on the floor lift one leg straight off the floor as high as possible keeping the hips parallel with the floor.
Agility/ Tumble	(i) Backward roll should be made from 2 feet. The straddle stand may be in pike or upright. (ii) Forward roll should be made from 2 feet. The hands should be used at the end of the roll to push up to stand on straight legs.	(iii) Forward roll should be made from 2 feet. The straddle stand may be in pike or upright. (iv) Backward roll should be made from and finish on 2 feet. The legs should be straight on the push to stand.	(v) Forward roll should be made from 2 feet. The roll should pass through Japana without stopping and finish lying on front with arms above head and legs together. (vi) Cartwheel chasse cartwheel should be smooth and continuous without additional steps.

GRADE 2 - PAIRS

	1	2	3
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/ Tumble			

GRADE 3 - PAIRS

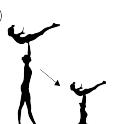|	1	2	3
A	(i) Top in a shoulder handstand on straight arms of the Base. Top holds knees/legs of the Base. Base may have their feet on or off the floor. (ii) Top in a supported handstand on ankles of the Base. Base sits supported and supports one bent knee of the Top. (iii) Top in a supported handstand on ankles of the Base. Base sits unsupported and supports one bent knee of the Top with one or two hands.	(i) Top in shoulder handstand on straight arms of the Base. Top holds the arms of the Base. (ii) Top supported at the waist in handstand on one thigh of the Base. The Top may face inwards or outwards. (iii) Top supported by Base for a straddle up to handstand on thighs of the Base. The support point of the straddle up is optional.	(i) Top supported at the waist in handstand on one thigh of the Base. The Top may face inwards or outwards. (ii) Top supported at the waist in a handstand on the thighs of the Base. The Top may face inwards or outwards. (iii) Top in supported handstand on shoulders of the Base. Base supports one bent knee of the Top with one or two hands.
B	(i) Top stands supported at the waist on the thighs of the Base. (ii) Top in one arm counterbalance on thighs of the Base. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards. (iii) Top starts in lever on long arm support with feet on the Base's knees/thighs and motions to counterbalance on thighs of the Base. The grip is optional but all arms should be straight in counterbalance.	(i) Top stands unsupported on thighs of the Base. Base may be in chair, bridge or table position. (ii) Top stands supported on shoulders of the Base. (iii) Top sits on shoulders of the Base and motions to counterbalance on thighs of the Base. The grip is optional but all arms should be straight in counterbalance.	(i) Top stands on bent arm support of the Base. (ii) Top stands supported on shoulders of the Base. (iii) Top performs a cut through mount to supported standing on shoulders of the Base.
C	(i) Top in front angel on feet of the Base. (ii) Top in back angel on feet of the Base. Top can have both legs together straight or one bent knee in back angel. (iii) Top in lever on long arm support of the Base with feet on Base's knees/thighs.	(i) Top in front angel on long arm support of the Base. (ii) Top in lever on long arm support of the Base. (iii) Top in japana on feet of the Base.	(i) Top in front angel on long arm support of the Base. (ii) Top in back angel on long arm support of the Base. Top can have both legs together straight or one bent knee in back angel. (iii) Top in lever on long arm support or on head and bent arm support of the Base.
D	(i) Top performs a backward roll immediate straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so. (ii) Top lies on floor with legs straight and vertical. Base throws Top by ankles for a 3/4 tuck back salto. Top may use hands on floor but is not required to do so.	(i) Top performs two jumps in immediate succession supported at the waist by the Base. The shape of the Top is optional. The Base may release and re-catch the Top but is not required to do so. (ii) Top performs a roundoff immediate straight jump supported at the waist by the Base. The Base may release and re-catch the Top but is not required to do so.	(i) Top supported at hands performs a tuck/pike front salto dismount from standing on shoulders. The arm position of the Top on landing is optional. (ii) Top stands in bent arm support and performs a bend and lift on straight arms of the Base before being released to land. Bases may stay on low knees or move to a higher position.
E	(i) Top performs 1/4 straight front salto to catch in cradle. The jump can be from a run up or standing. (ii) Base pitches the Top for a lift on straight arms before releasing the Top to land supported on the floor.	(i) Top performs 1/4 straight front salto with 180° twist to catch in cradle. The jump can be from a run up or standing. (ii) From Wrap, Top is thrown for 1/4 straight front salto dismount.	(i) Top performs 1/4 straight front salto with 360° twist to catch in cradle. The jump can be from a run up or standing.
Flex	(i) Any splits can be performed. The hips should be square to the front and in box splits the knees should be facing the ceiling. Hands can be on or off the floor. (ii) Jump should be from 2 feet and the legs in the jump should be straight and parallel with the floor. Toes pointed and touched with the hands.	(iii) From standing with feet together drop back to bridge. No readjustment of hands or feet should be made to achieve the bridge. (iv) From a piked headstand the hips are opened by kicking allowing a 360° rotation to be completed before landing in back support or to sitting.	(v) Walkovers and Valdez can be performed either by passing through straight handstand (legs together) or through full split handstand. (vi) From handstand the 360° rotation should be finished before landing, which may be to back support or to sitting in the Healy turn.
Stand	(i) In the one foot stand the supporting leg must be straight and hips square. In the bent leg stand the free leg should be bent at 90° at the knee and the knee level with the hip. In the arabesque the free leg should be straight. (ii) From both knees and hands on the floor lift one leg straight off the floor as high as possible keeping the hips parallel with the floor.	(iii) In headstand, the line of the body should be straight with the knees tucked in close to but not touching the body. (iv) The tuck lever should have a straight back with the hips between the arms and knees lifted in front of the body.	(v) In headstand, the line of the body and legs should be together, straight and vertical. (vi) Lever should have a straight back with the legs straight and heels lifted above horizontal. Legs should not touch the arms.
Agility/ Tumble	(i) Forward roll should be made from 2 feet. The roll should pass through Japana without stopping and finish lying on front with arms above head and legs together. (ii) Cartwheel chasse cartwheel should be smooth and continuous without additional steps.	(iii) Handstand must hold for a moment before the roll. The arms may be bent or straight on entering the roll. (iv) The 1 arm cartwheel may use either the first or second hand to lead. (v) Roundoff may come from a run, hurdle step or standing.	(vi) Handstand must hold for a moment following the backward roll. (vii) Dive roll or Hecht dive roll must show good flight and roll smoothly to finish. (viii) The roundoff jump ½ turn cartwheel should be smooth and continuous without additional steps. (ix) Flic may come from an element or standing and can finish on two feet together or walkout.

GRADE 3 - PAIRS

	1	2	3
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/ Tumble			

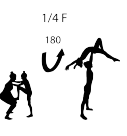| GRADE 4 - PAIRS		
	1	**2**	**3**
A	(i) Top supported at the waist in handstand on one thigh of the Base. The Top may face inwards or outwards. (ii) Top supported at the waist in a handstand on the thighs of the Base. The Top may face inwards or outwards. (iii) Top in supported handstand on shoulders of the Base. Base supports one bent knee of the Top with one or two hands.	(i) Top supported with 1 arm at the waist in handstand on one thigh of the Base. The Top may face inwards or outwards. (ii) Top supported at the waist in 1 arm handstand on one thigh of the Base. The Top may face inwards or outwards. (iii) Top in supported handstand on shoulders of the Base. Base supports one bent knee of the Top with one or two hands. (iv) Top in reverse handstand on bent arm support. Top has either both knees or one knee/thigh supported on the Bases foot. Tops legs can be bent or straight.	(i) Top in supported handstand on the shoulders of the Base. The Base supports the arms of the Top. (ii) Top in handstand on bent arm support of the Base. (iii) Top in handstand on shoulder and back of leg of the Base. Arm position of the Base is optional. (iv) Top in reverse handstand on bent arm support of the Base.
B	(i) Top stands on bent arm support of the Base. (ii) Top stands supported on shoulders of the Base. (iii) Top performs a cut through mount to supported standing on shoulders of the Base.	(i) Top stands unsupported on shoulders of the Base. (ii) Top stands supported on shoulders of the Base. Base motions to splits, straddle sit or knees. Motion to splits can be directly or via divide kneeling. (iii) Top performs a cut through mount to lever on long arm support of the Base.	(i) Top in front angel on long arm support of the Base. Base motions to splits, straddle sit or knees. Motion to splits can be directly or via divide kneeling. (ii) Top in back angel on long arm support of the Base. Base motions to splits, straddle sit or knees. Motion to splits can be directly or via divide kneeling. Top can have both legs together straight or one bent knee in back angel. (iii) Top stands in bent arm support of the Base. Base motions to straddle sit or knees. (iv) From counterbalance on thighs of the Base. Top motions to lever on long arm support of the Base.
C	(i) Top in front angel on long arm support of the Base. (ii) Top in back angel on long arm support of the Base. Top can have both legs together straight or one bent knee in back angel. (iii) Top in lever on long arm support or on head and bent arm support of the Base.	(i) Top in front angel on long arm support of the Base. (ii) Top in back angel on long arm support of the Base. Top can have both legs together straight or one bent knee in back angel. (iii) Top stands in bent arm support of the Base. (iv) Top in lever on shoulder and back of leg of the Base. Arm position of the Base is optional.	(i) Top in lever on long arm support or on head and bent arm support of the Base. (ii) Top stands in long arm support of the Base.
D	(i) Top supported at hands performs a tuck/pike front salto dismount from standing on shoulders. The arm position of the Top on landing is optional. (ii) Top stands in bent arm support and performs a bend and lift on straight arms of the Base before being released to land. Bases may stay on low knees or move to a higher position.	(i) Base pitches Top for a straight jump dismount. (ii) Top performs a roundoff with an immediate 1/4 straight back salto to catch in cradle. (iii) Top stands in bent arm support and performs a backward bend and lift returning to stand in bent arm support of the Base. (iv) Top stands in bent arm support and performs a forward bend and lift returning to stand in bent arm support of the Base.	(i) Base pitches the Top for a straight jump to catch in bent arm support of the Base. (ii) Top performs a 1/4 front salto dismount from cannon ball. Grip is optional. Base may support the Top on landing but is not required to do so. Entry can be from a round off or standing.
E	(i) Top performs 1/4 straight front salto with 360º twist to catch in cradle. The jump can be from a run up or standing.	(i) Base supports the Top at the waist for a straight jump with 360˚ twist. (ii) Top performs a 1/4 straight back salto dismount from front angel on long arm support of the Base. (iii) Base supports the Top on the arms/shoulders for 1/4 straight back jump to wrap with an immediate swing out and back to wrap before placing the Top back on the floor. (iv) Base supports the Top on the arms/shoulders for 1/4 straight front jump to wrap with an immediate swing out and back to wrap before placing the Top back on the floor.	(i) Top performs a straight jump dismount backwards from standing in bent arm support of the Base. (ii) Top performs a straight jump dismount forwards from standing in bent arm support of the Base. (iii) Top performs a 3/4 back tuck salto dismount from back angel on long arm support of the Base. Base turns through 180º.
Flex	(i) Walkovers and Valdez can be performed either by passing through straight handstand (legs together) or through full split handstand. (ii) From handstand the 360˚ rotation should be finished before landing, which may be to back support or to sitting in the Healy turn.	(iii) Change of the legs should be with both legs moving and should occur at the height of the element. (iv) The 1 arm walkover should be straight and controlled with the body square to the direction of travel. (v) In a Shushunova jump the legs should pass through a wide straddle before landing on hands and rebounding to a front support position.	(vi) The foot must go through the arms rather than sliding to splits. (vii) Jump to splits must show a clear 360º jump and the legs move simultaneously to splits. (viii) Valdez on 1 arm can be performed either by passing through straight handstand or through split handstand at the midpoint.
Stand	(i) In headstand, the line of the body and legs should be together, straight and vertical. (ii) Lever should have a straight back with the legs straight and heels lifted above horizontal. Legs should not touch the arms.	(iii) Handstand must hold for a moment before the 180º rotation begins and should finish before the exit phase. (iv) The lifted leg should be straight and in line with the facing direction of the body.	(v) Handstand should be held for a moment before the 360º rotation and held for a moment of stillness at the end of the rotation. (vi) Chest balance should be performed with forearms on the floor, palms can be facing up or down. Legs should be straight and together from the hips to the ankles.
Agility/ Tumble	(i) Handstand must hold for a moment following the backward roll. (ii) Dive roll or Hecht dive roll must show good flight and roll smoothly to finish. (iii) The roundoff jump ½ turn cartwheel should be smooth and continuous without additional steps. (iv) Flic may come from an element or standing and can finish on two feet together or walkout.	(v) Headspring should show flight and a controlled landing whether to stand, knee or with half turn to front support. (vi) Roundoff and flic should be smooth and continuous.	(vii) Free cartwheel should show flight and a controlled landing , whether to stand or to knee. (viii) Handspring should show flight and a controlled landing, whether finishing on two feet or walkout. (ix) Flic to knee may come from an element or standing and should show a controlled landing.

	1	2	3
GRADE 4 - PAIRS			
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/ Tumble			

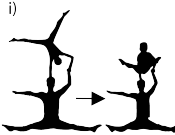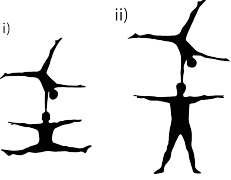|	0	1	2	3
ASPIRE - WOMEN'S PAIRS BALANCE				
A	(ii) Top stands supported on shoulder in one foot stand.	(i) Top stands supported on shoulder in Y stand. (ii) Base pitches Top for 180° to stand in bent arm support. (iii) Top in front angel or back angel on long arm support of the Base	(i) Top stands in bent arm support of the Base in flagpole.	
B	(i) Top in lever on long arm support of Base.	(i) Top in 2 on 2 lever on long arm support of Base. (i)i Top in lever on long arm support of Base.	(i) Top in 2 on 2 lever on long arm support of the Base. (ii) Top in lever on Base's feet.	
C	(i) Top in supported handstand on the shoulders of the Base. Base supports the arms of Top. (ii) Top in handstand supported at waist on one thigh of Base.	(i) Top in handstand on bent arm support of the Base.	(i) Top powers from shoulders of the Base to handstand on bent arm support of the Base. (ii) Top motions from lever to handstand on long arm support of the Base or vice versa.	(i) Top motions from lever to handstand on long arm support of the Base or vice versa. (ii) Top motions from 2 on 2 lever to handstand on long arm support of the Base or vice versa.
D	(i) Top in front or back angel on long arm support of the Base. Base motions to splits via divided kneeling.	(i) Top in front angel on long arm support of the Base. Base motions to splits.	(i) Top in supported handstand on the shoulders of the Base. Base motions to splits. (ii) Top in lever on long arm support of the Base. Base motions to splits. (iii) Top in back angel on one arm support of the Base. Base motions to sit.	
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE - WOMEN'S PAIRS BALANCE

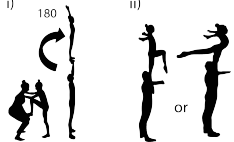|	0	1	2	3
A				
B				
C				
D				
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required. Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE - WOMEN'S PAIRS DYNAMIC

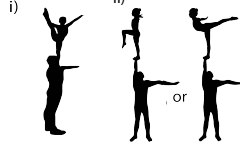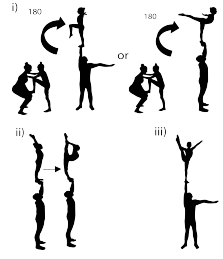|	0	1	2	3
A	(i) Base pitches Top for a straight jump dismount.	(i) Base pitches the Top for a straight jump to catch in bent arm support.	(i) Base throws the Top from bent arm support for a straight jump to catch on bent arm support.	
B		(i) Top performs a roundoff with an immediate 1/4 straight back salto to back angel.	(i) Top performs a roundoff with an immediate boosted 4/4 tuck back salto over the head of the Base. Base turns through 180º. (ii) Top performs a roundoff with an immediate boosted 4/4 pike back salto over the head of the Base. Base turns through 180º.	(i) Top performs a roundoff with an immediate boosted 4/4 straight back salto over the head of the Base. Base turns through 180º.
C		(i) Base pitches Top for 1/4 straight front salto to catch in front angel.	(i) Base pitches Top 2/4 front salto to catch in reverse handstand on bent arm support. (i) Base pitches Top for 1/4 straight front salto to catch with 180 twist to catch in back angel.	(i) Ridochla 3/4 front salto to catch in front angel.
D			(i) Base pitches the Top for 4/4 tuck, pike or straight back salto dismount. (ii) Base throws the Top from standing in bent arm support for 4/4 tuck or pike back salto dismount.	(i) Base throws the Top from standing in bent arm support for 4/4 straight back salto dismount.
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE - WOMEN'S PAIRS DYNAMIC

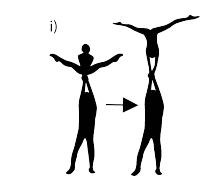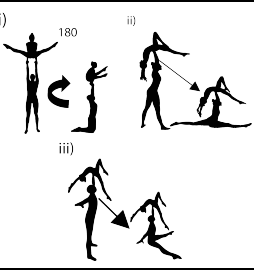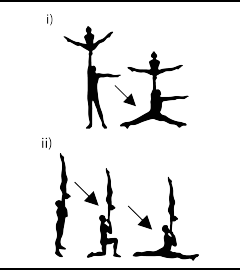|	0	1	2	3
A	i) 0/4 B	i) 0/4	i) 0/4	
B		i) 1/4 B R.O.	i) 4/4 B R.O. ii) 4/4 B R.O.	i) 4/4 B R.O.
C		i) 1/4 F	i) 2/4 F ii) 1/4 F 180	i) 3/4 F
D			i) 4/4 B ii) 4/4 B	i) 4/4 B
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

	0	1	2	3
ASPIRE - MEN'S PAIRS BALANCE				
A	(i) Top in lever on long arm support of Base.	(i) Top in lever on long arm support of the Base or on head and bent arm support of the Base.	(i) From counterbalance on thighs of the Base. Top motions to lever on long arm support of the Base.	
B	(i) Top in crocodile on the knee and hand of the Base.	(i) Top in crocodile on head and bent arm support of the Base. (ii) Top in crocodile on head and bent arm support of the Base.	(i) Top in crocodile on long arm support of the Base. (ii) Top in one arm crocodile on head of the Base. (iii) Top motions from lever to crocodile on head and bent arm support of Base or vice versa.	(i) Top in 1 arm crocodile on head of the Base. Base motions to splits or straddle sit or vice versa.
C	(i) Top performs a cut through mount to shoulders with an immediate jump to handstand on bent arm support of the Base.	(i) Top performs a cut through mount to bent arm support of the Base.	(i) Top motions from lever to handstand on long arm support of the Base. (ii) Top performs a cut through mount to bent arm support with an immediate push to long arm support of the Base.	(i) Top motions from lever to handstand on long arm support of the Base. (ii) Top motions from 2 on 2 lever to handstand on long arm support of the Base.
D	(i) Top in handstand on head and bent arm support of the Base.	(i) Top motions from handstand on head and bent arm support to lever.	(i) Top motions from handstand on head and bent arm support to lever.	(i) Top in one arm handstand on the head of the Base. (ii) Top in one arm handstand on the head of the Base.
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE - MEN'S PAIRS BALANCE

	0	1	2	3
A	i)	i) or	i)	
B	i)	i) or	i) ii) iii)	i)
C	i)	i)	i) ii)	i)
D	i)	i)	i)	i) ii)
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE - MEN'S PAIRS DYNAMIC			
0	**1**	**2**	**3**

	0	1	2	3
A		(i) Base pitches the Top for a straight jump to catch in bent arm support. (ii) Base throws the Top from bent arm support for a straight jump to catch on bent arm support. (iii) Base throws the Top from standing on shoulders for a straight jump to land on shoulders.	(i) Base throws the Top from standing on shoulders for a straight jump and turns through 180º to catch in bent arm support. (ii) Base throws the Top from standing in bent arm support for a straight jump with 180º twist to catch in bent arm support or to catch on shoulders.	
B		(i) Top performs a roundoff with an immediate boosted 4/4 tuck back salto over the head of the Base. Base turns through 180º. (ii) Base pitches the Top for a 4/4 tuck back salto to floor. (iii) Base throws the Top from standing in bent arm support for 4/4 tuck or pike back salto dismount.	(i) Base throws the Top from standing in bent arm support for 4/4 straight back salto dismount.	
C	(i) Base throws the Top from reverse bent arm handstand for a 2/4 straight back salto dismount.	(i) Base throws the Top from a supported shoulder handstand to catch in reverse handstand on bent arm support on the Base.	(i) Base pitches Top 2/4 front salto to catch in reverse handstand on bent arm support.	(i) The Base throws the Top from reverse handstand on bent arm support for a 2/4 back salto to catch in standing on bent arm support of the Base (reverse Corbett)
D	(i) Base throws Top from handstand on bent arm support for a 2/4 straight back salto dismount. Base turns through 180º to catch Top.	(i) From handstand in bent arm support the Base throws the Top to catch back in handstand on bent arm support of the Base.	(i) The Base throws the Top from standing in bent arm support of the Base or on shoulders for a 2/4 front salto to catch in handstand on bent arm support of the Base.	(i) Base pitches Top for a 2/4 front salto with 180º twist to catch in handstand on bent arm support on the Base.
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE - MEN'S PAIRS DYNAMIC

	0	1	2	3
A		i) 0/4 ii) 0/4 iii) 0/4	i) 180 Base ii) 180 iii) 180	
B		i) 4/4 B ii) 4/4 B R.O. iii) 4/4 B	i) 4/4 B	
C	i) 2/4 B	i)	i) 2/4 F	i) 2/4 B
D	i) 2/4 B 180	i)	i) 2/4 F 2/4 F or	i) 180 2/4 F
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE - MIXED PAIRS BALANCE

	0	1	2	3
A	(i) Base pitches Top for 180º to stand in bent arm support.	(i) Base pitches Top for 180º to stand in long arm support. (ii) Top stands in bent arm support of the Base in one-foot stand or arabesque.	(i) Top stands supported in bent arm support in Y stand. (ii) Top stands in long arm support of the Base in one-foot stand or arabesque.	(i) Base pitches Top for 180º to stand in long arm support of the Base in one foot stand or arabesque. (ii) Top stands in long arm support of the Base and motions from two foot stand to one foot stand. (iii) Top stands in long arm support of the Base in Y stand.
B	(i) Top jumps from shoulders of the Base to handstand on bent arm support of the Base.	(i) Top jumps from shoulders of the Base to handstand on long arm support of the Base. (ii) Top performs a cut through mount to bent arm support of the Base.	(i) Top performs a cut through mount to handstand on bent arm support with an immediate push to long arm support of the Base.	(i) Top mounts to reverse handstand on bent arm support of the Base
C		(i) Top powers from shoulders of the Base to handstand on bent arm support of the Base. (ii) Top motions from lever to handstand on long arm support of the Base.	(i) Top performs a cut through mount to handstand on bent arm support with an immediate push to long arm support of the Base. (ii) Top motions from lever to handstand on long arm support of the Base.	(i) Top motions from 2 on 2 lever to handstand on long arm support of the Base or vice versa.
D		(i) Top in lever on long arm support of the Base. Base motions to knees turning through (ii) Top in back angel on long arm support of the Base. Base motions to splits. (iii) Top in back angel on one arm support of the Base. Base motions to sit.	(i) Top in 2 on 1 lever on long arm support of the Base. Base motions to straddle sit. (ii) Top in handstand on bent arm support of the Base. Base motions to splits.	
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE - MIXED PAIRS BALANCE

	0	1	2	3
A				
B				
C				
D				
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE - MIXED PAIRS DYNAMIC

	0	1	2	3
A	(i) Base pitches the Top for a straight jump to catch in bent arm support. (ii) Base throws the Top from bent arm support for a straight jump to catch on bent arm support.	(i) Base throws the Top from standing in bent arm support for a straight jump with 180° twist to catch in bent arm support. (ii) Base pitches the Top for a straight jump with 180° twist to catch in bent arm support.		
B	(i) Base pitches Top for 1/4 straight front salto to catch in front angel.	(i) Base pitches Top 2/4 front salto to catch in reverse handstand on bent arm support.	(i) From reverse handstand on bent arm support, the Base bends and lifts the Top to long arm support and returns to bent arm reverse handstand.	(i) The Base throws the Top from reverse handstand on bent arm support for a 2/4 back salto to catch in standing on bent arm support of the Base (reverse Corbett) (ii) The Base throws the Top from standing on bent arm support for a 2/4 front salto to catch in handstand on bent arm support of the Base.
C		(i) Base throws the Top from standing in bent arm support for 4/4 tuck or pike back salto dismount.	(i) Base throws the Top from standing in bent arm support for 4/4 tuck or pike front salto dismount. (ii) Base throws the Top from standing in bent arm support for 4/4 straight back salto dismount.	
D	(i) Base throws the Top from standing in bent arm support for 1/4 straight back salto dismount to catch in cradle. (ii) Base throws the Top from standing in bent arm support for 1/4 straight front salto dismount to catch in cradle.	(i) Base throws the Top from standing in bent arm support for 3/4 straight back salto to catch in cradle. (ii) Base throws the Top from standing in bent arm support for 3/4 tuck or pike front salto to catch in cradle.	(i) Base throws the Top from standing in bent arm support for 5/4 tuck or straight back salto to catch in wrap. (ii) Base throws the Top from standing in bent arm support for 5/4 pike front salto to catch in wrap.	
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE - MIXED PAIRS DYNAMIC

	0	1	2	3
A	i) 0/4 ii) 0/4	ii) 180 ii) 180		
B	i) 1/4 F	i) 2/4 F	i)	i) 2/4 B ii) 2/4 B
C		i) 4/4 B	i) 4/4 F ii)	
D	i) 1/4 B ii) 1/4 F	i) 3/4 B ii) 3/4 F	i) 5/4 B ii) 5/4 F	
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility,Tumbling) in the FIG Tables of Difficulty. No salto required. Minimum difficulty 1 and maximum difficulty 10.			

GRADE 5 – PAIRS BALANCE

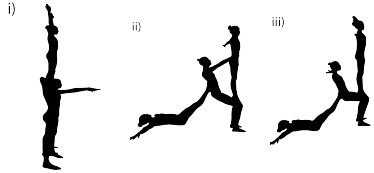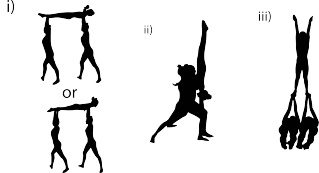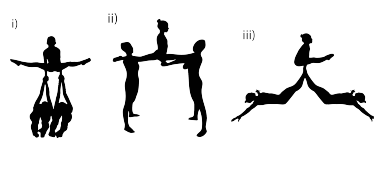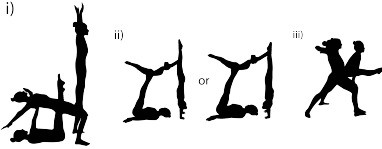|	1	2	3
A	(i) Base pitches Top for 180º to stand in bent arm support of the Base. (ii) Top stands supported on shoulder of the Base in any one-foot stand. (iii) Top in crocodile on one knee and one hand of the Base or on the head and bent arm support of the Base. (iv) Top in front or back angel on long arm support of the Base. Top can have both legs together straight or one bent knee in back angel.	(i) Base pitches Top for 180º to stand in long arm support of the Base. (ii) Top stands in bent arm support of the Base in any one-foot stand. (iii) Top in crocodile on the head and bent arm support of the Base or on long arm support of the Base.	(i) Top stands in long arm support of the Base in one-foot stand. (ii) Base pitches Top for 180º to stand in one foot stand or arabesque on long arm support of the Base. (iii) Top stands in long arm support of the Base and motions from two foot stand to flagpole. (iv) Top in one arm crocodile on head of the Base.
B	(i) Top in lever on long arm support of the Base. (ii) Top in lever on long arm support of the Base or on the head and bent arm support of the Base. (iii) Top in lever on the feet of the Base.	(i) Top in 2 on 2 lever on long arm support of the Base. (ii) Top in 2 on 2 lever on long arm support of the Base. (iii) Top motions from lever on the head and bent arm support of the Base to crocodile or vice versa.	(i) Top in 2 on 1 lever on long arm support of the Base. (ii) Top in 2 on 1 lever on long arm support of the Base. (iii) Top in one arm handstand on the head of the Base. (iv) Top in one arm handstand on the head of the Base or in bent arm support of the Base.
C	(i) Top supported at the waist in handstand on one thigh of the Base. (ii) Top in supported handstand on the shoulders of the Base. Base supports the arms of Top. (iii) Top in handstand on bent arm support of the Base. (iv) Top in handstand on the head and bent arm support of the Base.	(i) Top motions from lever on the head and bent arm support of the Base to handstand or vice versa. (ii) Top motions from lever to handstand on long arm support of the Base or vice versa.	(i) Top motions from lever on the head and bent arm support of the Base to handstand or from lever to handstand on long arm support of the Base or vice versa. (ii) Top motions from 2 on 2 lever to handstand on long arm support of the Base or vice versa.
D	(i) From counterbalance on thighs of the Base. Top motions to lever on long arm support of the Base. (ii) Top performs a cut through mount to shoulders with an immediate jump to handstand on bent arm support of the Base. (iii) Top jumps from shoulders of the Base to handstand on bent arm support of the Base.	(i) Top powers from shoulders of the Base to handstand on bent arm support of the Base. (ii) Top performs a cut through mount to handstand on bent arm support of the Base.	(i) Top mounts to reverse handstand on bent arm support of the Base (ii) Top performs a cut through mount to handstand on bent arm support with an immediate push to long arm support of the Base. (iii) Top jumps from shoulders of the Base to handstand on long arm support of the Base. (iv) Top performs a cannon ball mount from any entry to handstand on bent arm support of the Base.
E	(i) Top in front angel on long arm support of the Base. Base motions to splits, straddle sit or knees. Motion to splits can be directly or via divide kneeling. (ii) Top in back angel on long arm support of the Base. Base motions to splits, straddle sit or knees. Motion to splits can be directly or via divide kneeling. Top can have both legs together straight or one bent knee in back angel. (iii) Top standing in bent arm support of the Base. Base motions to straddle sit or knees.	(i) Top in lever on long arm support of the Base. Base motions to splits, straddle sit or knees. Motion to splits can be directly or via divide kneeling. (ii) Top in back angel on one arm support of the Base. Base motions to splits, straddle sit or knees. Top can have both legs together straight or one bent knee in back angel. (iii) Top in lever on long arm support of the Base. Base motions to knees turning through 180º. (iv) Top in supported handstand on the shoulders of the Base. Base supports arms of Top. Base motions to splits, straddle sit or knees. Motion to splits can be directly or via divide kneeling.	(i) Top in 2 on 1 lever on long arm support of the Base. Base motions to splits or straddle sit or vice versa. (ii) Top in 1 arm crocodile on head of the Base. Base motions to splits or straddle sit. Motion to splits can be directly or via divide kneeling or vice versa. (iii) Top in handstand on bent arm support of the Base. Base motions to splits, straddle sit or knees. Motion to splits can be directly or via divide kneeling.
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 12.		

GRADE 5 – PAIRS BALANCE

	1	2	3
A			
B			
C			
D			
E			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility) in the FIG Tables of Difficulty. No salto required. Minimum difficulty 1 and maximum difficulty 12.		

GRADE 5 – PAIRS DYNAMIC

	1	2	3
A	(i) Base throws the Top from standing in bent arm support for backward or forwards straight jump dismount. (ii) Base pitches Top for a straight jump dismount.	(i) Base pitches the Top for a straight jump to catch in bent arm support. (ii) Base throws the Top from standing on shoulders for a straight jump to land on shoulders. (iii) Base throws the Top from bent arm support for a straight jump to catch on bent arm support. (iv) Base throws the Top from standing on shoulders for a straight jump to catch in bent arm support or vice versa. Base turns through 180°.	(i) Base throws the Top from standing in bent arm support for a straight jump with 180° twist to catch on shoulders or in bent arm support. (ii) Base pitches the Top for a straight jump with 180° twist to catch in bent arm support. (iii) The Base throws the Top from reverse handstand on bent arm support for a 2/4 back salto to catch in standing on bent arm support of the Base.
B	(i) Top performs a roundoff with an immediate 1/4 straight back salto to back angel. Top can have both legs together straight or one bent knee in back angel. (ii) Top performs a roundoff with an immediate boosted 4/4 tuck back salto over the head of the Base. Base turns through 180°. (iii) Top performs a 1/4 front salto dismount from cannon ball. Grip is optional. Base may support the Top on landing but is not required to do so. Entry can be from a round off or standing. (iv) From reverse handstand on bent arm support the Base throws the Top for a 2/4 straight back salto dismount.	(i) Top performs a roundoff with an immediate boosted 4/4 pike back salto over the head of the Base. Base turns through 180°. (ii) Top performs a 1/4 front salto dismount from cannon ball with 180° twist. Grip is optional. Base may support the Top on landing but is not required to do so. Entry can be from a round off or standing. (iii) From handstand in bent arm support the Base throws the Top to catch back in handstand on bent arm support of the Base.	(i) Top performs a roundoff with an immediate boosted 4/4 straight back salto over the head of the Base. Base turns through 180°. (ii) Top performs a dive roll dismount from cannon ball. Grip is optional. Base may support the Top on landing but is not required to do so. Entry can be from a round off or standing.
C	(i) Base throws the Top from back angel for a 1/4 straight front salto dismount. Top can have both legs together straight or one bent knee in back angel. (ii) Base throws the Top from front angel for a 1/4 straight back salto dismount. (iii) Base throws the Top from back angel for a 2/4 straight front salto to catch in wrap. Top can have both legs together straight or one bent knee in back angel. (iv) Base throws Top from handstand on bent arm support for a 2/4 straight back salto dismount. Base turns through 180° to catch Top.	(i) Base pitches Top for 1/4 straight front salto to catch in front angel. (ii) Base pitches Top 2/4 front salto to catch in reverse handstand on bent arm support. (iii) Base throws the Top from front angel for 180° twist to catch in back angel. Top can have both legs together straight or one bent knee in back angel. (iv) Base throws the Top from a supported shoulder handstand to catch in reverse handstand on bent arm support on the Base.	(i) Ridochla 3/4 front salto to catch in front angel. (ii) Base pitches the Top for 1/4 front salto with 180° twist to catch in back angel. Top can have both legs together straight or one bent knee in back angel. (iii) Base throws the Top from front angel for a 2/4 straight salto with 180° twist to catch in wrap or cradle.
D	(i) Base throws the Top from standing in bent arm support for 1/4 straight front salto dismount to catch in cradle (ii) Base throws the Top from standing in bent arm support for 1/4 straight back salto dismount to catch in cradle (iii) Base pitches the Top from one leg for 4/4 tuck, pike or straight back salto.	(i) Base pitches the Top for a 4/4 tuck or pike back salto to floor. (ii) Base throws the Top from standing in bent arm support for 4/4 tuck or pike back salto dismount. (iii) From reverse handstand on bent arm support, the Base bends and lifts the Top to long arm support and returns to bent arm reverse handstand. (iv) Base throws the Top from standing in bent arm support or from standing on shoulders for a 2/4 front salto, to catch in bent arm handstand on the Base.	(i) Base throws the Top from standing in bent arm support or from standing on shoulders for 4/4 straight back salto dismount. (ii) Base pitches the Top for a 4/4 straight back salto to floor. (iii) Base pitches Top for a 2/4 front salto with 180° twist to catch in handstand on bent arm support on the Base.
E	(i) Base throws the Top from standing in bent arm support for 3/4 tuck or pike front salto to catch in cradle. (ii) Base throws the Top from standing in bent arm support for 3/4 straight back salto to catch in cradle. (iii) Base boosts the Top for a 4/4 tuck or pike back salto overhead.	(i) Base throws the Top from standing in bent arm support for 4/4 tuck or pike front salto dismount. (ii) From handstand on bent arm support the Base throws the Top for a 2/4 front salto dismount.	(i) Base throws the Top from standing in bent arm support for 5/4 tuck or pike front salto to catch in wrap. (ii) Base throws the Top from standing in bent arm support for 5/4 straight back salto to catch in wrap. (iii) From handstand on bent arm support the Base throws the Top for a 2/4. straight front salto to catch in standing on bent arm support on the Base.
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 12.		

GRADE 5 – PAIRS DYNAMIC

	1	2	3
A			
B			
C			
D			
E			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Tumbling) in the FIG Tables of Difficulty. No salto required. Minimum difficulty 1 and maximum difficulty 12.		

GRADE 2 - GROUPS

	1	2	3
A	(i) Top in counter balance on thighs of the Base's. The grip in the counterbalance is optional but all arms should be straight. The Top may face inwards or outwards. (ii) Top stands on thighs of the Base's. The grip in the is optional but all arms should be straight. The Top may face inwards or outwards.	(i) Top stands supported on shoulders of the Base and Middle. The support of the Top can be with either arm. (ii) Top stands supported at the waist on the thighs of the Base and Middle in lunge. Lunge can be in any orientation. The support of the Top can be with either arm. (iii) Base supports the lower back of the Middle with straight legs. Top stands in counterbalance on the thighs of the Middle. The grip in the is optional but all arms should be straight. The Top may face inwards or outwards.	(i) Top stands supported on shoulders of the Base and Middle. The support of the Top can be with either arm. (ii) Base supports the lower back of the Middle with straight legs. Top stands supported at waist or unsupported on the thighs of the Middle.
B	(i) Middle sits on feet of the Base, supporting feet against the legs of the Base, if required. Top stands on in one foot stand supported on the arms by the Middle. The grip in the is optional but all arms should be straight. Top and Middle may be interchanged. (ii) Base in table position. Top performs lever on the legs/knees of the Base. The ankles of the Top are supported by the Middle on long arm support.	(i) Middle in front angel on feet of the Base. Top stands in arabesque supported on straight arms by the Middle. The grip in the is optional. Top and Middle may be interchanged. (ii) Base supports the Middle, in a horizontal position, on straight arms. Top performs lever on the legs/knees of the Middle. (iii) Base supports the Top with straight legs in an off balance handstand. Middle is supported at the lower legs/ankles in a front support by the Base on straight arms.	(i) Base supports the Middle, in a horizontal position, on straight arms. Top stands unsupported on the thighs of the Middle. (ii) Middle in front angel on feet of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards. (iii) Top in a supported lever on thighs of the Base and Middle in lunge. Lunge can be in any orientation. The support of the Top can be with either arm.
C	(i) Base and Middle support handstand of the Top on straight arms. The Top may face inwards or outwards. (ii) Top in a supported handstand on straight arm support of the Base. The Middle in a supported arabesque with straight arms on the shoulders of the Base.	(i) Base and Middle support the Top with straight legs in a handstand. (ii) Middle stands supported at the waist on thighs of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards. (iii) Top in a handstand, supported with one arm at the waist, on the thighs of the Base and Middle. The support of the Top can be with either arm.	(i) Middle in a supported stand on shoulders of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards. (ii) Top in a handstand, supported with one arm at the waist, on the thighs of the Base and Middle. The support of the Top can be with either arm. The Top may face inwards or outwards.
D	(i) Base and Middle support the Top for a jump. The shape of the Top in the jump is optional. The Base and Middle may release and re-catch the Top but are not required to do so.	(i) From standing or motion Base and Middle support the Top in a flic from 2 feet to 2 feet.	(i) From standing or motion Base and Middle support the Top in a handspring. There is no release, but the handspring must pass over the heads of the Bases. (ii) Top is pitched for a bend and lift on straight arm of the Bases before being release to land on the floor. Bases may stay on low knees or move to a higher position. (iii) Top stands on platform and bends, Base and Middle lift Top on straight arms before releasing and the Top lands on the floor.
E	(i) Top sits on platform, Base and Middle squat and return to standing. (ii) Top stands on platform, Base and Middle squat and return to standing.	(i) Base and Middle throw the Top from cradle to catch in cradle. Top can be in front or back in cradle. (ii) Top is thrown for a straight jump dismount from sitting on platform.	(i) Top performs 1/4 straight front salto to catch in cradle. This can be from a run or from standing. (ii) Top performs 1/4 straight back salto to catch in cradle. This can be from a run or from standing.
Flex	(i) Legs together and straight, back of knees pressed to the floor, toes pointed, back should remain as flat as possible. (ii) Legs in a wide lunge, arm free.	(iii) Shoulders pushed past the hands which are shoulder width apart and straight. Legs straight, feet flat on floor and legs together. (iv) In sitting the arms should be joined behind the back and stretched as far as possible away from the back. Legs should be straight and lifted high off the floor, toes pointed.	(v) Any splits can be performed. The hips should be square to the front and in box splits the knees should be facing the ceiling. Hands can be on or off the floor. (vi) Jump should be from 2 feet and the legs in the jump should be straight and parallel with the floor. Toes pointed and touched with the hands.
Stand	(i) In straddle or pike sit, hands on floor at or in front of the knees, legs are lifted clear of the floor. Legs should remain straight and extended, toes pointed.	(ii) Shoulder stand, supported by hands, should achieve a straight body line. (iii) Shoulders over hands, straight line from head to toe. Toes tucked under. Lift one hand up and keeping body tight and straight rotate. Fingers facing either away from or towards toes, hips lifted to give a straight body position from head to toe.	(iv) In the one foot stand the supporting leg must be straight and hips square. In the bent leg stand the free leg should be bent at 90º at the knee and the knee level with the hip. In the arabesque the free leg should be straight. (v) From both knees and hands on the floor lift one leg straight off the floor as high as possible keeping the hips parallel with the floor.
Agility/ Tumble	(i) Backward roll should be made from 2 feet. The straddle stand may be in pike or upright. (ii) Forward roll should be made from 2 feet. The hands should be used at the end of the roll to push up to stand on straight legs.	(iii) Forward roll should be made from 2 feet. The straddle stand may be in pike or upright. (iv) Backward roll should be made from and finish on 2 feet. The legs should be straight on the push to stand.	(v) Forward roll should be made from 2 feet. The roll should pass through Japana without stopping and finish lying on front with arms above head and legs together. (vi) Cartwheel chasse cartwheel should be smooth and continuous without additional steps.

GRADE 2 - GROUPS

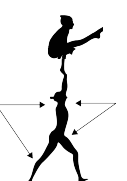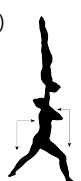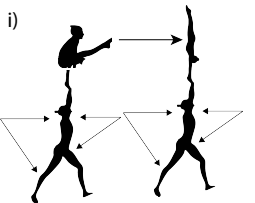|	1	2	3
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/ Tumble			

GRADE 3 – WOMEN'S GROUPS

	1	2	3
A	(i) Top stands supported on shoulders of the Base and Middle. The support of the Top can be with either arm. (ii) Base supports the lower back of the Middle with straight legs. Top stands supported at waist or unsupported on the thighs of the Middle.	(i) Top supported on the lower leg and shoulder or upper arms in front or back log on straight arms of the Base and Middle. Top can be in front or back log. (ii) Top in a handstand, supported with one arm at the waist, on the thighs of the Base and Middle in lunge. Lunge can be in any orientation. The support of the Top can be with either arm. (iii) Top stands in long arm support on the Base and Middle who hold the Top in a 2-on-2 hand position.	(i) Top in lever on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position. (ii) Top in any splits supported by one leg and 1 arm on the shoulders of the Base and Middle. (iii) Top in lever on the feet of Middle. Base supports the ankles of the Middle on straight legs. Base and Middle can support legs with arms but are not required to do so. Base and Middle may be interchanged.
B	(i) Base supports the Middle, in a horizontal position, on straight arms. Top stands unsupported on the thighs of the Middle. (ii) Middle in front angel on feet of the Base. Top in handstand supported by the Middle on straight arms. The Top may face inwards or outwards. (iii) Top in a supported lever on thighs of the Base and Middle in lunge. Lunge can be in any orientation. The support of the Top can be with either arm.	(i) Base has legs straight and vertical. Base supports the Middle, in horizontal position, on straight arms. Top in a supported shoulder handstand on long arm support, holding feet of the Base with straight arms. (ii) Middle in table on Base in table. Top in lever on thighs of the Middle. (iii) Top in lever on long arm support of the Base. Middle in lever on bent knees of the Base. Top and Middle may be interchanged.	(i) Base has legs straight and vertical. Base supports the Middle, in horizontal position, on straight arms. Top in supported shoulder handstand holding on to the arms of the Middle. (ii) Top in supported shoulder handstand holding on to the arms of the Base in long arm support. Middle in lever on bent knees of the Base. Top and Middle may be interchanged. (iii) Middle in handstand on ankles of the Base supported by one ankle on a straight arm. Top in headstand supported on waist or leg by one hand of the Base. Top and Middle may be interchanged.
C	(i) Middle in a supported stand on shoulders of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards. (ii) Top in a handstand, supported with one arm at the waist, on the thighs of the Base and Middle. The support of the Top can be with either arm. The Top may face inwards or outwards.	(i) Middle stands supported at the waist on thighs of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards. (ii) Base supports the lower back of the Middle with straight legs. Top in handstand supported at waist on the thighs of the Middle.	(i) Middle stands unsupported on thighs of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards. The Base can be in Chair, Bridge or Table position. (ii) Middle in pike handstand on ankles/legs of the Base supported at the ankles/legs. Top in lever on ankles/legs of Middle.
D	(i) From standing or motion Base and Middle support the Top in a handspring. There is no release, but the handspring must pass over the heads of the Bases. (ii) Top is pitched for a bend and lift on straight arm of the Bases before being release to land on the floor. Bases may stay on low knees or move to a higher position. (iii) Top stands on platform and bends, Base and Middle lift Top on straight arms before releasing and the Top lands on the floor.	(i) From standing or motion Base and Middle support the Top in a handspring with a release to catch in cradle. (ii) Top performs a roundoff with an immediate straight jump supported at the waist with no release by Base and Middle.	(i) Top performs a roundoff with an immediate 1/4 straight back salto to catch in cradle. (ii) Top is boosted for a pitch straight jump. (iii) Top is boosted for a pitch 1/4 front or back straight salto to catch in cradle. (iv) Top thrown from front or back log for 180º spin to catch in cradle.
E	(i) Top performs 1/4 straight front salto to catch in cradle. This can be from a run or from standing. (ii) Top performs 1/4 straight back salto to catch in cradle. This can be from a run or from standing.	(i) From cradle on front or back the Top is thrown for a 180º spin to re-catch in cradle. (ii) Top thrown from front or back log to catch in cradle.	(i) From cradle on back Top is thrown 1/4 straight front salto dismount. (ii) From cradle on front or back Top is thrown and caught in log. (iii) From cradle on front or back the Top is thrown for a 360º spin to re-catch in cradle.
Flex	(i) Any splits can be performed. The hips should be square to the floor and in box splits the knees should be facing the ceiling. Hands can be on or off the floor. (ii) Jump should be from 2 feet and the legs in the jump should be straight and parallel with the floor. Toes pointed and touched with the hands.	(iii) From standing with feet together drop back to bridge. No readjustment of hands or feet should be made to achieve the bridge. (iv) From a piked headstand the hips are opened by kicking allowing a 360˚ rotation to be completed before landing in back support or to sitting.	(v) Walkovers and Valdez can be performed either by passing through straight handstand (legs together) or through full split handstand. (vi) From handstand the 360˚ rotation should be finished before landing, which may be to back support or to sitting in the Healy turn.
Stand	(i) In the one foot stand the supporting leg must be straight and hips square. In the bent leg stand the free leg should be bent at 90º at the knee and the knee level with the hip. In the arabesque the free leg should be straight. (ii) From both knees and hands on the floor lift one leg straight off the floor as high as possible keeping the hips parallel with the floor.	(iii) In headstand, the line of the body should be straight with the knees tucked in close to but not touching the body. (iv) The tuck lever should have a straight back with the hips between the arms and knees lifted in front of the body.	(v) In headstand, the line of the body and legs should be together, straight and vertical. (vi) Lever should have a straight back with the legs straight and heels lifted above horizontal. Legs should not touch the arms.
Agility/ Tumble	(i) Forward roll should be made from 2 feet. The roll should pass through Japana without stopping and finish lying on front with arms above head and legs together. (ii) Cartwheel chasse cartwheel should be smooth and continuous without additional steps.	(iii) Handstand must hold for a moment before the roll. The arms may be bent or straight on entering the roll. (iv) The 1 arm cartwheel may use either the first or second hand to lead. (v) Roundoff may come from a run, hurdle step or standing.	(vi) Handstand must hold for a moment following the backward roll. (vii) Dive roll or Hecht dive roll must show good flight and roll smoothly to finish. (viii) The roundoff jump ½ turn cartwheel should be smooth and continuous without additional steps. (ix) Flic may come from an element or standing and can finish on two feet together or walkout.

	1	2	3
GRADE 3 – WOMEN'S GROUPS			
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/ Tumble			

GRADE 4 - WOMEN'S GROUPS

	1	2	3
A	(i) Top in lever on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position. (ii) Top in any splits supported by one leg and 1 arm on the shoulders of the Base and Middle. (iii) Top in lever on the feet of Middle. Base supports the ankles of the Middle on straight legs. Base and Middle can support legs with arms but are not required to do so. Base and Middle may be interchanged.	(i) Top in lever on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position. (ii) Top in lever on feet of the Base and Middle. Base and Middle support their legs with their hands. (iii) Top in bridge supported at hands and feet by Base and Middle on shoulders.	(i) Top in any splits supported by one leg and 1 arm on long arm support of the Base and Middle. (ii) Top in crocodile on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position. (iii) Top in lever on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position. (iv) Top in handstand supported at hands and shoulders by Base and Middle
B	(i) Base has legs straight and vertical. Base supports the Middle, in horizontal position, on straight arms. Top in supported shoulder handstand holding on to the arms of the Middle. (ii) Top in supported shoulder handstand holding on to the arms of the Base in long arm support. Middle in lever on bent knees of the Base. Top and Middle may be interchanged. (iii) Middle in handstand on ankles of the Base supported by one ankle on a straight arm. Top in headstand supported on waist or leg by one hand of the Base. Top and Middle may be interchanged.	(i) Top stands supported on shoulders of the Base. Middle in lever on the shoulder and back of leg of the Base. (ii) Middle in lever on feet of the Base. Top in lever on long arm support of the Base. (iii) Base has legs straight and vertical. Base supports the Middle, in an off balance position, on straight arms. Middle holds onto legs/ankles of Base. Top in lever on the feet of the Base.	(i) Top in lever on long arm support of the Base. Middle in lever on the shoulder and back of leg of the Base. (ii) Top in handstand supported at waist on one knee of the Base. Middle in lever on the shoulder and back of leg of the Base. (iii) Top in lever on long arm support of the Base. Middle in handstand on the ankles of the Base. Top and Middle may be interchanged. (iv) Top in Mexican handstand, supported at waist, on thighs of the Base. Middle in split supporting the legs/ankles of Top in Mexican.
C	(i) Middle stands unsupported on thighs of the Base. Top in handstand supported on the legs by the Middle on straight arms. The Top may face inwards or outwards. The Base can be in Chair, Bridge or Table position. (ii) Middle in pike handstand on ankles/legs of the Base supported at the ankles/legs. Top in lever on ankles/legs of Middle.	(i) Top stands on shoulders of the Base. Middle stands supported at the waist on the thighs of the Base holding hands with the Top. (ii) Top stands supported on shoulders of Middle. Middle stands supported at waist on thighs of the Base. (iii) Base supports the Middle with straight legs in an off balance handstand. Top in supported shoulder handstand holding on to the arms of the Base in long arm support. The Middle may face inwards or outwards. Top and Middle may be interchanged.	(i) Top stands on shoulders of the Base. Middle stands supported at waist on thighs of the Base. (ii) Top in lever on long arm support of Middle. Middle stands supported at waist on thighs of the Base. (iii) Base supports the Middle, in horizontal position, on straight arms. Top in lever on long arm support of the Middle.
D	(i) Top performs a roundoff with an immediate 1/4 straight back salto to catch in cradle. (ii) Top is boosted for a pitch straight jump. (iii) Top is boosted for a pitch 1/4 front or back straight salto to catch in cradle. (iv) Top thrown from front or back log for 180º spin to catch in cradle.	(i) Top is pitched for a bend and lift on straight arms of the Base and Middle before releasing the Top to land on the floor. (ii) Top performs a round off with an immediate 1/4 straight back salto to log. (iii) From platform, Top bends and stands up whilst Base and Middle bend and lift platform to the highest point before returning to start position.	(i) From pitch or platform, Top is thrown for a straight jump dismount. (ii) From pitch or platform, Top is thrown for a 1/4 straight front or back salto to catch in cradle. (iii) Top performs a round off with an immediate 1/4 back salto to catch in cannon ball. The grip in the is optional.
E	(i) From cradle on back Top is throw 1/4 straight front salto dismount. (ii) From cradle on front or back Top is thrown and caught in log. (iii) From cradle on front or back the Top is thrown for a 360º spin to re-catch in cradle.	(i) Top is thrown for a 4/4 tuck back salto dismount from sitting on platform. (ii) From cradle on front Top is thrown and for a 1/4 straight back salto dismount. (iii) From cradle on front or back the Top is thrown for a 540º/720º spin to catch in cradle.	(i) From cradle on front or back the Top is thrown for a 3/4 tuck, pike or straight salto dismount. (ii) From front or back log Top is thrown for 360º spin to catch in cradle. (iii) Top is boosted from 1 leg for a 4/4 straight back salto.
Flex	(i) Walkovers and Valdez can be performed either by passing through straight handstand (legs together) or through full split handstand. (ii) From handstand the 360˚ rotation should be finished before landing, which may be to back support or to sitting in the Healy turn.	(iii) Change of the legs should be with both legs moving and should occur at the height of the element. (iv) The 1 arm walkover should be straight and controlled with the body square to the direction of travel. (v) In a Shushunova jump the legs should pass through a wide straddle before landing on hands and rebounding to a front support position.	(vi) The foot must go through the arms rather than sliding to splits. (vii) Jump to splits must show a clear 360º jump and the legs move simultaneously to splits. (viii) Valdez on 1 arm can be performed either by passing through straight handstand or through split handstand at the midpoint.
Stand	(i) In headstand, the line of the body and legs should be together, straight and vertical. (ii) Lever should have a straight back with the legs straight and heels lifted above horizontal. Legs should not touch the arms.	(iii) Handstand must hold for a moment before the 180º rotation begins and should finish before the exit phase. (iv) The lifted leg should be straight and in line with the facing direction of the body.	(v) Handstand should be held for a moment before the 360º rotation and held for a moment of stillness at the end of the rotation. (vi) Chest balance should be performed with forearms on the floor, palms can be facing up or down. Legs should be straight and together from the hips to the ankles.
Agility/ Tumble	(i) Handstand must hold for a moment following the backward roll. (ii) Dive roll or Hecht dive roll must show good flight and roll smoothly to finish. (iii) The roundoff jump ½ turn cartwheel should be smooth and continuous without additional steps. (iv) Flic may come from an element or standing and can finish on two feet together or walkout.	(v) Headspring should show flight and a controlled landing whether to stand, knee or with half turn to front support. (vi) Roundoff and flic should be smooth and continuous.	(vii) Free cartwheel should show flight and a controlled landing , whether to stand or to knee. (viii) Handspring should show flight and a controlled landing, whether finishing on two feet or walkout. (ix) Flic to knee may come from an element or standing and should show a controlled landing.

GRADE 4 - WOMEN'S GROUPS

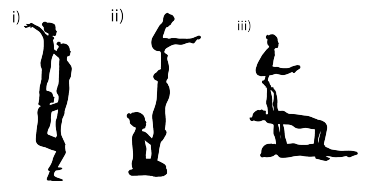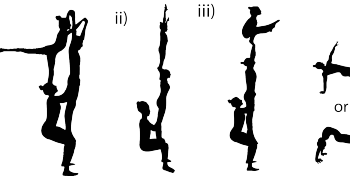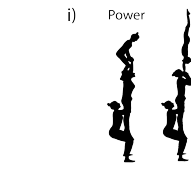|	1	2	3
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/ Tumble			

ASPIRE – WOMEN'S GROUPS BALANCE

	0	1	2	3
A	(i) Top in any splits supported by one leg and 1 arm on long arm support of the Base and Middle. (ii) Top in handstand supported at hands and shoulders by Base and Middle.	(i) Top in lever on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position. (ii) Top in crocodile on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position.		(i) Top motions from lever to crocodile or crocodile to lever on hands of the Base and Middle who hold the Top in a 2-on-2 hand position. (ii) Top in handstand on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position.
B		(i) Top stands in arabesque on shoulders of the Base. Middle stands supported at waist on thighs of the Base holding hands with the Top.	(i) Top in lever on long arm support of Middle. Middle stands supported on thighs of the Base. Base can be in bridge or table position.	(i) Top powers into bent arm handstand on Middle. Middle stands supported on thighs of the Base. Base can be in bridge or table position.
C	(i) Top in supported shoulder handstand on long arm support of Base. Middle **in any position on the shoulder and back of leg** or on the shoulder and knee of the Base.	(i) Top in lever on long arm support of the Base. Middle **in any position on the shoulder and back of leg** or on the shoulder and knee of the Base.	(i) Top in handstand on bent arm support of the Base. Middle **in any position on the shoulder and back of leg** or on the shoulder and knee of the Base.	(i) Top motions from lever to handstand on long arm support of the Base. Middle **in any position on the shoulder and back of leg** or on the shoulder and knee of the Base.
D				
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE – WOMEN'S GROUPS BALANCE

	0	1	2	3
A	i) ii)	i) ii)		i) ii)
B		i)	i) or	i) Power or
C	i)	i)	i)	i)
D				
E	Any Optional Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required. Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE – WOMENS' GROUPS DYNAMIC

	0	1	2	3
A		(i) From cradle on front the Top is thrown for a 3/4 tuck or pike front salto dismount. (ii) From cradle on back the Top is thrown for a 3/4 tuck or pike back salto dismount. (iv) From front or back cradle Top is thrown for a 360º spin to re-catch in cradle. (iv) From swing Top is thrown for a 4/4 front salto to catch in cradle.	(i) From front or back cradle Top is thrown for a 540º or 720º spin to re-catch in cradle.	(i) From swing Top is thrown for a 6/4 front salto to catch in cradle.
B	(i) From platform, Top is thrown for a 1/4 straight front salto to catch in cradle.	(i) From platform, Top is thrown for a 3/4 tuck or pike front salto to catch in cradle.	(i) From platform the Top is thrown for a straight jump to catching on platform. (ii) From platform, Top is thrown for a 4/4 tuck or pike front salto dismount.	
C	(i) From pitch or platform, Top is thrown for a 1/4 straight back salto to catch in cradle.		(i) From pitch or platform, Top is thrown for a 3/4 tuck, pike or straight back salto to catch in cradle. (ii) From pitch or platform, Top is thrown for a 4/4 tuck, pike or straight back salto dismount.	(i) From pitch or platform, Top is thrown for a 5/4 tuck, pike or straight back salto to catch in cradle.
D		(i) From supported handstand the Top is thrown for a 3/4 straight back salto to catch in cradle. (ii) From supported handstand the Top is thrown and released in a straight arm handstand and caught in a supported handstand.	(i) From platform the Top is thrown for a 2/4 front salto to catch in a supported handstand.	(i) From supported handstand the Top is thrown for a 6/4 tuck or pike salto dismount. (ii) From supported handstand the Top is thrown and caught in a free handstand on platform.
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE – WOMENS' GROUPS DYNAMIC				
	0	**1**	**2**	**3**
A		i) 3/4 F ii) 3/4 B iii) F or B 360 iv) 4/4 F	i) 540/720 F or B	i) 6/4 F
B	i) 1/4 F	i) 3/4 F or	i) ii) 4/4 F or	
C	i) 1/4 B or		i) 3/4 B or or ii) or or 4/4 B	i) or or 5/4 B or
D		i) 3/4 B ii)	i) 2/4 F	i) 6/4 B ii)
E	Any Optional Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

GRADE 5 – WOMEN'S GROUPS BALANCE

	3	4	5
A	(i) Top in any splits supported by one leg and 1 arm on long arm support of the Base and Middle. (ii) Top in crocodile on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position. (iii) Top in lever on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position. (iv) Top in handstand supported at hands and shoulders by Base and Middle	(i) Top in any splits supported by legs only on long arm support of the Base and Middle. (ii) Top motions from lever to crocodile on hands of the Base and Middle who hold the Top in a 2-on-2 hand position or vice versa.	(i) Top in handstand on long arm support of the Base and Middle who hold the Top in a 2-on-2 hand position. Entry to handstand is optional.
B	(i) Top in lever on long arm support of the Base. Middle in lever on the shoulder and back of leg or on the shoulder and knee of the Base. (ii) Top in handstand supported at waist on one knee of the Base. Middle in lever on the shoulder and back of leg of the Base. (iii) Top in lever on long arm support of the Base. Middle in handstand on the ankles of the Base. Top and Middle may be interchanged. (iv) Top in Mexican handstand, supported at waist, on thighs of the Base. Middle in split supporting the legs/ankles of Top in Mexican. (v) Any Category 2, 4, 5 or 6 Base position. Total Value of the Base and Top motion and Top static minimum value 4.	(i) Top in supported shoulder handstand on the Base. Middle in any position on the shoulder and back of leg or on the shoulder and knee of the Base. (ii) Top in handstand on bent arm support of the Base. Middle in any position on the shoulder and back of leg or on the shoulder and knee of the Base. (iii) Any Category 2, 4, 5 or 6 Base position. Total Value of the Base and Top motion and Top static minimum value 7.	(i) Top motions from lever to handstand on long arm support of the Base. Middle in any position on the shoulder and back of leg or on the shoulder and knee of the Base (ii) Any Category 2, 4, 5 or 6 Base position. Total Value of the Base and Top motion and Top static minimum value 16.
C	(i) Top stands on shoulders of the Base. Middle stands supported at waist on thighs of the Base. (ii) Top in lever on long arm support of Middle. Middle stands supported at waist on thighs of the Base. (iii) Base supports the Middle, in horizontal position, on straight arms. Top in lever on long arm support of the Middle.	(i) Top stands in arabesque on shoulders of the Base. Middle stands supported at waist on thighs of the Base holding hands with the Top. (ii) Top stands supported on shoulders of Middle. Middle stands supported at waist on thighs of the Base. (iii) Top in lever on long arm support of Middle. Middle stands supported on thighs of the Base. Base can be in bridge or table position.	(i) Top powers into bent arm handstand on Middle. Middle stands supported on thighs of the Base. Base can be in bridge or table position.
D			
E			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 12.		

GRADE 5 – WOMEN'S GROUPS BALANCE

	3	4	5
A	i) ii) iii) iv)	i) ii)	i)
B	i) ii) iii) iv) v) Any Category 2, 4, 5 or 6 Base position. Total value of Base position plus Top Motion and Static hold. Minimum Value 4.	i) ii) iii) Any Category 2, 4, 5 or 6 Base position. Total value of Base position plus Top Motion and Static hold. Minimum Value 7.	i) ii) Any Category 2, 4, 5 or 6 Base position. Total value of Base position plus Top Motion and Static hold. Minimum Value 16.
C	i) ii) iii)	i) ii) iii) or	i) Power or
D			
E			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 12.		

GRADE 5 – WOMEN'S GROUPS DYNAMIC

	1	2	3
A	(i) From pitch or platform, Top is thrown for a 1/4 straight back salto to catch in cradle. (ii) From front or back log Top is thrown for 360º spin to catch in cradle.	(i) From pitch or platform, Top is thrown for a 3/4 tuck, pike or straight back salto to catch in cradle. (ii) From pitch or platform, Top is thrown for a 4/4 tuck, pike or straight back salto dismount. (iii) From pitch or platform, Top is thrown for a 4/4 straight back salto with 180º twist dismount.	(i) From pitch or platform, Top is thrown for a 5/4 tuck, pike or straight back salto to catch in cradle. (ii) From pitch or platform, Top is thrown for a 4/4 straight back salto with 360º twist dismount.
B	(i) From cradle on front or back the Top is thrown for a 3/4 tuck, pike or straight salto dismount. (ii) From swing Top is thrown for a 4/4 front salto to catch in cradle.	(i) From front or back cradle Top is thrown for a 360º spin to re-catch in cradle. (ii) From front or back cradle Top is thrown for 2/4 turntable to re-catch in cradle.	(i) From front or back cradle Top is thrown for a 540º or 720º spin to catch in cradle. (ii) From front or back cradle Top is thrown for 4/4 turntable to re-catch in cradle. (iii) From swing Top is thrown for a 6/4 front salto to catch in cradle.
C	(i) From pitch or platform, Top is thrown for a straight Jump dismount. (ii) From pitch or platform, Top is thrown for a 1/4 straight front salto to catch in cradle.	(i) From pitch or platform, Top is thrown for a 1/4 straight front or back salto with 180º twist to catch in cradle. (ii) From pitch or platform, Top is thrown for a 3/4 tuck or pike front salto to land in cradle.	(i) From pitch or platform, Top is thrown for a 4/4 tuck or pike front salto dismount. (ii) From pitch or platform, Top is thrown for a 1/4 straight front or back salto with 360º twist to catch in cradle.
D	(i) Top performs a round off with an immediate 1/4 back salto to log on straight arms of the Base and Middle. (ii) Top performs a round off with an immediate 1/4 back salto to catch in cannon ball. The grip in the is optional. (iii) Top is boosted from 1 leg for a 4/4 straight back salto.	(i) Top performs a round off with an immediate 4/4 tuck or pike back salto over the head of the Base and Middle. (ii) From platform the Top is thrown for a straight jump to catching on platform. (iii) Top performs a round off with an immediate 1/4 back salto to catch in cannon ball and swing up to supported handstand. The grip in the is optional.	(i) Top performs a round off with an immediate 4/4 straight back salto over the Base and Middle's head. (ii) From platform the Top is thrown for a straight jump with 180º twist to catch on platform
E	(i) From supported handstand the Top is thrown and released in a straight arm handstand and caught in a supported handstand. (ii) From supported handstand the Top is thrown for a 1/4 front or back salto to catch in cradle.	(i) From supported handstand the Top is thrown for a 3/4 tuck or pike back salto to catch in cradle. (ii) From platform the Top is thrown for a 2/4 front salto to catch in a supported handstand.	(i) From supported handstand the Top is thrown for a 6/4 tuck or pike salto dismount. (ii) From supported handstand the Top is thrown and caught in a free handstand on platform.
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 12.		

GRADE 5 – WOMEN'S GROUPS DYNAMIC

	1	2	3
A			
B			
C			
D			
E			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Tumbling) in the FIG Tables of Difficulty. No salto required. Minimum difficulty 1 and maximum difficulty 12.		

GRADE 2 - MEN'S GROUPS

	1	2	3
A	(i) Middle stands supported at waist on the thighs of the Bases. Top stands supported on shoulders of Bases.	(i) Middle stands supported at waist on the thighs of the Bases who are in lunge. Lunge can be in any orientation. The support of the Top can be with either arm. Middle supports the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards. (ii) Middle is supported by the Bases on the lower back in an off balance position. Top stands in counterbalance on the thighs of the Middle. The grip in counterbalance is optional. The Top may face inwards or outwards. (iii) Middle stands supported at waist on Bases thighs in lunge. Lunge can be in any orientation. The support of the Top can be with either arm. Top stands supported on the shoulders of the Bases.	(i) Middle stands supported on the shoulders of the Bases. Bases support the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards. The support of the Top can be with either arm. (ii) Base 1 supports the lower back of Base 2 in a balanced position. The Middle stands supported at waist on thighs of Base 2 supporting the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards. (iii) Middle stands unsupported on the thighs of the Bases. Middle support the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards.
B	(i) Base 2 stands supported at waist on thighs of Base 1. Base 2 supports Top and Middle, on legs, in a handstand with straight arms. The Top and Middle may face inwards or outwards.	(i) The Top and the Middle are supported in a handstand by the feet of Base 1 and Base 2. (ii) Middle is supported by Base 1 and Base 2 on the lower back in an off balance position. Top stands in counterbalance on the thighs of the Middle. Second Top in shoulder handstand on hands of the Base and holding the Bases legs for additional support. The grip in counterbalance is optional. The Top may face inwards or outwards.	(i) Base 1 and Base 2 lie with their feet raised against each other. Top and Middle in supported shoulder handstand on long arm support holding the Bases legs. (ii) Base 2 stands supported at waist on the thighs of Base 1. Base 2 supports Top and Middle, on legs, in a handstand with straight arms. The Top and Middle may face inwards or outwards. (iii) Base 1 in table with Top in lever on thighs. Base 2 supports the ankles of Top in lever. Middle in lever on ankles of Base 2. Top and Middle may be interchanged.
C	(i) Base 2 sits on the shoulders of Base 1. Base 1 supports the Top and Middle, on legs, in a handstand with straight arms. The Top and Middle may face inwards or outwards.	(i) Base 1 lies on floor with legs straight and vertical. Base 2 is supported on straight arms in table position, without arms. Middle stands un-supported on thighs of Base 2 supporting Top, on legs, in handstand with straight arms. The Top may face inwards or outwards. (ii) Middle stands supported on the Bases shoulders. Top is supported by Bases at waist in a headstand. The support of the Top can be with either arm.	(i) Base 2 sits on shoulders of Base 1. Middle stands supported at waist on thighs of Base 1 supporting the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards.
D	(i) Base 1 and Base 2 support the Top and Middle for a jump. The shape in the jump is optional. The Base and Middle may release and re-catch the Top but are not required to do so.	(i) From standing or motion Base 1 and Base 2 support the Top and Middle in a flic from 2 feet to 2 feet.	(i) From standing or motion Base 1 and Base 2 support the Top and Middle in a handspring. There is no release, but the handspring must pass over the heads of the Bases. (ii) Top is boosted for a pitch bend and lift on straight arm of the Bases before being release to land on the floor. Bases may stay on low knees or move to a higher position.
E	**3 MAN SKILL** (i) Top sits on platform, Base and Middle squat and return to standing. (ii) Top stands on platform, Base and Middle squat and return to standing.	**3 MAN SKILL** (i) Base and Middle throw the Top from cradle to re-catch in cradle. Top can be in front or back in cradle. (ii) Top is thrown for a straight jump dismount from sitting on platform.	**3 MAN SKILL** (i) Top performs 1/4 straight front salto to catch in cradle. This can be from a run or from standing. (ii) Top performs 1/4 straight back salto to catch in cradle. This can be from a run or from standing. (iii) Top is pitched for a bend and lift on straight arm of the Bases before being release to land on the floor. (iv) Top stands on platform and bends, Base and Middle lift Top on straight arms before releasing and the Top lands on the floor.
Flex	(i) Legs together and straight, back of knees pressed to the floor, toes pointed, back should remain as flat as possible. (ii) Legs in a wide lunge, arm free.	(iii) Shoulders pushed past the hands which are shoulder width apart and straight. Legs straight, feet flat on floor and legs together. (iv) In sitting the arms should be joined behind the back and stretched as far as possible away from the back. Legs should be straight and lifted high off the floor, toes pointed.	(v) Any splits can be performed. The hips should be square to the front and in box splits the knees should be facing the ceiling. Hands can be on or off the floor. (vi) Jump should be from 2 feet and the legs in the jump should be straight and parallel with the floor. Toes pointed and touched with the hands.
Stand	(i) In straddle or pike sit, hands on floor at or in front of the knees, legs are lifted clear of the floor. Legs should remain straight and extended, toes pointed.	(ii) Shoulder stand, supported by hands, should achieve a straight body line. (iii) Shoulders over hands, straight line from head to toe. Toes tucked under. Lift one hand up and keeping body tight and straight rotate. Fingers facing either away from or towards toes, hips lifted to give a straight body position from head to toe.	(iv) In the one foot stand the supporting leg must be straight and hips square. In the bent leg stand the free leg should be bent at 90° at the knee and the knee level with the hip. In the arabesque the free leg should be straight. (v) From both knees and hands on the floor lift one leg straight off the floor as high as possible keeping the hips parallel with the floor.
Agility/Tumble	(i) Backward roll should be made from 2 feet. The straddle stand may be in pike or upright. (ii) Forward roll should be made from 2 feet. The hands should be used at the end of the roll to push up to stand on straight legs.	(iii) Forward roll should be made from 2 feet. The straddle stand may be in pike or upright. (iv) Backward roll should be made from and finish on 2 feet. The legs should be straight on the push to stand.	(v) Forward roll should be made from 2 feet. The roll should pass through Japana without stopping and finish lying on front with arms above head and legs together. (vi) Cartwheel chasse cartwheel should be smooth and continuous without additional steps.

GRADE 2 - MEN'S GROUPS

	1	2	3
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/ Tumble			

GRADE 3 – MEN'S GROUPS

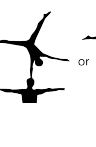|	1	2	3
A	(i) Middle stands supported on the shoulders of the Bases. Bases support the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards. The support of the Top can be with either arm. (ii) Base 1 supports the lower back of Base 2 in a balanced position. The Middle stands supported at waist on thighs of Base 2 supporting the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards. (iii) Middle stands unsupported on the thighs of the Bases. Middle support the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards.	(i) Base 1 supports the lower back of Base 2 in a balanced position. Middle stands supported at waist on thighs of Base 2. Top in lever on long arm support of Base 1. (ii) Base 1 supports the lower back of Base 2 in a balanced position. Middle stands unsupported on thighs of Base 2. Top in lever on long arm support of Base 1.	(i) Base 2 is supported by Base 1 on the lower back in an off balance position. Middle stands in counterbalance on the thighs of Base 2. Top stands in hands of Base 1 in bent arm support. The grip in counterbalance is optional. The Middle may face inwards or outwards. Tops and Middle may be interchanged.
B	(i) Base 1 and Base 2 lie with their feet raised against each other. Top and Middle in supported shoulder handstand on long arm support holding the Bases legs. (ii) Base 2 stands supported at waist on the thighs of Base 1. Base 2 supports Top and Middle, on legs, in a handstand with straight arms. The Top and Middle may face inwards or outwards. (iii) Base 1 in table with Top in lever on thighs. Base 2 supports the ankles of Top in lever. Middle in lever on ankles of Base 2. Top and Middle may be interchanged.	(i) Base 1 supports the lower back of Base 2 in a balanced position. Middle in supported lever on thighs of Base 2. Top in lever on hands of Base 1. Top and Middle may be interchanged. (ii) Base 1 supports the lower back of Base 2 in a balanced position. Middle stands supported at waist in handstand on thighs of Base 2. Top in supported shoulder handstand on long arm support of Base 1 holding the Base's legs. Top and Middle may be interchanged. (iii) Base 1 supports the lower back of Base 2 in a balanced position. Middle supported at waist in handstand on thighs of Base 2. Top in lever on long arm support of Base 1. Top and Middle may be interchanged.	(i) Base 1 supports the lower back of Base 2 in a balanced position. Middle stands supported on the shoulders of Base 2. Top in in supported shoulder handstand on long arm support Base 1 holding the Base's legs. Top and Middle may be interchanged. (ii) Base 1 lies with legs straight and vertical. Base 2 in table without arms, supported by Base 1. Middle in supported shoulder handstand on feet of Base 1 holding the Base's legs. Top in lever on hands of Base 2. Top and Middle may be interchanged. (iii) Base 1 lies with legs straight and vertical. Base 2 in table without arms, supported by Base 1. Middle in supported shoulder handstand on long arm support of Base 2 holding the Base's arms. Top in lever on feet of Base 1. Top and Middle may be interchanged.
C	(i) Base 2 sits on shoulders of Base 1. Middle stands supported at waist on thighs of Base 1 supporting the Top, on legs, in a handstand with straight arms. The Top may face inwards or outwards.	(i) Top stands unsupported on shoulders of Middle. Middle supports Base 1 and Base 2, on legs, in a handstand with straight arms on either side. Handstands are at 90º to stand on shoulders base position.	(i) Middle stands unsupported on shoulders of Base 1. Base 2 stands supported at waist on thighs of Base 1 supporting the Top, on legs, in a handstand with straight arms. The handstand can be performed facing inwards or outwards. Base 2 and Middle may be Interchanged. (ii) Middle stands supported on shoulders of Base 1. Base 2 stands unsupported on thighs of Base 1 supporting the Top, on legs, in a handstand with straight arms. The handstand can be performed facing inwards or outwards. Base 2 and Middle may be Interchanged.
D	(i) From standing or motion Base 1 and Base 2 support the Top and Middle in a handspring. There is no release, but the handspring must pass over the heads of the Bases. (ii) Top is boosted for a pitch bend and lift on straight arm of the Bases before being release to land on the floor. Bases may stay on low knees or move to a higher position.	(i) From 3 man platform Top is thrown for a straight jump dismount. (ii) From 3 man platform or boosted pitch, Top is thrown for straight jump dismount.	(i) From platform or pitch, Top is thrown for a 1/4 front or back salto to land in cradle with a change of Base.
E	**3 MAN SKILL** (i) Top performs 1/4 straight front salto to catch in cradle. This can be from a run or from standing. (ii) Top performs 1/4 straight back salto to catch in cradle. This can be from a run or from standing. (iii) Top is pitched for a bend and lift on straight arm of the Bases before being release to land on the floor. (iv) Top stands on platform and bends, Base and Middle lift Top on straight arms before releasing and the Top lands on the floor.	**3 MAN SKILL** (i) From pitch the Top does a bend and lift on straight arm of the Bases before returning to the start position. (ii) From platform the Top does a bend and lift on straight arm of the Bases before returning to the start position. (iii) From cradle on front or back the Top is thrown for a 180º spin to catch in cradle.	**3 MAN SKILL** (i) From platform or pitch Top is thrown for a straight jump dismount. (ii) From cradle on front or back the Top is thrown for a 360º spin to re-catch in cradle. (iii) From sitting on platform, Top is thrown for a 4/4 tuck back salto dismount.
Flex	(i) Any splits can be performed. The hips should be square to the front and in box splits the knees should be facing the ceiling. Hands can be on or off the floor. (ii) Jump should be from 2 feet and the legs in the jump should be straight and parallel with the floor. Toes pointed and touched with the hands.	(iii) From standing with feet together drop back to bridge. No readjustment of hands or feet should be made to achieve the bridge. (iv) From a piked headstand the hips are opened by kicking allowing a 360˚ rotation to be completed before landing in back support or to sitting.	(v) Walkovers and Valdez can be performed either by passing through straight handstand (legs together) or through full split handstand. (vi) From handstand the 360˚ rotation should be finished before landing, which may be to back support or to sitting in the Healy turn.
Stand	(i) In the one foot stand the supporting leg must be straight and hips square. In the bent leg stand the free leg should be bent at 90º at the knee and the knee level with the hip. In the arabesque the free leg should be straight. (ii) From both knees and hands on the floor lift one leg straight off the floor as high as possible keeping the hips parallel with the floor.	(iii) In headstand, the line of the body should be straight with the knees tucked in close to but not touching the body. (iv) The tuck lever should have a straight back with the hips between the arms and knees lifted in front of the body.	(v) In headstand, the line of the body and legs should be together, straight and vertical. (vi) Lever should have a straight back with the legs straight and heels lifted above horizontal. Legs should not touch the arms.
Agility/ Tumble	(i) Forward roll should be made from 2 feet. The roll should pass through Japana without stopping and finish lying on front with arms above head and legs together. (ii) Cartwheel chasse cartwheel should be smooth and continuous without additional steps.	(iii) Handstand must hold for a moment before the roll. The arms may be bent or straight on entering the roll. (iv) The 1 arm cartwheel may use either the first or second hand to lead. (v) Roundoff may come from a run, hurdle step or standing.	(vi) Handstand must hold for a moment following the backward roll. (vii) Dive roll or Hecht dive roll must show good flight and roll smoothly to finish. (viii) The roundoff jump ½ turn cartwheel should be smooth and continuous without additional steps. (ix) Flic may come from an element or standing and can finish on two feet together or walkout.

	1	2	3
GRADE 3 – MEN'S GROUPS			
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/Tumble			

GRADE 4 - MEN'S GROUPS

	1	2	3
A	(i) Base 2 is supported by Base 1 on the lower back in an off balance position. Middle stands in counterbalance on the thighs of Base 2. Top stands in hands of Base 1 in bent arm support. The grip in counterbalance is optional. The Middle may face inwards or outwards. Tops and Middle may be interchanged.	(i) Base 2 is supported by Base 1 on the lower back in an off balance position. Middle stands in counterbalance on the thighs of Base 2. Top stands in hands of Base 1 in long arm support. The grip in counterbalance is optional. The Middle may face inwards or outwards.	(i) Top stands supported on shoulders on the Middle stands supported at waist on thighs of the Bases in lunge. Lunge can be in any orientation. The support of the Top can be with either arm.
B	(i) Base 1 supports the lower back of Base 2 in a balanced position. Middle stands supported on the shoulders of Base 2. Top in in supported shoulder handstand on long arm support Base 1 holding the Base's legs. Top and Middle may be interchanged. (ii) Base 1 lies with legs straight and vertical. Base 2 in table without arms, supported by Base 1. Middle in supported shoulder handstand on feet of Base 1 holding the Base's legs. Top in lever on hands of Base 2. Top and Middle may be interchanged. (iii) Base 1 lies with legs straight and vertical. Base 2 in table without arms, supported by Base 1. Middle in supported shoulder handstand on long arm support of Base 2 holding the Base's arms. Top in lever on feet of Base 1. Top and Middle may be interchanged.	(i) Base 2 stands supported at waist on thighs of Base 1. Base 2 supports wrist of Middle with straight arms. Top in lever on long arm support of Middle. Base 2 and Middle may be Interchanged.	(i) Base 1 supports the lower back of Base 2 in a balanced position. Middle in unsupported handstand on thighs of Base 2. Top in lever on long arm support of Base 1. Top and Middle may be interchanged. (ii) Base 1 supports the upper back of Base 2 in an off balance position. Top in lever on long arm support of Base 2. Middle in supported shoulder handstand on Base 1 hands holding Bases arms.
C	(i) Middle stands unsupported on shoulders of Base 1. Base 2 stands supported at waist on thighs of Base 1 supporting the Top, on legs, in a handstand with straight arms. The handstand can be performed facing inwards or outwards. Base 2 and Middle may be Interchanged. (ii) Middle stands supported on shoulders of Base 1. Base 2 stands unsupported on thighs of Base 1 supporting the Top, on legs, in a handstand with straight arms. The handstand can be performed facing inwards or outwards. Base 2 and Middle may be Interchanged.	(i) Top stands supported on shoulders of the Middle. Middle stands supported at waist on thighs of Base 1. Base 2 stands supported on shoulders of Base 1. (ii) Top stands supported on shoulders of the Middle. Middle stands unsupported on thighs of Base 1. Base 2 stands supported on shoulders of Base 1.	(i) Top stands supported on shoulders on Middle. Middle stands unsupported on thighs of Base 1. Base 2 stands in counterbalance on thighs of Base 1. The grip in counterbalance is optional. The Base 2 may face inwards or outwards.
D	(i) From platform or pitch, Top is thrown for a 1/4 front or back salto to land in cradle with a change of Base.	(i) From platform the Top is thrown for a straight jump to re-catch on platform with a change of Base.	(i) From 3 man platform or pitch the Top is thrown for 4/4 tuck back salto. (ii) From platform Top is thrown for straight jump twist 180º twist to re-catch on platform with a change of Base.
E	**3 MAN SKILL** (i) From platform or pitch Top is thrown for a straight jump dismount. (ii) From cradle on front or back the Top is thrown for a 360º spin to re-catch in cradle. (iii) From sitting on platform, Top is thrown for a 4/4 tuck back salto dismount.	**3 MAN SKILL** (i) From pitch or platform Top is thrown for 1/4 back straight salto too catch in cradle. (ii) From cradle on front or back the Top is thrown for a 540º spin to re-catch in cradle.	**3 MAN SKILL** (i) From pitch or platform Top is thrown for 4/4 tuck back salto dismount. (ii) From cradle Top is thrown for a 3/4 tuck, pike or straight back salto dismount.
Flex	(i) Walkovers and Valdez can be performed either by passing through straight handstand (legs together) or through full split handstand. (ii) From handstand the 360˚ rotation should be finished before landing, which may be to back support or to sitting in the Healy turn.	(iii) Change of the legs should be with both legs moving and should occur at the height of the element. (iv) The 1 arm walkover should be straight and controlled with the body square to the direction of travel. (v) In a Shushunova jump the legs should pass through a wide straddle before landing on hands and rebounding to a front support position.	(vi) The foot must go through the arms rather than sliding to splits. (vii) Jump to splits must show a clear 360º jump and the legs move simultaneously to splits. (viii) Valdez on 1 arm can be performed either by passing through straight handstand or through split handstand at the midpoint.
Stand	(i) In headstand, the line of the body and legs should be together, straight and vertical. (ii) Lever should have a straight back with the legs straight and heels lifted above horizontal. Legs should not touch the arms.	(iii) Handstand must hold for a moment before the 180º rotation begins and should finish before the exit phase. (iv) The lifted leg should be straight and in line with the facing direction of the body.	(v) Handstand should be held for a moment before the 360º rotation and held for a moment of stillness at the end of the rotation. (vi) Chest balance should be performed with forearms on the floor, palms can be facing up or down. Legs should be straight and together from the hips to the ankles.
Agility/ Tumble	(i) Handstand must hold for a moment following the backward roll. (ii) Dive roll or Hecht dive roll must show good flight and roll smoothly to finish. (iii) The roundoff jump ½ turn cartwheel should be smooth and continuous without additional steps. (iv) Flic may come from an element or standing and can finish on two feet together or walkout.	(v) Headspring should show flight and a controlled landing whether to stand, knee or with half turn to front support. (vi) Roundoff and flic should be smooth and continuous.	(vii) Free cartwheel should show flight and a controlled landing , whether to stand or to knee. (viii) Handspring should show flight and a controlled landing, whether finishing on two feet or walkout. (ix) Flic to knee may come from an element or standing and should show a controlled landing.

GRADE 4 - MEN'S GROUPS			
	1	**2**	**3**
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/ Tumble			

ASPIRE – MEN'S GROUPS BALANCE

	0	1	2	3	5
A	**BASE POSITIONS** (i) Base 2 supported by Base 1 on lower back in an off balance position. Middle in handstand, supported at waist, on thighs of Base 2. Top **in any position on long arm support** on Base 1. (ii) Base 2 supported by Base 1 on lower back in an off balance position. Middle in supported shoulder handstand on long arm support of Base 1 and holding the legs of Base 1. Top **in any position on long arm support** on Base 2. (iii) Base 2 supported by Base 1 on lower back in an off balance position. Middle in supported shoulder handstand on long arm support of Base 1 and holding arms of Base 1. Top **in any position on long arm support** Base 2. (iv) Base 2 supported by Base 1 on lower back in an off balance position. Middle and Top **in any position on long arm support** of Base 1 and Base 2. (v) Middle stands supported at waist on thighs of Base 1. Middle supports wrist of Base 2 with straight arms. Top **in any position on long arm support** of Base 2.				
B		**BASE POSITIONS** (i) Top **in any position on bent arm support** or **head and bent arm support** of the Middle. Middle supported at waist on thighs of the Bases in lunge.	**BASE POSITIONS** (i) Top **in any position on long arm support** of the Middle. Middle supported at waist on thighs of the Bases in lunge	**BASE POSITIONS** (i) Base 1 and Base 2 in split handstand facing each other. Middle stands on neck of Base 1 and Base 2 holding their top leg. Top **in any one arm position** on head of Middle.	**BASE POSITIONS** (i) Base 1 and Base 2 stand facing each other. Middle stands in hands of the Bases. Top **in any position on bent arm support** or **head and bent arm support** or **long arm support** on Middle. (ii) Base 1 and Base 2 side by side. Middle stands supported on shoulders of the Bases. Top **in any position on bent arm support** or **head and bent arm support** or **long arm support** on Middle.
C		**TOP POSITIONS** (i) Lever on long arm support (ii) Lever on head and bent arm support. (ii) Crocodile on head and bent arm support.	**TOP POSITIONS** (i) Handstand on bent arm support. (ii) Handstand on Long arm support of Base with additional support. (iii) One arm crocodile on head. (iv) Crocodile on long arm support (v) 2 on 1 lever. (vi) Straddle up to handstand on long arm support.	**TOP POSITIONS** (i) Handstand on long arm support (ii) Straddle up to handstand on long arm support. (iii) Planche (iv) One arm handstand on bent arm support or head.	
D	Any Optional Pair Element selected from FIG Tables of Difficulty				
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.				

ASPIRE – MEN'S GROUPS BALANCE

	0	1	2	3	5
A					
B					
C					
D	Any Optional Pair Element selected from FIG Tables of Difficulty				
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required. Minimum difficulty 1 and maximum difficulty 10.				

ASPIRE – MEN'S GROUPS DYNAMIC

	0	1	2	3
A	(i) From 2-man platform or 2-man pitch, Top thrown for a straight jump forwards and caught in the hands of free Base. (ii) From 2-man platform, Top thrown for a straight jump backwards and caught in the hands of free Base.	(i) From 2-man pitch, Top thrown for a straight jump backwards with 180º twist and caught in the hands of free Base. (ii) From 2-man platform, Top thrown for a straight jump with 180º twist and caught in the hands of free Base, facing forwards or backwards.		(i) From double platform, Top is thrown for straight jump dismount.
B	(i) From stand in hands of a single Base, facing forwards. Top is thrown for a straight jump to catch on platform of the other two Bases. (ii) From stand in hands of a single Base, facing backwards. Top is thrown for a straight jump to catch on platform of the other two Bases.	(i) From 2-man platform, Top is thrown for straight jump to catch on platform with a change of base.	(i) From 2-man pitch, Top is thrown for a straight jump to catch with a change of base. (ii) From bent arm handstand or reverse bent arm handstand, Top is thrown for a 2/4 straight back salto to catch on platform of the two free Bases.	
C	(i) From pitch ,Top is thrown for a 2/4 front salto to catch in bent arm handstand of free Base.	(i) From 2-man pitch or 2-man platform, Top is thrown for a 2/4 front salto to catch in bent arm handstand of free Base. (ii) From 2-man platform the Top is thrown for a 2/4 front salto to catch in bent arm handstand by 2 Bases with a change of base.	(i) From 2-man pitch the Top is thrown for a 2/4 back salto to catch in bent arm handstand by 2 Bases with a change of base.	
D		(i) From 2-man platform, Top is thrown for a 3/4 tuck, pike or straight front or back salto to catch in cradle with a change of base rebounded into a 360º/720º spin to catch in cradle. (ii) From 2-man pitch, Top is thrown for 4/4 straight back salto dismount.		(i) From 2-man pitch or platform, Top is thrown for a 5/4 tuck or pike back salto to catch in cradle with a change of base rebounded into a 3/4 tuck or pike back salto dismount.
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 10.			

ASPIRE – MEN'S GROUPS DYNAMIC

	0	1	2	3
A				
B				
C				
D				
E	Any Optional Pair Element selected from FIG Tables of Difficulty			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility, Tumbling) in the FIG Tables of Difficulty. No salto required. Minimum difficulty 1 and maximum difficulty 10.			

GRADE 5 – MEN'S GROUPS BALANCE

	3	4	5
A	**TOP POSITIONS** (i) Lever on head and bent arm support or long arm support. (ii) Crocodile on head.	**TOP POSITIONS** (i) Handstand on bent arm support, head and bent arm support or long arm with additional support from another Base. (ii) Crocodile on long arm support (iii) One arm crocodile on head. (iv) 2 on 1 lever.	**TOP POSITIONS** (i) Straddle up to handstand on long arm support. (ii) Handstand on long arm support (iii) One arm handstand on bent arm support or head. (iv) Planche
B	**BASE POSITIONS** (i) Base 2 supported by Base 1 on lower back in an off balance position. Middle in handstand, supported at waist, on thighs of Base 2. Top **in any position on long arm support** on Base 1. (ii) Base 2 supported by Base 1 on lower back in an off balance position. Middle in supported shoulder handstand on long arm support of Base 1 and holding the legs of Base 1. Top **in any position on long arm support** on Base 2. (iii) Base 2 supported by Base 1 on lower back in an off balance position. Middle in supported shoulder handstand on long arm support of Base 1 and holding arms of Base 1. Top **in any position on long arm support** Base 2. (iv) Base 2 supported by Base 1 on lower back in an off balance position. Middle and Top **in any position on long arm support** of Base 1 and Base 2. (v) Middle stands supported at waist on thighs of Base 1. Middle supports wrist of Base 2 with straight arms. Top **in any position on long arm support** of Base 2.		
C	(i) Top **in any position on bent arm support** or **head and bent arm support** or **long arm support** of the Middle. Middle supported at waist on thighs of the Bases in lunge. Lunge can be in any orientation. The support of the Top can be with either arm. (ii) Top **in any position on bent arm support** or **head and bent arm support** or **long arm support**. Middle unsupported on thighs of the Bases. Both Bases in Bridge or Table position. (iii) Base 1 and Base 2 stand facing each other. Middle stands in hands of the Bases. Top **in any position on bent arm support** or **head and bent arm support** or **long arm support** on Middle. (iv) Base 1 and Base 2 side by side. Middle stands supported on shoulders of the Bases. Top **in any position on bent arm support** or **head and bent arm support** or **long arm support** on Middle. (v) Base 1 and Base 2 in split handstand facing each other. Middle stands on neck of Base 1 and Base 2 holding their top leg. Top **in any one arm position** on head of Middle.		
D	(i) Any Category 1,2, 3, 4, 5 and 6 balance from the FIG Tables of Difficulty. Total value of the Base and the Tops plus any motion is a MINIMUM of 4 values.	(i) Any Category 1,2, 3, 4, 5 and 6 balance from the FIG Tables of Difficulty. Total value of the Base and the Tops plus any motion is a MINIMUM of 7 values.	(i) Any Category 1,2, 3, 4, 5 and 6 balance from the FIG Tables of Difficulty. Total value of the Base and the Tops plus any motion is a MINIMUM of 10 values and a MAXIMUM of 16 values.
E	**TWO PAIRS WORKING** (i) Top in lever on long arm support of the Base or on head and bent arm support. (ii) Top supported at the waist for handstand on one thigh of the Base in lunge. The Top may face inwards or outwards. (iii) Top in crocodile on knee and straight arm of the Base. (iv) Top motions from counterbalance on Bases to lever on long arm support.	**TWO PAIRS WORKING** (i) Top performs handstand on head and bent arm support of the Base r on bent arm support of the Base. (ii) Top in crocodile on long arm support or on head and bent arm support of the Base. (iii) Top motions from lever on head and bent arm support of the Base or on long arm support to handstand or vice versa.	**TWO PAIRS WORKING** (i) Top in one arm crocodile on head of Base. (ii) Top motions from lever on head and bent arm support of the Base or on long arm support to handstand or vice versa. (iii)Top in one handstand on bent arm support or the head of the Base.
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 12.		

GRADE 5 – MEN'S GROUPS BALANCE

	1	2	3
A	TOP POSITIONS	TOP POSITIONS	TOP POSITIONS
B	BASE POSITIONS		
C			
D	Any Category 1, 2, 3, 4, 5 or 6 Base position. Total Value of Base position plus Top Motion and Static = Minimum Value 4	Any Category 1, 2, 3, 4, 5 or 6 Base position. Total Value of Base position plus Top Motion and Static = Minimum Value 7	Any Category 1, 2, 3, 4, 5 or 6 Base position. Total Value of Base position plus Top Motion and Static = Minimum Value 10
E	TWO PAIRS WORKING	TWO PAIRS WORKING	TWO PAIRS WORKING
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Static, Flexibility, Agility) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 12.		

GRADE 5 – MEN'S GROUPS DYNAMIC

	1	2	3
A	(i) From 2-man pitch, Top is thrown for straight jump dismount. (ii) From 2-man platform, Top is thrown for 4/4 tuck back salto dismount. (iii) From 3-man platform, Top is thrown for 4/4 tuck back salto dismount. (iv) From 2-man pitch, Top is thrown for 4/4 tuck back salto dismount.	(i) From 2-man pitch, Top is thrown for 4/4 pike back salto dismount. (ii) From 2-man platform, Top is thrown for 4/4 pike back salto dismount. (iii) From 3-man platform, Top is thrown for 4/4 pike back salto dismount.	(i) From 2-man pitch, Top is thrown for 4/4 straight back salto dismount. (ii) From 2-man platform, Top is thrown for 4/4 straight back salto dismount. (iii) From 3-man platform, Top is thrown for 4/4 straight back salto dismount. (iv) From double platform, Top is thrown for straight jump dismount.
B	(i) From stand in hands of a single Base. Top is thrown for a straight jump forwards to catch on platform of the other two Bases. (ii) From stand in hands of a single Base. Top is thrown for a straight jump backwards to catch on platform of the other two Bases.	(i) From 2-man platform, Top thrown for a straight jump backwards and caught in the hands of free Base. (ii) From 2-man pitch, Top thrown for a straight jump backwards and caught in the hands of free Base. (iii) From 2-man platform, Top thrown for a straight jump forwards and caught in the hands of free Base.	(i) From 2-man pitch, Top thrown for a straight jump backwards with 180º twist and caught in the hands of free Base. (ii) From 2-man platform, Top thrown for a straight jump backwards with 180º twist and caught in the hands of free Base. (iii) From 2-man pitch, Top thrown for a straight jump forwards with 180º twist and caught in the hands of free Base. (iv) From 2-man platform, Top thrown for a straight jump forwards with 180º twist and caught in the hands of free Base.
C	(i) From 2-man platform, Top is thrown for straight jump to catch on platform with a change of base. (ii) From 3-man platform, Top is thrown for a straight jump to catch on platform with a change of base.	(i) From 2-man platform, Top is thrown for straight jump twist 180º twist to catch on platform with a change of base.	(i) From 2-man pitch, Top is thrown for a straight jump to catch with a change of base. (ii) From reverse bent arm handstand, Top is thrown for a 2/4 straight back salto to catch on platform of the two free Bases. (iii) From bent arm handstand, Top is thrown for a 2/4 straight back salto to catch on platform of the two free Bases.
D	(i) From 2-man platform or pitch, Top is thrown for a 1/4 straight front or back salto to catch in cradle (ii) From cradle on back Top is thrown for a 3/4 tuck, pike or straight salto dismount.	(i) From 2-man platform, Top is thrown for a 3/4 tuck, pike or straight front or back salto to catch in cradle with a change of base rebounded into a 360º/720º spin to catch in cradle. (ii) From 2-man pitch, Top is thrown for a 3/4 tuck, pike or straight front or back salto to catch in cradle with a change of base rebounded into a 360º/720º spin to catch in cradle.	(i) From 2-man pitch, Top is thrown for a 5/4 tuck, pike or straight back salto to catch in cradle with a change of base rebounded into a 3/4 tuck or pike back salto dismount. (ii) From 2-man platform, Top is thrown for a 5/4 tuck, pike or straight back salto to catch in cradle with a change of base rebounded into a 3/4 tuck or pike back salto dismount.
E	(i) From 2-man pitch, Top is thrown for a 2/4 front salto to catch in bent arm handstand of free Base. (ii) From 2-man platform the Top is thrown for a 2/4 front salto to catch in bent arm handstand of free Base.	(i) From 2-man pitch the Top is thrown for a 2/4 front salto to catch in bent arm handstand by 2 Bases with a change of base. (ii) From 2-man platform the Top is thrown for a 2/4 front salto to catch in bent arm handstand by 2 Bases with a change of base.	(i) From 2-man platform the Top is thrown for a 2/4 back salto to catch in bent arm handstand by 2 Bases with a change of base. (ii) From 2-man pitch the Top is thrown for a 2/4 back salto to catch in bent arm handstand by 2 Bases with a change of base.
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Tumbling) in the FIG Tables of Difficulty. No salto required Minimum difficulty 1 and maximum difficulty 12		

GRADE 5 – MEN'S GROUPS DYNAMIC

	1	2	3
A			
B			
C			
D			
E			
Individuals	Three different individual elements MUST be performed. The individuals can be from any of the following categories (Tumbling) in the FIG Tables of Difficulty. No salto required. Minimum difficulty 1 and maximum difficulty 12		