

National Development Plan 9

Code of Points

Produced by:
Acrobatic Technical Committee

Acrobatic Gymnastics

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Note:

- Version 1.1 - Updates published in Nov 2016
- Version 1.2 - Clarifications published on 24th Feb 2017
- Version 1.3 - Clarifications published on 8th Jan 2018
- Version 1.4 - Updates published in September 2018 (shown in purple)

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The ATC consulted with representatives from the Regions/Home Nations and also received valuable input from the National Coach.

The members of the ATC captured and reviewed all of the feedback received as part of the consultation and used this information to create the National Development Plan 9 (NDP9).

NDP QUESTIONS AND QUERIES

Any questions or queries regarding the NDP9 that require clarification must be submitted to the ATC via the Regional Chair.

The Regional Chair must send the query in written format either in hard copy or electronic format to the ATC Communication Officer and/or the Chairman.

Questions raised verbally with the ATC will not be given a formal response.

All questions and queries will be dealt with at ATC meetings and responses will be formally published in the TC update which will be posted on the BG website up to 2 weeks following the TC meeting.

As a principle if a rule is not written in the NDP9 documentation or published in a TC update then it does not exist and 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 and so it is with considerable thought, discussion and consultation that the ATC entered into the process of updating the existing structure. Many of the elements contained within the previous NDP remain.

The objective of the NDP is to provide a steady pathway for acrobatic gymnastic development independently of the international performance levels however there is cross over between the two pathways and Figure 1 below indicates how the NDP Grades equate to the FIG levels.

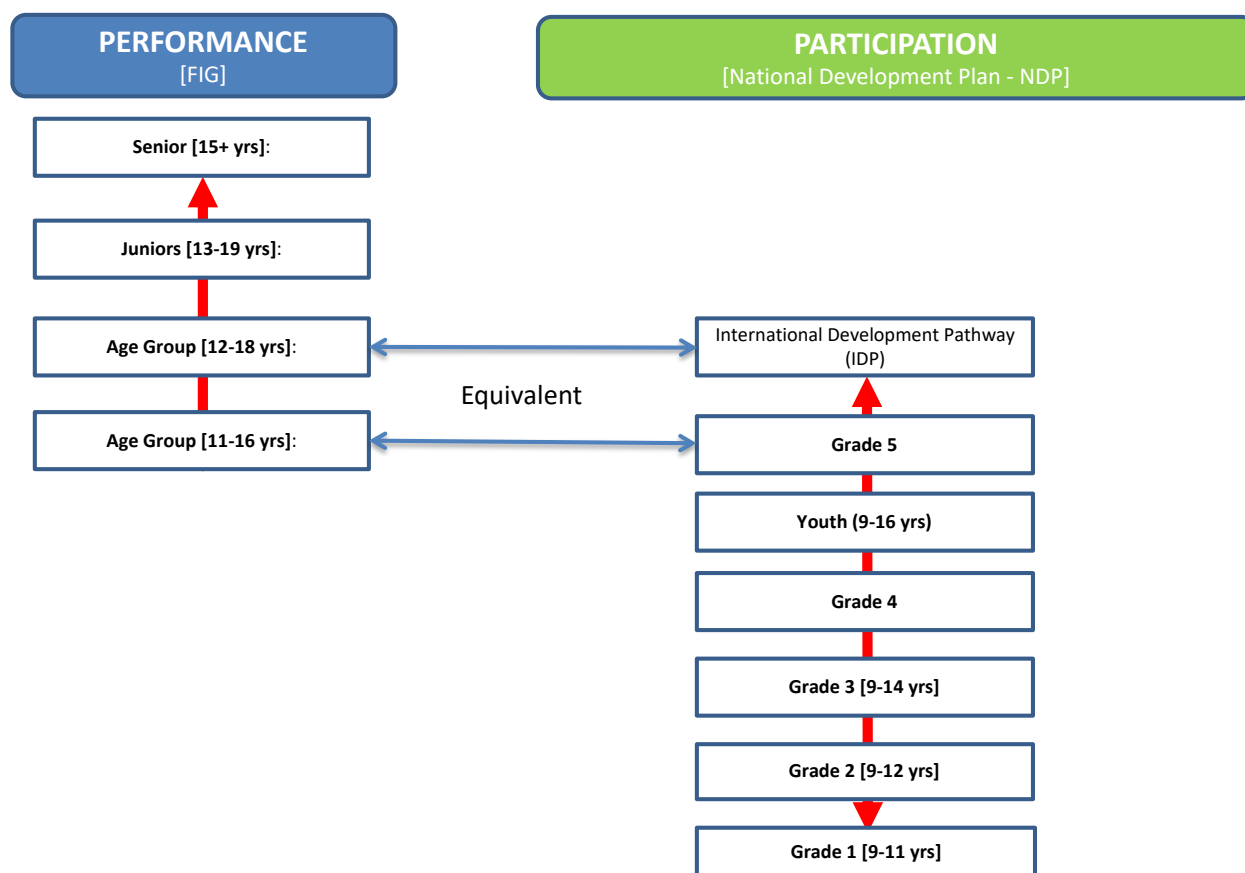


Figure 1: Pathway between NDP and FIG

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 (Appendix A).

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 NDP9 Code of Points and Tables of Difficulty for 2017 – 2020, which comes into play from 1st January 2017.

1 PURPOSE AND GOALS OF THE NDP

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.
- Familiarize 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.

2 PARTICIPATION

- 2.1.1** Gymnasts are permitted to compete in only one discipline and one partnership per competition. The exception to this is non-disabled gymnasts who compete in a disabled partnership. These individuals are able to compete in one disabled discipline and one non-disabled discipline within the same competition. The two disciplines do not need to be the same.
- 2.1.2** 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.
- 2.1.3** Partnerships can compete at the same level in the same partnership in consecutive years.
- 2.1.4** Partnerships can enter both the NDP and FIG events in the same year for development purposes however, if an average execution score across all routines performed at a National FIG event is greater than 8.30 then the same partnerships can't compete at NDP the following year at the same or lower level.
- 2.1.5** Partnerships who have previously competed at IDP can compete at 11-16 in the same partnership in line with 2.1.4.
- 2.1.6** Gymnasts who have two routines (Static and Dynamic) must compete both at their Regional Preliminaries to qualify for National Finals.
- 2.1.7** Regional Preliminaries used as a qualification to National Finals must follow all aspects of the National Rules.

2.2 Medals

- 2.2.1** In all categories at the National Finals regardless of the number of entries medals will only be awarded if an Execution Score of 7.00 (14.00) or above is achieved. If the minimum score is not achieved a certificate of participation will be awarded.
- 2.2.2** In all Youth categories at any National Event, other than National Finals, regardless of the number of entries medals will only be awarded if an Execution Score of 7.80 (15.60) or above is achieved. If the minimum score is not achieved a certificate of participation will be awarded.

2.3 Badges

- 2.3.1** Badges and certificates for NDP grades are available for regions/clubs to purchase from the BG Gymshop.
- 2.3.2** The Acrobatic TC recommendation for the issue of badges and certificates for Grades 1-5 is :
- Distinction (27.00) – Badges
 - Merit (25.50) - Certificates
 - Pass (24.00) - Certificates
- 2.3.3** Partnerships receiving a distinction should be encouraged to move up to the next grade if partnership remains unchanged.

2.4 Transfer

- 2.4.1** A gymnast may compete for only one region within the competition year unless they transfer clubs to a new region according to the procedure set out by BG.

2.5 Representation

- 2.5.1** At National Finals gymnasts will be representing their region and as such will be announced as their Region not as their club.

2.6 Membership

- 2.6.1** Gymnasts must hold, as a minimum, current Silver BG membership 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.

2.7 Nationality

- 2.7.1** NDP Events are open to non-British Citizens providing that they are members of BG and are members of a BG registered club.
- 2.7.2** The full list of rules for participation in the National Finals is also provided in the Competition Handbook.

3 COMPETITION STRUCTURE AND EVENTS

The NDP consists of 5 disciplines covering 6 developmental levels:

Level	Discipline						Exercises
Grade 1	MP	WP	Mxd				Combined
Grade 2	MP	WP	Mxd	WG	MG (3 or 4)		Combined
Grade 3	MP	WP	Mxd	WG	MG		Combined
Grade 4	MP	WP	Mxd	WG	MG		Combined
Youth	MP	WP	Mxd	WG	MG		Combined
Grade 5	MP	WP	Mxd	WG	MG		Balance & Dynamic
IDP	MP	WP	Mxd	WG	MG		Balance & Dynamic

- 3.1.1** 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.

- 3.1.2** 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.

3.2 Ranking

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

- The average mark for Technical merit, which is then multiplied by two. This has a maximum score of 20.0 (Execution or E score)
- The average mark for Artistic merit which has a maximum score of 10.0 (Artistry or A score)
- The Difficulty Value of Grades is calculated as shown in section 6 (Difficulty).

- 3.2.2** 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.

$$E \text{ score} + A \text{ score} + D \text{ score} = \text{Total Score} - \text{Penalties} = \text{Final Score}$$

- 3.2.3** If four technical and four artistry judges are used, the average is determined by eliminating the high score and the low 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.

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

3.3 Tie Breaks

- 3.3.1** Only one representative in each discipline from each level can proceed to National Finals therefore in qualifications tiebreak rules are:

- The highest E-score, followed by the highest A-score of the Combined exercise or if two exercises are performed it is the highest E-score, followed by the highest A-score of the sum of the two exercises.
- 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.

- 3.3.2** 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, followed by the highest A-score of the Combined exercise or if two exercises are performed it is the highest E-score, followed by the highest A-score of the sum of the two exercises.
- In the exceptional event that a tie still remains, the tie will not be broken.

3.4 Team Event

- 3.4.1** 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 whose scores will count towards the Regional Team.

- 3.4.2** 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 2 x pairs and 1 x 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.

3.5 Age Restrictions

- 3.5.1** 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.

- 3.5.2** 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.

- 3.5.3** In the interest of gymnastic development:

- Grades 1-5 have a restriction of no more than 7 years age difference between the oldest and youngest partner;
- Youth has a restriction of no more than 5 years age difference between the oldest and youngest partner;
- IDP there is a restriction of no more than 9 years age difference between the oldest and youngest partner.

- 3.5.4** 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.
- Youth Maximum age in year of competition 16 years.

3.6 Height Deductions

- 3.6.1** 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.

- 3.6.2** The difference between partners allowed is 30 cm (With a tolerance up to 30,9)

- 3.6.3** A deduction of 0.1 is made per exercise if the height of the shorter partner is between 31 cm up to 34.9

- 3.6.4** A deduction of 0.3 is made per exercise if the height of the shorter partner is 35 cm or more.

- 3.6.5** In groups, relative to the tallest partner, the difference to the next tallest partner will be measured according the rules above. The same applies to the next one.

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

- 3.6.7** There is no height deduction for the Youth level.

3.7 Length of Exercises

- 3.7.1** All exercises have a maximum duration of 2 minutes, with the exception of IDP Balance routines which can be 2 minutes 30 seconds. There is no stipulated minimum. There is a 2" (second) tolerance before the automatic overtime of exercise penalty is applied.
- 3.7.2** The first note of the music or move made by one or more competitors from their starting position, depending which comes first, is considered as the beginning of the exercise. The end of an exercise must be a static position and not an element of difficulty.
- 3.7.3** The timing of the exercise continues until the last movement of the gymnast(s).
- 3.7.4** Difficulty and Special Requirements are given to elements performed after the music has ended.

3.8 Musical Accompaniment

- 3.8.1** All exercises are performed to music, without words for Grades 1-5. Voice may be used as an instrument.
- 3.8.2** Youth may perform the exercise to music with words, with respect to the FIG code of Ethics. If this is the case the coach must highlight on the appropriate tariff sheet which routine uses words.
- 3.8.3** IDP may perform one exercise to music with words, with respect to the FIG code of Ethics. If this is the case the coach must highlight on the appropriate tariff sheet which routine uses words.
- 3.8.4** BG does not have a license to play Disney, Cirque du Soleil or Andrew Lloyd Webber music at its National Events. Therefore if this music is used it at the individual coach and clubs risk.
- 3.8.5** All music must be uploaded via the BG website in line with the timeframes set out in the Competition Handbook. Late submission of music will incur a financial penalty.

3.9 Coach Requirements for Competitions

- 3.9.1** All gymnasts must have an accredited coach present on the competition floor at all times. If a gymnast attends a competition without a coach they will not be allowed to compete.
- 3.9.2** To be eligible to coach at NDP competition, coaches must have:
- Silver, Gold, Joint Gold or Life Members of BG before being allowed to officiate at a BG competition.
 - A current BG specific DBS (Disclosure and Barring Service) certificate, or Home Nation equivalent, previously known as CRB.
 - 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).

3.10 Competition Attire, Accessories and Aids

- 3.10.1** The choice of competition attire, accessories and aids must be gymnastic in character and design. Attire must be elegant and complement the artistry of an exercise. It should not

divert attention from the performance of the gymnasts nor require adjustment during an exercise.

- 3.10.2** Partners must wear identical or complementary attire.
- 3.10.3** Leotards may be with or without sleeves, but dance style leotards with narrow straps are not allowed.
- 3.10.4** Leotards with skirts will not be allowed at NDP Grades 1-5 and Youth however gymnasts competing at IDP can wear skirts.
- 3.10.5** Men and boys may compete in leotards with gymnastic shorts or long gymnastic trousers. One-piece suits/unitards are allowed.
- 3.10.6** The competitive attire should respect the gender of the gymnast in design.
- 3.10.7** Very dark color legs of trousers, unitards or tights are allowed only if the whole length of color on the legs is broken from the hip to the ankle by light colored decoration or pattern. The breaking must be simple and not overdone. The length and type of the fabric covering the legs must be identical on both legs. Only the decoration may be different.
- 3.10.8** For safety reasons, loose clothing, raised attachments and accessories are not allowed. All attire for men and women must be close fitting to allow the judges to properly evaluate body lines.
- 3.10.9** 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.
- 3.10.10** Provocative, swimsuit, character outfits and photographs in the design are forbidden.
- 3.10.11** Competitors may perform with or without footwear which must be flesh color or white, clean and in good repair. For men, when they wear trousers, footwear (gym shoes, socks) must be worn.
- 3.10.12** Jewelry, including earrings and studs, necklaces, rings, bracelets, anklets, nose and navel studs, is not allowed.
- 3.10.13** Sequins, stones, cummerbunds, and lace must be either integrated into the fabric of the competition attire or attached securely, but any injury occurring as a consequence is the responsibility of the coach and athlete.
- 3.10.14** Hair clips, slides, bands and ribbons, if worn, must be secure. Character hair accessories (e.g. tiaras, feathers and flowers) are not allowed.
- 3.10.15** Face painting is not allowed; any make-up must be modest and not portray a theatrical character (animal or human).
- 3.10.16** Equipment, such as belts or head-rolls to aid execution of elements, is not allowed. Taping and support bandages must be of neutral color.

4 JUDGING

- 4.1.1** The emphasis of the NDP competitions is on perfecting technical performance. For this reason the ATC have implemented a structure that reduces the impact of difficulty and artistry.

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

4.1.3 A tolerance of 0.5 for Prelims and 0.3 for Finals will remain at NDP level.

The following provides a summary of the judges deductions :

4.1.4 A penalty of 1.0 is applied:

- For physical assistance by the coach (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 fall (EJ).

NOTE: 1.0 is the maximum deduction for the performance of a single element irrespective of the number of gymnasts performing the element.

4.1.5 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 or presence of a coach (CJP)..
- Serious technical faults (EJ).

4.1.6 A penalty of 0.3 is applied :

- Difference in heights of 35cm + (CJP).
- Re-start of exercise without justification (CJP).
- Failure to present to the judges at start or end of exercise (CJP).
- Starting before or ending before/after the music (CJP).
- Coaching from the sidelines (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).
- Significant technical faults (EJ).
- Stylistic variation used in elements at Grades 1-4 (EJ). This deduction is additional to a technical deduction.

4.1.7 A penalty of 0.1 is applied:

- Difference in heights of 31cm-34.9cm (CJP).
- For each second over 2 minutes following a 2 second tolerance (CJP).
- Each time a gymnast steps over the boundary line (CJP).
- Each time the attire is adjusted or an accessory is lost (CJP).
- Verbal coaching by partner (CJP).
- Small technical faults (EJ).

4.1.8 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.

4.1.9 All exercises are judged for Artistic merit, in accordance with the current FIG Code of Points (see Appendix B for artistry judging sheet adapted for NDP9).

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

4.1.11 Descriptions of the Artistry criteria:

- Partnership (Maximum 2.0) - Partnership selection that creates a logical relationship between individuals in pair or groups that is characterised by a visible connection.
- Expression (Maximum 2.0)- Making the audience understand your thoughts or feelings, character, attitude. Gymnasts convey a particular emotion.
- Performance (Maximum 2.0) – The act, process or art of performing by using amplitude, space, pathway, levels and synchronisation.
- Creativity (Maximum 2.0) - Display imagination, originality, inventiveness, inspiration, Variation in : composition , entries / exits, elements.
- Musicality (Maximum 2.0) - Gymnasts express the music throughout the performance:
 - Match movement to the rhythm, melody and mood of the music being played;
 - Synchronise with music beats;
 - Vary the magnitude or speed / tempo of movements with music ;
 - Use expressive movements that are influenced by melody, variations in rhythm and mood or combinations of these.

4.2 Judge Requirements for Competitions

4.2.1 To be eligible to judge at NDP competition, judges must have:

- Bronze or Life Members of BG for Club/County/Regional Judges, and Gold, Joint Gold or Life Members of BG for National and Brevet Judges before being allowed to officiate at a BG Event.
- Qualified on the current competition cycle.
- A British Gymnastic Club Judge as a minimum for Regional Competitions and Regional Judge as a minimum for National Finals.

4.3 Uniform

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

- Black jacket and black skirt (women) or full-length trousers (men and women).
- White shirt (men and women) or blouse (women). CJP will wear light blue.
- FIG or BG tie (men) or scarf (women).
- Black shoes (not sandals) or clean track shoes if required by organizers. Heels that will damage gymnastic floor covering must be avoided.
- Hair must be neat and not inhibit vision.

5 COMPOSITION OF EXERCISES

5.1 General Rules

- 5.1.1 The drawings in the NDP Tables of Difficulty are only a guide to the general shape of elements. **However, the elements should be performed as shown in the drawings and supporting text and not have any variation stylistically or technically.**
- 5.1.2 Elements should be selected to show optimum variety.
- 5.1.3 Elements **may not** be performed with minor stylistic variation from the element pictured in the NDP Tables of Difficulty for Grades 1-4. See section 8. Elements should be technically performed as taught on British Gymnastics Coaching Courses.
- 5.1.4 Elements from different rows may be linked where the NDP Tables of Difficulty allow.
- 5.1.5 No element can be repeated in a grade and claimed for Difficulty and/or Special Requirements.
- 5.1.6 Only elements declared for difficulty need to be shown on the Tariff Sheet.
- 5.1.7 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.
- 5.1.8 If a different element is performed to that declared on the Tariff Sheet then no difficulty will be given and a 0.3 deduction for incorrect tariff sheet will be taken but the element will count for special requirements. This does not relate to elements performed with Stylistic Variations.
- 5.1.9 The roles of Top and Base(s) are not interchangeable. If they are interchanged the difficulty of the element is not given but it counts for Special Requirements. However, the roles of the Middle and Base(s) are interchangeable.
- 5.1.10 Entries and exists to elements are optional unless specified in the Tables of Difficulty.
- 5.1.11 Individual elements are required for Special Requirements but do not count for difficulty at all grades including IDP.
- 5.1.12 IDP is based on 12-18 rules therefore when in doubt regarding the rules – please refer to the FIG CoP for clarification.

5.2 General Clarifications

- 5.2.1 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.
- 5.2.2 A handstand may be performed with legs either apart or together in all positions of handstand in both pair and group balance and dynamic elements. There is no need to identify the specific leg position on the tariff sheet.
- 5.2.3 The directions of handstands during balances are optional unless stated in the element descriptions.
- 5.2.4 Motions to sit or splits are optional unless stated otherwise in the in the NDP Tables of Difficulty.

- 5.2.5 In sitting the Base's legs may be together or in straddle unless stated otherwise in the element descriptions.
- 5.2.6 Cartwheels performed as an individual element or pair/group element can finish either sideways or with a $\frac{1}{4}$ turn.
- 5.2.7 In a Dynamic routine a cartwheel may not be used as an individual element.

5.3 General Restrictions

- 5.3.1 It is forbidden for 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.
- 5.3.2 Men may not perform Mexican or ring handstands.
- 5.3.3 A catch to wrap (i.e. legs astride the hips of the base) may only be performed with straight legs and is forbidden for men.
- 5.3.4 In mixed pairs the base must always be the male.
- 5.3.5 Landings must be supported for all dynamic elements unless otherwise stated in the in the NDP Tables of Difficulty.

5.4 General Special Requirements

- 5.4.1 One pair/group element must be performed from each row in the Tables of Difficulty, except for Grade 5 Men's Groups Balance where only three elements are required to be selected from different rows respectively.
- 5.4.2 All pair/group balance elements must be held for a minimum of 3 (") seconds unless otherwise stated in the NDP Tables of Difficulty.
- 5.4.3 When a mount or a motion is declared for difficulty credit, the final position, only, must be held for 3 seconds.
- 5.4.4 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.
- 5.4.5 Each partner of a pair or group must perform a maximum of three individual elements, one from each row, from Tables of Difficulty.
- 5.4.6 All partners do not need to perform the same individual but they must perform individuals from the same row either simultaneously or in immediate succession but they cannot overlap. E.g. back-walkover cut to splits, then a hold in splits, counts as one element, not two separate elements.

5.5 Youth Pairs - Special Requirements

- 5.5.1 Perform one combined routine which must contain:
 - 2 balance elements from different rows in the NDP9 Youth Pairs Balance tables + 1 optional balance element.
 - 2 dynamic elements from different rows in the NDP9 Youth Pairs Dynamic tables + 1 optional dynamic element.

5.5.2 The optional elements may be selected from the NDP9 Youth tables as long as they are not from the same Row as the compulsory elements or any element from the FIG tables and it must have a Min difficulty =1, Max difficulty = no limit.

5.5.3 No handstand is required.

5.6 Grade 5 and IDP Pairs Balance - Special Requirements

The following applies to both Grade 5 and IDP unless specifically stated:

5.6.1 One element must be performed from each row in the Tables of Difficulty in Grade 5 pairs Balance.

5.6.2 IDP Pairs Balance exercises must contain a minimum of 5 elements and maximum of 8 elements from the FIG ToD

5.6.3 An unsupported handstand must be performed by the top in a minimum of 1 element and held for 3 seconds.

5.6.4 The +1 for press to handstand shown in the FIG ToD can't be claimed for handstands performed on the floor.

5.6.5 Top planche does not fulfil the Special Requirement of an unsupported handstand.

5.6.6 The value of motions can be used in addition to the static holds for Grade 5 and IDP Group elements.

5.7 Restrictions for Pairs Balance

5.7.1 The top can receive difficulty value for the same position in the whole exercise 2 times for a static hold and 2 times during the motion of a Base.

5.7.2 The bases may not repeat an identical motion, regardless of the position of the Top.

5.7.3 At the end of a motion to the floor by the base, e.g. to sit or to splits, a hand or hands used to assist the motion must be lifted from the floor for the static hold. If the hand remains on the floor during a static hold, a technical penalty of 0.5 is taken for additional support.

5.7.4 It is not allowed to link two elements if it results in a 6s hold in the same static position.

5.8 Youth Group - Special Requirements

5.8.1 Perform one combined routine which must contain:

- 1 pyramid from any row in the NDP9 Youth tables + 1 optional pyramid from a different category.
- 2 dynamic elements from different rows in the NDP9 Youth Pairs Dynamic tables + 1 optional dynamic element.

5.8.2 The optional elements may be selected from the NDP9 Youth tables as long as they are not from the same Row as the compulsory elements or any element from the FIG tables and it must have a Min difficulty =1, Max difficulty = no limit.

5.8.3 Only 2 x 3" holds required.

5.8.4 No handstand is required.

5.9 Grade 5 and IDP Group Balance - Special Requirements

The following applies to both Grade 5 and IDP unless specifically stated:

- 5.9.1 IDP Group balance exercises must include a minimum of 2 different category pyramids from the FIG ToD.
- 5.9.2 In Men's Groups, an alternative to one pyramid, is a single pair element may be selected from the same level Pairs Table of Difficulty provided it is performed by two pairs simultaneously or in immediate succession. The pair elements performed must be identical and receive the same difficulty as in pairs although difficulty is for each pair performing the balance.
- 5.9.3 The value of motions can be used in addition to the static holds for Grade 5 and 6 Group elements.
- 5.9.4 Group balance exercises must include a minimum of 3 x 3 ("") seconds static holds.
- 5.9.5 An unsupported handstand (handstand position is optional) must be performed by the top in a minimum of 1 pyramid and held for 3 seconds. This special requirement cannot be fulfilled by another partner acting as the top. The entry into an unsupported handstand is optional.
- 5.9.6 Top planche does not fulfil the Special Requirement of an unsupported handstand.

5.10 Restrictions for Groups Balance

- 5.10.1 After Special Requirements are met any additional pyramids performed must be from a different category.
- 5.10.2 The top can receive difficulty value for the same position in the whole exercise 2 times for a static hold.
- 5.10.3 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.
- 5.10.4 Transitional pyramids: At least one middle and/or base must change the point of support for a transition value to be given. At least one box of the FIG Tables of Difficulty must change. For evaluation of the whole transitional pyramid, all base values are given.
- 5.10.5 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.
 - 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.
 - The top is not allowed to use an additional point of support during a transition.

- 5.10.6** 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.

5.11 Grade 5 and IDP Pair and Group Dynamic - Special Requirements

The following applies to both Grade 5 and IDP unless specifically stated:

- 5.11.1** IDP Pairs and Groups Dynamic exercise must contain a minimum 6 elements and maximum of 8 elements from the FIG ToD.
- 5.11.2** There must be 2 catches.

5.12 Restrictions for Grade 5 and IDP Pairs and Group Dynamic

- 5.12.1** Not more than 3 dismounts can be used.
- 5.12.2** Not more than 3 horizontal catch positions will be evaluated for difficulty.
- 5.12.3** Not more than 3 links will be evaluated in one exercise.
- 5.12.4** Not more than 3 identical start points.
- 5.12.5** Not more than 3 identical catch positions.
- 5.12.6** No more than 4 of the same start positions from **platform** will be evaluated for difficulty.
- 5.12.7** Not more than 5 landings (dismounts PLUS dynamic elements) on the floor.
- 5.12.8** Not more than 4 elements for difficulty can be performed in a series or in immediate succession.
- 5.12.9** In Women's Groups all 3 partners must be actively involved for an element to be evaluated for difficulty.
- 5.12.10** In Men's Groups only a change of partners during flight phase is not considered to be an identical element as the same element without a change of partners.
- 5.12.11** In Men's Groups Only 1 element performed by the 3 active partners, with the fourth not participating in the element, may count towards the difficulty value. Assisting the landing in a dismount is NOT considered to be an active role.
- 5.12.12** In Men's Groups Only 1 element executed by the Men's Group working as two pairs, simultaneously or in immediate succession, will be evaluated for difficulty. The difficulty value of the pair element is added. (The values are taken from the pairs Tables of Difficulty.)
- 5.12.13** In Men's Groups Only 1 element with a throw of 1 partner by the 3 acting together may be credited with difficulty.
- 5.12.14** In Men's Groups Only 1 dynamic element with a catch of 1 partner by the 3 acting together.
- 5.12.15** In Men's Groups Only 1 horizontal catch (regardless of variant) may be credited for difficulty value.

5.13 Individuals Youth

- 5.13.1** 3 individual elements must be performed with at least 1 agility or 1 tumbling element.

5.13.2 All partners must perform the same type of individual at the same time or in immediate succession.

5.13.3 No salto is required.

5.13.4 The individuals must be of minimum difficulty 1 and maximum difficulty 10.

5.14 Individuals Grades 5 and IDP

5.14.1 In the balance exercise, each partner must perform 3 individual elements, one from static, agility and flexibility.

5.14.2 In the dynamic exercise, each partner must perform 3 tumbling individual elements, One must be a salto and must be performed by all partners.

5.14.3 A cartwheel can't be used in a Dynamic routine for an individual.

6 DIFFICULTY

6.1.1 Each element, chosen for Grade 5 (where applicable) and IDP must exist in the NDP Tables of Difficulty or the FIG Tables of Difficulty and have a stated difficulty value, which is used to determine the overall difficulty value of the exercise. There is no minimum requirement for difficulty.

6.1.2 The exercise difficulty is determined by the total values of the element performed. 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.

The exception to this is 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.

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

And IDP, where:

- IDP Balance routines have a capped difficulty of 70.
- IDP Dynamic routines have a capped difficulty of 60.

6.1.4 The values of the elements performed are added together to provide the total difficulty for the exercise.

6.1.5 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.

6.1.6 The difficulty value is converted to a difficulty score in Grades 1-5 by dividing the difficulty value by 10 and for IDP by dividing the difficulty value by 100.

7 TARIFF SHEETS

7.1.1 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.

- 7.1.2** 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 and Reference Number and Value as indicated.
- 7.1.3** Elements that are purely used to meet Special Requirements (i.e. Individual elements) must be identified on the tariff sheet. Only Individual elements taken from the FIG Tables of Difficulty need to have their Row and Value indicated. Individuals in grade 1-4 need only have their Row indicated, as they do not have a value.
- 7.1.4** All elements to be performed must be included on the tariff sheet in the order of performance. If the elements are out of order, a penalty is applied only once per exercise.
- 7.1.5** The intended timing of all static holds, including individuals must also be declared.
- 7.1.6** 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.
- 7.1.7** 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.
- 7.1.8** Each missing element will incur a penalty of 1.0 for Special Requirements and a further deduction of the maximum element value for the respective row. Time faults will also be applied.
- 7.1.9** It is the responsibility of the coach to prepare and ensure that the tariff sheets are correct.
- 7.1.10** 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.
- 7.1.1** Tariff Sheet must be submitted as individual files for each routine and labelled as: "Routine number – Gymnast name – Category – Routine." For example "110 – Smith & Smith – 11-16 WP – Balance".
- 7.1.2** Tariff sheets received after the submission deadline will incur a financial penalty per tariff sheet. Any tariff sheet not received by the end of podium training will receive a 0.3 penalty per tariff sheet in addition to a financial penalty and will be unchecked.
- 7.1.3** Changes may be up to requested up to 30 minutes before the start of the competition but will only be accepted with the support of a medical professional.
- 7.1.4** A sample electronic tariff sheet has been included in Appendix B. Elements need to be either copied and pasted from the Tables of Difficulty together with the Row/ID number and Value. **For Grade 5 Pairs and Groups Balance the NDP9 Reference should be placed in the box with the picture and the FIG reference should be placed in the boxes beneath the picture.** All difficulties together with the total exercise difficulty needs to be entered into the tariff sheet and the overall routine difficulty should be calculated automatically.

8 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.

8.1 Description for common shapes and positions

- 8.1.1** Top stance – The whole body should be fully extended, flat stomach, shoulders down and body vertical, unless in a counter balance or supported balance. In general, the arm position is optional, as long as the rest of body position is not broken.
- 8.1.2** Base stance – Same as the Top.
- 8.1.3** Short arm holds - All short arm holds should be performed with the Base's hands free of the shoulders.
- 8.1.4** Long arm holds - When supporting on long arm(s) shoulder(s) should also be fully extended.
- 8.1.5** 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.
- 8.1.6** 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.
- 8.1.7** Half lever – The upper body should be flat and vertical with the leg raised straight and horizontal or just above.
- 8.1.8** 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.
- 8.1.9** Russian lever – The legs should be at least vertical together and the upper body flat with a slight slant backwards.
- 8.1.10** 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.
- 8.1.11** 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.
- 8.1.12** Crocodile – The body should be arched with the head and feet at the same level and clearly above the hips.
- 8.1.13** 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).

8.1.14 Mexican: There are two versions

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

8.1.15 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.

8.1.16 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.

8.1.17 Front angel – This is similar to 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.

8.1.18 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.

8.1.19 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.

8.1.20 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.

8.1.21 Handstand full turn – The body should be fully extended. The turn should be on the spot with the hands stepping on the 4 corners of the square with the body staying in the middle. These are just a few examples for the most popular elements, but the principles they illustrate should be used in all elements to benefit the gymnasts’ development.

Appendix A – Mapping Coaching Qualifications to NDP9

National Development Plan 9								
Level	Grade 1 & 2	Grade 3 & 4	Youth & Grade 5	Grade 6	WAG 11-16	WAG 12-18	FIG 13-19	FIG Senior
Level 1 (AC)	✓✓✓✓							
Level 2 (C)	✓✓✓	✓✓✓						
Level 3 (CC)	✓✓✓✓	✓✓✓✓	✓✓✓(Sign off Technical Modules - compulsory skills) ✓	✓(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.

Appendix B - Guidelines for Completing NDP9 Tariff Sheets

	1				3"
	NDP9 ID – B2(j)				
Value	A	B	C	D	
SH	Box 1				
Top	Box 2				
Base	Box 3				

I1				3"
A	B	C	D	
Box 1				

Grades 1 – 4 and Pairs Grades 5 & IDP

- **Box 1:** Row identification of the **Static element** from the NDP Tables of Difficulty
- Difficulty Value (1,2 or 3) to be placed in box **Value A.**
- **Box 2:** Row identification of the **Dynamic element** from the NDP Tables of Difficulty
- Difficulty Value (1,2 or 3) to be placed in box **Value B.**
- **Box 3:** not used for Grade 1-4.

Note: For all static holds the timing of the hold must be indicated alongside the pictorial representation of the element. For Grade 5 the NDP9 Identification must be indicated alongside the pictorial representation of the element.

Women's and Men's Group Balance Grade 5 and IDP

- **Box 1:** Row identification or identification number of the **Static Element or Top Static Hold** from the NDP Tables of Difficulty or FIG Tables of Difficulty respectively.
- Difficulty value to be placed in box **Value A.**
- **Box 2:** Row identification or identification number of the **Top Mounts and Motions** from the FIG Tables of Difficulty.
- Difficulty value to be placed in box **Value B.**
- **Box 3:** Row identification or identification number of the **Base Motions and Positions** from the FIG Tables of Difficulty.
- Difficulty value to be placed in box **Value C.**

Women's and Men's Group Dynamic Grade 5 and IDP

- **Box 1:** not used.
- **Box 2:** Row identification or identification number of the **Dynamic Element** from the NDP Tables of Difficulty or FIG Tables of difficulty respectively.
- Difficulty value to be placed in box **Value B.**
- **Box 3:** not used.

Individual Elements

- **Box 1:** Row identification of the **Individual element** from the NDP Tables of Difficulty or ID number of individual element from FIG Tables of Difficulty.
- Difficulty Value to be placed in box:
- **Value A and B** for each individual in the Pair.
- **Value A, B and C** for each individual in the Women's Group.
- **Value A, B, C and D** for each individual in the Men's Groups.

Note: How many and which members of the partnership are performing the individual must be indicated alongside the pictorial representation of the element. For a stand the time of the hold (2") seconds must also be indicated.

Example: Grade 3 Combined Tariff Sheet

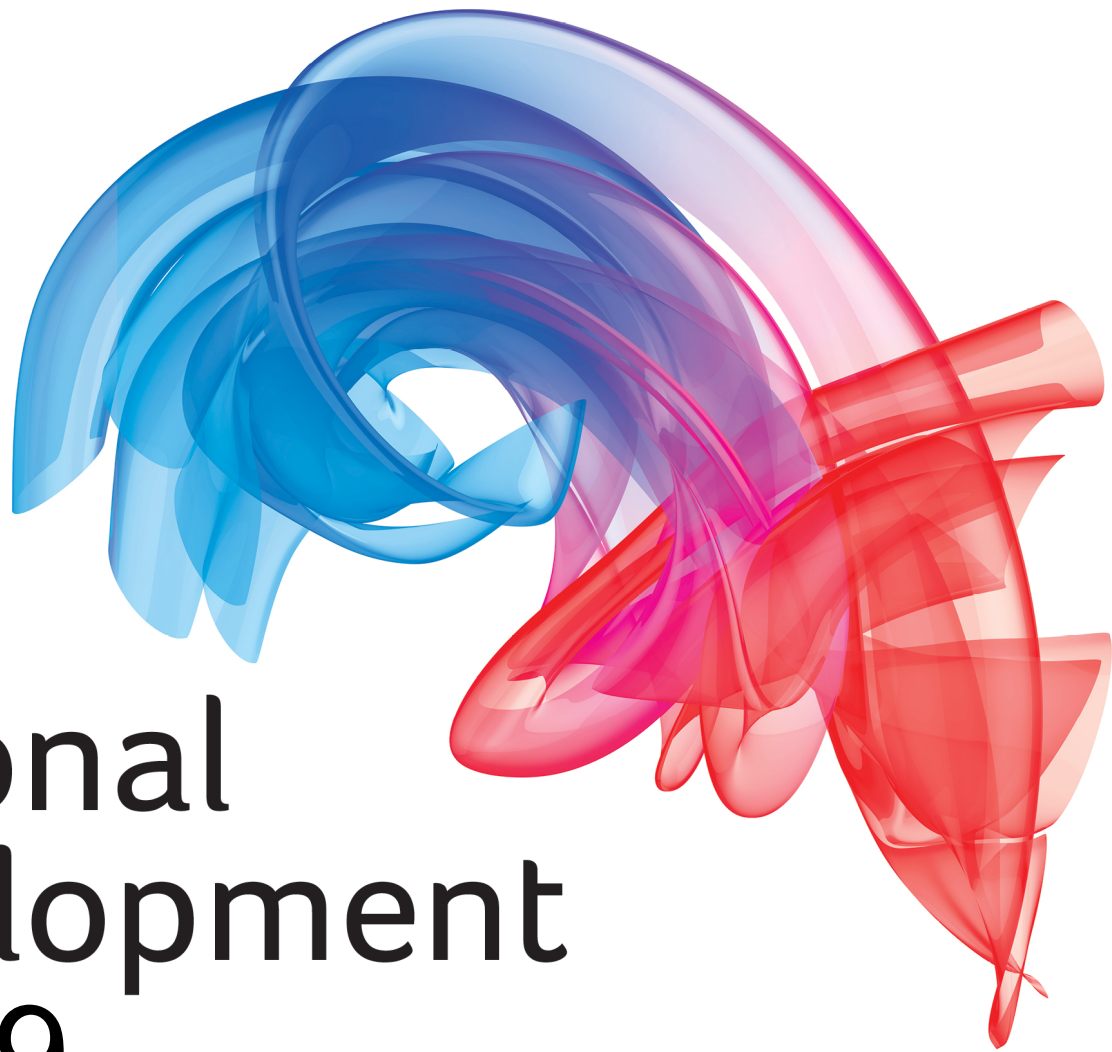
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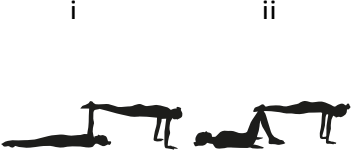








National Development Plan 9

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 balanced handstand with bent legs. (ii) Top supported at the waist in a balanced handstand with straight legs.	Top in a balanced handstand with the Base providing minimal support on legs.	Top in a balanced handstand with the Base providing minimal support at waist.
B	(i) The grip in the counterbalance can be hands or wrists but the Base and Top should have straight arms. The Top may face inwards or outwards. (ii) Top in an off-balance position supported on the middle/lower back by the Base's feet.	Top stands supported at waist on Base's thighs. The Top may face inwards or outwards.	Top in counterbalance on Base's thighs. Base may support the Top with one or two hands. The grip in the counterbalance can be hands or wrists but the Base and Top should have straight arms. The Top may face inwards or outwards.
C	(i) Top in front support supported by the Base at the ankle. Base should have straight arms. (ii) Top in front support with feet/ ankles on the knees of the Base.	Top in front support with hands on Base's legs. Base supports the Top's legs. Base should have straight arms.	Top in front support with hands on Base's knees. Base may support one or both legs of the Top with one or both hands. Base should have straight arms.
D	Base and Top should be back to back at the start, each completes a full circle roll finishing where they started.	Base in an arch hold, arm position optional. Top reaches both hands over the waist of the Base and forward rolls to stand.	Base in dish hold, arm position optional. Top cartwheels over the waist of the Base, with one hand on either side.
E	Top performs a straight jump supported on the forearms by the Base. The Base may release and re-catch but is not required to do so.	Top forward rolls to a straight jump supported on the forearms by the Base. The Base may release and re-catch but is not required to do so.	Top backward rolls to a straight jump supported at the waist by the Base. The Base may release and re-catch but is not required to do so.
Flex	(i) Back straight, legs wide, toes pointed, arms free.	(ii) Legs wide and straight with back of knees pressed to the floor, toes pointed, back and head in a straight line.	(iii) Legs together and straight with back of knees pressed to the floor, toes pointed, back should remain as flat as possible.
Stand	(i) Shoulders over hands, straight line from head to toe. Toes tucked under.	(ii) Fingers facing either away from or towards toes, hips lifted to give a straight body position from head to toe. Toes pointed.	(iii) In straddle sit position, hands on floor at or in front of the knees, legs are lifted clear of the floor. Legs should remain straight and extended.
Agility/ Tumble	(i) Forward roll should be made from 2 feet and the hands touch the floor only at the start. 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, the hands touch the floor only at the start. (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 and the hands touch the floor only at the start. The straddle stand may be in piked or upright. (vi) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The 180° straight jump should be to 2 feet and completed before landing.

Grade 1 - Pairs			
	1	2	3
A			
B			
C			
D			
E			
Flex	i Straddle sit	ii Japana	iii Pike fold
Stand	i Front support 2"	ii Back support 2"	iii Straddle sit with leg lift 2"
Agility/ Tumble	i Forward roll to straddle sit ii Forward roll straight jump	iii Forward roll to stand iv Backward roll straight jump	v Backward roll to straddle stand vi Forward roll 180 jump

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Grade 2 - Pairs			
	1	2	3
A	Top in a balanced handstand with the Base providing minimal support at waist.	Base supports the heel of the Top's straight leg in the stag handstand. The line of the Top's leg and Base's arm should be parallel to the floor.	(i) Top in a supported shoulder handstand on the Base's hands. Top provides holds onto the Base's legs. <i>Base may have their feet on or off the floor in order that the Top can achieve a vertical position.</i> (ii) Top in a supported handstand with hands on the ankles of the Base. Base supports the Top's bent knee with one or two hands.
B	Top in counterbalance on Base's thighs. Base may support the Top with one or two hands. The grip in the counterbalance can be hands or wrists but the Base and Top should have straight arms. The Top may face inwards or outwards.	(i) Top in counterbalance on Base's thighs. Base may support the Top with one or two hands. The grip in the counterbalance can be hands or wrists but the Base and Top should have straight arms. The Top may face inwards or outwards. (ii) Top stands on one foot on the thigh of the Base. The grip can be hands or wrists but the Base and Top should have straight arms. The Top may face inwards or outwards.	Top stands on the Base's thighs supported by the Base at the waist. The Top should not make contact with the Base's body.
C	Top in front support with hands on Base's knees. Base may support one or both legs of the Top with one or both hands. Base should have straight arms.	(i) Top in a supported front angel on Base's feet. Base supports Top by the hands, grip is optional. (ii) Top in a supported back angel on Base's feet. Base supports Top by the arms/wrists, grip is optional. Legs of the Top in back angel can be either both together and straight or with one bent.	Base lying down with Top in front angel on long arm support.
D	Base in dish hold, arm position optional. Top cartwheels over the waist of the Base, with one hand on either side.	Base supports the Top's waist throughout the cartwheel.	Base supports the Top at the waist for a straight jump. The hips of the Top should reach the Base's shoulder height as a minimum. The Base may release and re-catch the Top but is not required to do so.
E	Top backward rolls to a straight jump supported at the waist by the Base. The Base may release and re-catch but is not required to do so.	Top leapfrogs over the Base. Base may face either direction.	Top jumps from two feet into the Base's arms. Jump can be from a run up or standing.
Flex	(i) Legs together and straight with back of knees pressed to the floor, toes pointed, back should remain as flat as possible.	(ii) Shoulders pushed past the hands which are shoulder width apart and straight. Legs straight, feet flat on floor and legs together.	(iii) 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.
Stand	(i) In straddle sit position, hands on floor at or in front of the knees, legs are lifted clear of the floor. Legs should remain straight and extended.	(ii) Shoulder stand should achieve a straight body line.	(iii) In the one foot stand the supporting leg must be straight and hips square. <i>The free leg should be bent at 90° at the knee and the knee level with the hip.</i>
Agility/ Tumble	(i) Backward roll should be made from 2 feet and the hands touch the floor only at the start. The straddle stand may be in piked or upright. (ii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The 180° straight jump should be to 2 feet and completed before landing.	(iii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The straddle stand may be in piked or upright. (iv) Backward roll should be made from and finish on 2 feet, the hands touch the floor only at the start. The stand should be with feet together. (v) The tumble should be smooth and continuous without additional steps.	(vi) Backward roll should be made from and finish on 2 feet, the hands touch the floor only at the start. The legs should be straight throughout. (vii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The roll should pass through Japana without stopping. (viii) The tumble should be smooth and continuous without additional steps.

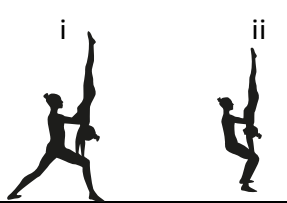
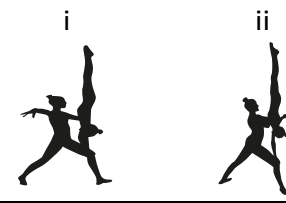
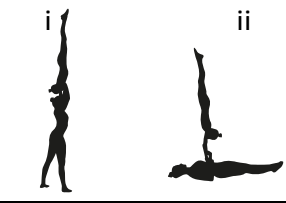
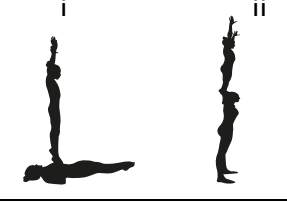
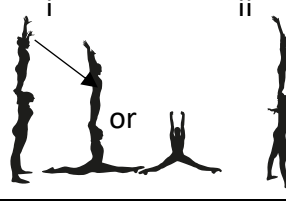
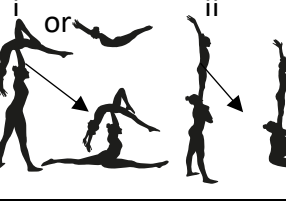
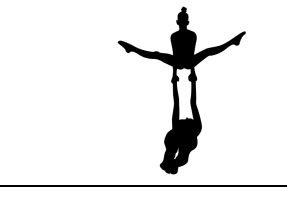
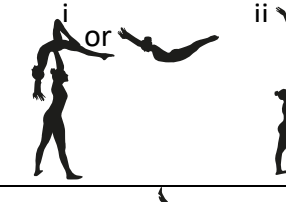
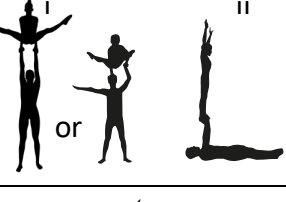
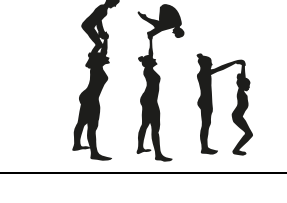

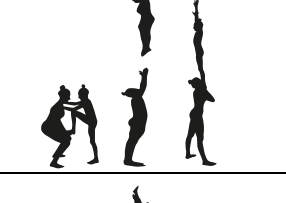
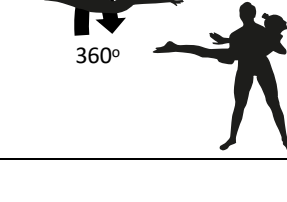
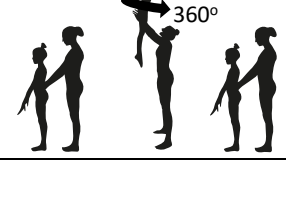

Grade 2 - Pairs			
	1	2	3
A			i  ii 
B		i  ii 	
C		i  ii 	
D		  	  
E	  		 
Flex	i Pike fold	ii Bridge	iii Any splits
Stand	i Straddle sit with leg lift 2"	ii Shoulder stand 2" -	iii One foot stand 2"
Agility/ Tumble	i Backward roll to straddle stand ii Forward roll 180 jumps	iii Forward roll to straddle stand iv Backward roll to stand v Cartwheel chasse cartwheel	vi Backward roll with straight leg to stand vii Forward roll straddle through to lie on front viii Forward roll jump to 1 leg cartwheel.

Grade 3 - Pairs			
	1	2	3
A	(i) Top in a supported shoulder handstand on the Base's hands. Top provides additional support by holding onto the Base's legs. (ii) Top in a supported handstand with hands on the ankles of the Base. Base supports the Top's bent knee with one or two hands.	(i) Top in shoulder handstand on the Bases' hands. Top holds the arms of the Base for additional support. (ii) Top supported at the waist in a 2-on-1 balanced handstand on the thigh of the Base in kneeling.	(i) Top supported at the waist in a 2-on-1 balanced handstand on the thigh of the Base in lunge. (ii) Top supported at the waist in a balanced handstand on the thighs of the Base.
B	Top stands on the Base's thighs supported by the Base at the waist. The Top should not make contact with the Bases body.	(i) Top stands freely on Base's thighs. The Top should not make contact with the Base's body. (ii) Top in a supported stand on the Base's shoulders. Base kneeling.	(i) Top stands on bent arm support of Base. Base lying down. (ii) Top in a supported stand on the Base's shoulders. Base standing.
C	Base lying down with Top in front angel on long arm support.	(i) Top in an unsupported front angel on Base's feet. (ii) Top in an unsupported back angel on the Base's feet. Legs of the Top in back angel can be either both together and straight or with one bent.	Top in 2 arm lever on long arm support of the Base. Base lying down.
D	Base supports the Top at the waist for a straight jump. The hips of the Top should reach the Base's shoulder height as a minimum. The Base may release and re-catch the Top but is not required to do so.	Base supports the Top at the waist for two jumps performed in immediate succession. The shape of the Top is optional. The hips of the Top should reach the Base's shoulder height as a minimum. The Base may release and re-catch the Top but is not required to do so.	Supported at hands for a tuck/pike front salto dismount from standing on shoulders. There should be a clear upward jump from the Top before landing. The Tops arm position on landing is optional.
E	Top jumps from two feet into the Base's arms. Jump can be from a run up or standing.	Top in a 180° jump from two feet into the Base's arms. Jump can be from a run up or standing.	Top in a 360° jump from two feet into the Base's arms. 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) From standing with feet together drop back to bridge. No readjustment of hands or feet should be made to achieve the bridge.	(iii) (iv) & (v) Walkovers and Valdez can be performed either by passing through straight handstand (legs together) or through split handstand at the midpoint but both versions must show a 180° split of the legs. (vi) The 360° rotation should be finished before landing, which may be to back support or to sitting.
Stand	(i) In the one foot stand the supporting leg must be straight and hips square. The free leg should be bent at 90° at the knee and the knee level with the hip.	(ii) In headstand, the weight should be distributed evenly between the hands and the front of the head. The line of the body should be straight with the knees tucked in close to but not touching the body. (iii) The tuck lever should have a straight back with the hips between the arms and knees lifted in front of the body.	(iv) In headstand, the weight should be distributed evenly between the hands and the front of the head. The line of the body and legs should be together, straight and vertical. (v) & (vi) Straddle lever and pike lever should have a straight back with the legs straight and heels lifted above horizontal.
Agility/ Tumble	(i) Backward roll should be made from and finish on 2 feet, the hands touch the floor only at the start. The legs should be straight throughout. (ii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The roll should pass through Japana without stopping. (iii) The tumble should be smooth and continuous without additional steps.	(iv) Handstand must hold for a moment before the roll. The arms may be bent or straight on entering the roll. (v) The 1 arm cartwheel may use either the first or second hand to lead. The finish position is optional. (vi) & (vii) The tumble should be smooth and continuous without additional steps.	(viii) Handstand must hold for a moment following the roll. (ix) Flic may come from another element or from standing. (x) Dive roll must show good flight and roll smoothly to finish. (xi), (xii) & (xiii) The tumble should be smooth and continuous without additional steps.

Grade 3 - Pairs			
	1	2	3
A			
B			
C			
D			
E			
Flex	<p>i Any splits</p>	<p>ii Standing drop back to bridge</p>	<p>iii Backward walkover iv Forward walkover v Valdez vi Healy turn</p>
Stand	<p>i One foot stand 2"</p>	<p>ii Bent leg handstand 2" iii Tuck half lever 2"</p>	<p>iv Headstand 2" v Half lever 2" vi Straddle lever 2"</p>
Agility/ Tumble	<p>i Backward roll with straight legs to stand ii Forward roll straddle through to lie on front iii Forward roll jump to 1 leg cartwheel</p>	<p>iv Handstand forward roll to stand v One arm cartwheel vi cartwheel, chasse step, round off, stretch jump vii round off, stretch jump, backward roll</p>	<p>viii Backward roll to handstand ix Flic walkout x Dive roll xi Round off, jump ½ turn, cartwheel xii Round off, jump ½ turn round off</p>

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Grade 4 - Pairs			
	1	2	3
A	(i) Top supported at the waist in a 2-on-1 balanced handstand on the thigh of the Base in lunge. (ii) Top supported at the waist in a balanced handstand on the thighs of the Base.	(i) Top in a supported 1 arm balanced handstand on the thigh of the Base. Base in lunge. (ii) Top in a 2-on-1 balanced handstand on the thigh of the Base supported by 1 arm. Base in lunge.	(i) Top in handstand on the shoulders of the Base, who supports the arms of the Top. (ii) Top in handstand on bent arm support of Base. Base lying down.
B	(i) Top stands on bent arm support of Base. Base lying down. (ii) Top in a supported stand on the Base's shoulders. Base standing.	(i) Top in a supported stand on shoulders of the Base. Base motions to splits or straddle sit. (ii) Top stands freely on shoulders of the Base. Base standing.	(i) Top in front or back angel on Base standing. Base motions to splits. Legs of the Top in back angel can be either both together and straight or with one bent. (ii) Top standing in bent arm support of the Base and the Base motions to straddle sit.
C	Top in 2 arm lever on long arm support of the Base. Base lying down.	(i) Top in front or back angel on long arm support of the Base. Top is supported only by the Bases hands. Legs of the Top in back angel can be either both together and straight or with one bent. (ii) Top stands in bent arm support of the Base. Base standing.	(i) Top in 2 arm lever on long arm support of the Base OR Top in lever with one hand on the head of the Base and the other in hand support. (ii) Top stands in hands of Base on long arm support. Base lying down.
D	Supported at hands for a tuck/pike front salto dismount from standing on shoulders. There should be a clear upward jump from the Top before landing. The Tops arm position on landing is optional.	Base pitches Top for a straight jump. The feet of the Top should reach the shoulder height of the Base.	Base pitches the Top for a straight jump to catch in hands. The feet of the Top should go above the Base's shoulder height before the catch.
E	Top in a 360° jump from two feet into the Base's arms. Jump can be from a run up or standing.	Base supports the Top at the waist for a 360° jump.	Top performs a straight jump dismount forwards or backwards from standing in the Bases hands.
Flex	(i) (ii) & (iii) Walkovers and Valdez can be performed either by passing through straight handstand (legs together) or through split handstand at the midpoint but both versions must show a 180° split of the legs. (vi) The 360° rotation should be finished before landing, which may be to back support or to sitting.	(v) Change of the legs should be with both legs moving and should occur at the height of the element. (vi) & (vii) The 1 arm walkover should be straight and controlled with the body square to the direction of travel.	(viii) & (ix) The foot must go through the arms rather than sliding to splits. (x) Jump to splits must show a clear 360° jump and the legs move simultaneously to splits. (xi) Valdez on 1 arm can be performed either by passing through straight handstand or through split handstand at the midpoint.
Stand	(iv) In headstand, the weight should be distributed evenly between the hands and the front of the head. The line of the body and legs should be together, straight and vertical. (v) & (vi) Straddle lever and pike lever should have a straight back with the legs straight and heels lifted above horizontal.	(iv) Handstand must hold for a moment before the rotation begins and should finish before the exit phase. (v) The lifted leg should be straight and in line with the facing direction of the body.	(vi) Handstand should be held for a moment before the 360° rotation and held for a moment of stillness at the end of the rotation. (vii) Chest balance should be performed with forearms on the floor and not the hands, 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 roll. (ii) Flic may come from another element or from standing. (iii) Dive roll must show good flight and roll smoothly to finish. (iv) & (v) The tumble should be smooth and continuous without additional steps. (vi) Element should show flight and a controlled landing.	(vii) Element should show flight and a controlled landing. (viii) Flic may come from another element or from standing. (ix) Element should show flight and a controlled landing. (x) The tumble should be smooth and continuous without additional steps.	(xi) (xii) (xiii) (xiv) (xv) & (xvi) All elements should show flight and a controlled landing. (xiii) In the Hecht dive roll an open (swallow) position must be shown in flight.

Grade 4 - Pairs			
	1	2	3
A			
B			
C			
D			
E			
Flex	<ul style="list-style-type: none"> i Backward walkover ii Forward walkover iii Valdez iv Healy turn 	<ul style="list-style-type: none"> v Change leg walkover vi One hand forward walkover vii One hand back walkover 	<ul style="list-style-type: none"> viii Back walkover to any splits ix Forward elbow walkover to any splits x 360 jump to splits xi One hand valdez
Stand	<ul style="list-style-type: none"> i Headstand 2" ii Half lever 2" iii Straddle lever 2" 	<ul style="list-style-type: none"> iv Handstand 180 turn v Wine glass 2" 	<ul style="list-style-type: none"> vi Handstand 360 turn vii Chest balance 2"
Agility/ Tumble	<ul style="list-style-type: none"> i Backward roll to handstand ii Flic walkout iii Dive roll iv Round off, jump ½ turn, cartwheel v Round off, jump ½ turn round off vi handspring 	<ul style="list-style-type: none"> vii Headspring to stand viii Flic to knee ix Fly spring x Round off, flic 	<ul style="list-style-type: none"> xi Free cartwheel to knee/stand xii Headspring 180 turn to front support xiii Hecht jump roll xiv 2 handsprings xv Round off 2 flics xvi Handspring to one, round off flic

YOUTH – Pairs

The Youth routine must contain:

- 2 balance elements from different Rows (A-D) in the NDP9 table below.
- 2 dynamic elements from different Rows (E-H) in the NDP9 table below.
- 1 optional balance element and 1 optional dynamic element selected from the FIG tables or from the NDP9 Youth tables below, provided they are taken from different Rows to the compulsory elements.
- No handstand is required.

Within each Row (A-H) the Top Row =WP, Middle Row = MP and Bottom Row = MxP.

Youth - Balance Elements

Youth - Balance Elements				
	0	1	2	3
A				
B				
C				
D				

Youth - Dynamic Elements				
E				
F				
G				
H				
<p>Three individual elements MUST be performed. One must be an agility or a tumbling element from the NDP9 or FIG Tables of Difficulty. No Salto is required. Minimum difficulty 1 and maximum difficulty 10.</p>				

Grade 5 – Pairs Balance			
	1	2	3
A	(i) Top in handstand on the shoulders of the Base, who supports the arms of the Top. (ii) Top in handstand on bent arm support of Base. Base lying down.	Any motion of the Top to or from long arm handstand or on head with Base sitting or lying down.	(i) Any motion of the Top to or from long arm handstand or on head with Base standing up. (ii) Any motion of the Top to or from 2on 2 handstand with Base standing up.
B	(i) Top in front or back angel on Base standing. Base motions to splits. Legs of the Top in back angel can be either both together and straight or with one bent. (ii) Top standing in bent arm support of the Base and the Base motions to straddle sit.	(i) Any Base motion with the Top in Lever. (ii) Any Base motion with the Top in one arm back angel. (iii) Any Base motion with the Top in handstand on Bases shoulders.	(i) Any Base motion with the Top in 2 on 1 Lever. (ii) Any Base motion with the Top in (bent) long arm handstand. (iii) Any Base motion with the Top in Crocodile.
C	Top in 2 arm lever on long arm support of the Base OR Top in lever with one hand on the head of the Base and the other in hand support.	(i) Top in Crocodile on any Base position. (ii) Top in one arm angel on any Base position. (iii) Top in 2 on 2 lever on any Base position.	(i) Top in 2 on 1 lever on any Base position. (ii) Top in 2 on 1 OR 1 arm crocodile on any Base position.
D	Top in handstand on bent arm support of Base, Base standing OR Top in handstand with one hand on the head of the Base and the other in hand support, Base standing.	(i) Top mount to lever on long arm support (ii) Top mount to any handstand on bent arm support or on head (iii) Top mount to any position on bent arm support	(i) Top mount to any position in long arm handstand. (ii) Top mount to any position on long arm support.
E	(i) Top stands in hands of Base on long arm support. Base lying down. (ii) Top in any one foot stand on the shoulder of Base.	(i) Top in any one foot stand in bent arm support with Base standing up. (ii) Top in any two foot stand on long arm support with Base standing up.	Top in any one foot stand in long arm support with Base standing up.
<p>Three individual elements MUST be included. One from each of the following categories (static, flexibility and agility) from the FIG Tables of Difficulty. Minimum difficulty 1 and maximum difficulty 10</p>			

Grade 5 – Pairs Dynamic			
	1	2	3
A	Base pitches or throws the Top from standing in hands or shoulders for a straight jump to catch in hands.	Base pitches or throws the Top from standing in hands or on shoulders for a tuck or pike back Salto to floor	(i) Base pitches or throws the Top from standing in hands or on shoulders for a straight back Salto to floor. (ii) Base pitches or throws the Top from standing in hands for a straight back Salto to catch in wrap on the Base.
	(i) Top in a straight jump dismount forward from standing in the Bases hands. (ii) Base throws Top for a forwards or backwards straight jump dismount with 180° twist from standing in hands. Top starts facing forwards.	(i) Base throws Top for a tuck or pike front Salto dismount from standing in hands. (ii) Base throws Top for a straight jump from hands to re-catch on shoulders.	(i) Base throws Top for a tuck or pike front Salto to catch in wrap on the Base. (ii) Base throws Top for a straight jump with 180° twist from hands to re-catch in hands or on shoulders. Top starts facing backwards.
B	(i) From front or back angel, Base throws the Top who performs a back 1/4 straight Salto dismount. (ii) From back angel, Base throws the Top 2/4 front Salto to catch in wrap. Legs of the Top in back angel can be either both together and straight or with one bent. (iii) Top stands with back to Base and jumps backward with 1/4 back Salto to catch in tucked cannonball. Base swings the Top out to land on feet. Can also be performed from a round off.	(i) Base pitches Top to catch in front angel. (ii) From front angel, Base throws the Top through 180o twist to catch in back angel. Legs of the Top in back angel can be either both together and straight or with one bent. (iii) Top stands with back to Base and jumps backward with 1/4 back Salto to catch in tucked cannonball. Base swings the Top out with 180o twist to land on feet. Can also be performed from a round off.	(i) Ridochla to catch in front angel. (ii) Base pitches the Top through 180o twist to catch in back angel. Legs of the Top in back angel can be either both together and straight or with one bent. (iii) Top stands with back to Base and jumps backward with 1/4 back Salto to catch in tucked cannonball. Base swings the Top out to land on feet. Top immediately performs a dive roll. Can also be performed from a round off.
	(i) One leg pitch back Salto in tuck, pike or straight. (ii) Top stands in front of the Base facing the same direction and the Base boosts the Top for a tuck or pike Salto overhead.	(i) Top in a round-off jump with a 1/4 straight back Salto to land in back angel on hands of Base. This must not be merely a lift from the floor by the Base, the Top must be involved in the jump to back angel. Legs of the Top in back angel can be either both together and straight or with one bent. (ii) Top stand in front of the Base facing the same direction and the Base boosts the Top for a straight Salto overhead.	(i) Top in a round-off tuck or pike back Salto over the head of the Base. Base makes a half turn to assist the landing. (ii) From front angel the Base throws the Top for a 2/4 straight Salto with 180° twist to wrap or to cradle.
C	(i) From short-arm handstand the base throws the Top for a 2/4 straight back Salto dismount. Base makes a half turn to assist landing. (ii) From short-arm reverse handstand the base throws the Top or a 2/4 straight back Salto dismount to the floor.	(i) Base pitches the Top for a 2/4 Salto to catch in handstand in the Bases hands. (ii) From standing in the Bases hands the Top performs a 2/4 Salto to catch in handstand in the Bases hands (Corbett). (iii) From short arm handstand the Base throws the Top for a 2/4 straight front Salto dismount.	(i) From short-arm handstand the Base throws the Top for a 2/4 Salto to catch the Tops feet in the Bases hands. (ii) Pitch 2/4 Salto of the Top with 180° twist to catch in handstand in the Bases hands. (iii) From short-arm handstand the Base throws the Top for a 2/4 Hecht Salto dismount.
	(i) One leg pitch back Salto in tuck, pike or straight. (ii) Top stands in front of the Base facing the same direction and the Base boosts the Top for a tuck or pike Salto overhead.	(i) Top in a round-off jump with a 1/4 straight back Salto to land in back angel on hands of Base. This must not be merely a lift from the floor by the Base, the Top must be involved in the jump to back angel. Legs of the Top in back angel can be either both together and straight or with one bent. (ii) Top stand in front of the Base facing the same direction and the Base boosts the Top for a straight Salto overhead.	(i) Top in a round-off tuck or pike back Salto over the head of the Base. Base makes a half turn to assist the landing. (ii) From front angel the Base throws the Top for a 2/4 straight Salto with 180° twist to wrap or to cradle.
D	(i) From short-arm handstand the base throws the Top for a 2/4 straight back Salto dismount. Base makes a half turn to assist landing. (ii) From short-arm reverse handstand the base throws the Top or a 2/4 straight back Salto dismount to the floor.	(i) Base pitches the Top for a 2/4 Salto to catch in handstand in the Bases hands. (ii) From standing in the Bases hands the Top performs a 2/4 Salto to catch in handstand in the Bases hands (Corbett). (iii) From short arm handstand the Base throws the Top for a 2/4 straight front Salto dismount.	(i) From short-arm handstand the Base throws the Top for a 2/4 Salto to catch the Tops feet in the Bases hands. (ii) Pitch 2/4 Salto of the Top with 180° twist to catch in handstand in the Bases hands. (iii) From short-arm handstand the Base throws the Top for a 2/4 Hecht Salto dismount.
	(i) From short-arm handstand the base throws the Top for a 2/4 straight back Salto dismount. Base makes a half turn to assist landing. (ii) From short-arm reverse handstand the base throws the Top or a 2/4 straight back Salto dismount to the floor.	(i) Base pitches the Top for a 2/4 Salto to catch in handstand in the Bases hands. (ii) From standing in the Bases hands the Top performs a 2/4 Salto to catch in handstand in the Bases hands (Corbett). (iii) From short arm handstand the Base throws the Top for a 2/4 straight front Salto dismount.	(i) From short-arm handstand the Base throws the Top for a 2/4 Salto to catch the Tops feet in the Bases hands. (ii) Pitch 2/4 Salto of the Top with 180° twist to catch in handstand in the Bases hands. (iii) From short-arm handstand the Base throws the Top for a 2/4 Hecht Salto dismount.
E	(i) From short-arm handstand the base throws the Top for a 2/4 straight back Salto dismount. Base makes a half turn to assist landing. (ii) From short-arm reverse handstand the base throws the Top or a 2/4 straight back Salto dismount to the floor.	(i) Base pitches the Top for a 2/4 Salto to catch in handstand in the Bases hands. (ii) From standing in the Bases hands the Top performs a 2/4 Salto to catch in handstand in the Bases hands (Corbett). (iii) From short arm handstand the Base throws the Top for a 2/4 straight front Salto dismount.	(i) From short-arm handstand the Base throws the Top for a 2/4 Salto to catch the Tops feet in the Bases hands. (ii) Pitch 2/4 Salto of the Top with 180° twist to catch in handstand in the Bases hands. (iii) From short-arm handstand the Base throws the Top for a 2/4 Hecht Salto dismount.
	(i) From short-arm handstand the base throws the Top for a 2/4 straight back Salto dismount. Base makes a half turn to assist landing. (ii) From short-arm reverse handstand the base throws the Top or a 2/4 straight back Salto dismount to the floor.	(i) Base pitches the Top for a 2/4 Salto to catch in handstand in the Bases hands. (ii) From standing in the Bases hands the Top performs a 2/4 Salto to catch in handstand in the Bases hands (Corbett). (iii) From short arm handstand the Base throws the Top for a 2/4 straight front Salto dismount.	(i) From short-arm handstand the Base throws the Top for a 2/4 Salto to catch the Tops feet in the Bases hands. (ii) Pitch 2/4 Salto of the Top with 180° twist to catch in handstand in the Bases hands. (iii) From short-arm handstand the Base throws the Top for a 2/4 Hecht Salto dismount.
<p>Three Tumbling elements MUST be included from the FIG Tables of Difficulty Minimum difficulty 1 and maximum difficulty 12. N.B. A salto MUST be included and performed by all partners.</p>			

Grade 5 – Pairs Dynamic			
	1	2	3
A			
B			
C	 iii Cannonball to stand	 iii Cannonball to stand with 180 twist	 iii Cannonball rebound dive roll
D	 ii Boost tuck/pike back salto	 ii Boost straight back salto overhead	
E			
<p>Three Tumbling elements MUST be included from the FIG Tables of Difficulty Minimum difficulty 1 and maximum difficulty 12. N.B. A salto MUST be included and performed by all partners.</p>			

IDP – Pairs Balance

In addition to the General Rules and Special Requirements in the NDP9 Code of Points the following rules also apply to IDP.

All Pair Balance elements are taken from the FIG ToD

Definition of an element for IDP Balance:

- Static Hold of the Top + Base position
- Mount (including the static position of the top and the base)
- Motion of the Top + Static Hold of the Top+ Base position
- Start position of the Top + Motion of the Base + Static Hold of the Top + Base position
- Start position of the Top + Motion of the Top + Motion of the Base + Static Hold of the Top + Base position

Any static element from the FIG ToD with maximum value 15 including additional difficulty for Women's Pairs

No minimum difficulty required

Maximum difficulty of the sum of all elements performed equals 70

Pairs may perform up to 10 values more than the maximum difficulty mark. If they exceed 10 values a penalty of 1.0 will be applied.

Three individual elements MUST be included.
One from each of the following categories (static, flexibility and agility) from the FIG Tables of Difficulty.
Minimum difficulty 1 and maximum difficulty 10

IDP – Pairs Dynamic

In addition to the General Rules and Special Requirements in the NDP9 Code of Points the following rules also apply to IDP.

All Pair Dynamic elements are taken from the FIG ToD

Any Dynamic element from the FIG ToD with maximum value 14 including additional difficulty for Women's Pairs

No minimum difficulty required

Maximum difficulty of the sum of all elements performed equals 60

Pairs may perform up to 10 values more than the maximum difficulty mark. If they exceed 10 values a penalty of 1.0 will be applied.



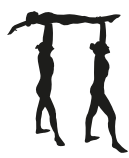










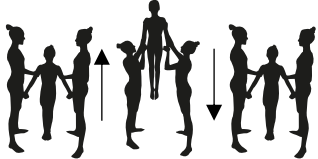


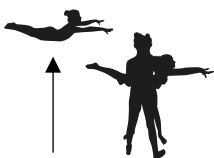
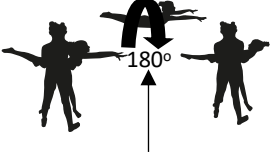
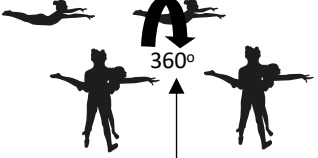
Three Tumbling elements MUST be included from the FIG Tables of Difficulty
Minimum difficulty 1 and maximum difficulty 12.

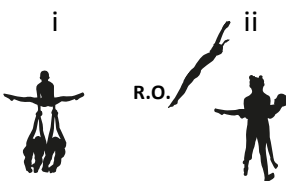
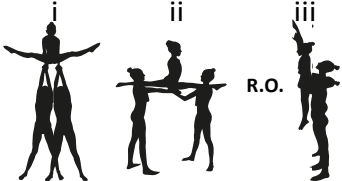
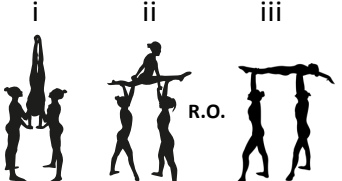







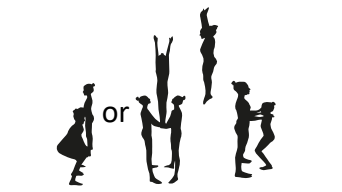

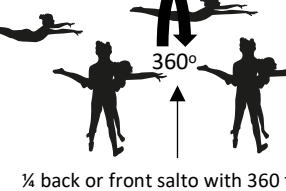
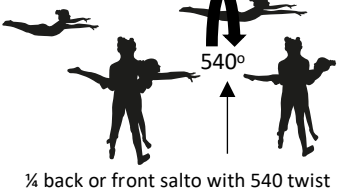

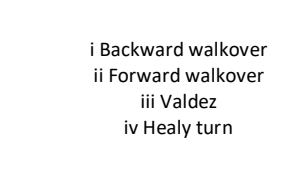
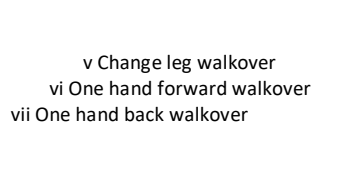
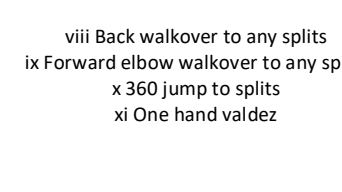
N.B. A salto MUST be included and performed by all partners.

Grade 2 - Groups			
	1	2	3
A	(i) Top in counter balance on the Base and Middle's knees facing inwards. The arms of all three are fully extended. Grip is optional. (ii) Top performs stand on thighs. All three hold hands, arms may be bent and grip is optional.	(i) Top stands supported on shoulders with one foot on Base and Middle, who support the Top by holding the lower leg with one hand each. (ii) Top stands in balance supported on the thighs of the Base and Middle who are in lunge in any orientation.	Top stands supported on shoulders with one foot on the Base and Middle, who support the Top by holding the lower leg with one hand each.
	(i) Middle sits on the feet of the Base, using the feet against the legs of the Base for extra stability if required. Top stands on one foot in front of the Middle. Arms of Middle and Top should be straight and grip is optional. (ii) Linked one foot stand. All partners must be in contact with each other using one straight arm. The other arm must be free. Grip is optional.	(i) Top in front angel on Base's feet and supports the Middle who performs an arabesque holding hands with Top. Grip is optional. (ii) Linked arabesque hold. All partners must be in contact with each other on straight arms. Grip is optional.	(i) Base lies on the floor with legs straight and raised vertically. Base supports the Middle on straight arms. Top stands on the Middle's thighs. (ii) Linked wineglass holds. All partners must be in contact with the other but orientation is optional. Grip is optional
B	(i) Base and Middle support the handstand of the Top on straight arms. (ii) Base stands with feet together supporting the Top in handstand. Arms of the Base should be straight. The Middle performs arabesque holding on to the shoulders of the Base with straight arms.	(i) Base lies on the floor supporting the lower back of the Middle. Top stands in counterbalance on the thighs of the Middle, linking hands on extended arms. Grip is optional. (ii) Base and Middle support the Top in a balanced handstand with their feet.	(i) Base in straddle sit with Middle in supported stand on shoulders. Top in a handstand supported by the Middle. (ii) Base lies on the floor supporting the lower back of the Middle. The Top stands on the thighs of the Middle and can be supported but is not required to be.
	Base and Middle lie side by side in dish, the position of their arms is optional. Top forward rolls over their waist.	Top consecutively leapfrogs over Base and Middle with no extra steps. Base and Middle may face either direction but should have straight legs.	Base and Middle support the Top to jump. Top shape in the jump is optional. No release is required although the Base and Middle may release the hand on the upper arm of the Top.
C	(i) From sitting on platform, the Top is pitched for a straight jump dismount by the Base and Middle. (ii) Top stands on the platform and the Base and Middle squat and return to standing.	Base and Middle throw the Top from cradle to re-catch in cradle. Top can be on front or back in cradle.	Top jumps to cradle, this can be from a run or from standing. Flight must be seen before the catch.
	(i) Legs together and straight with back of knees pressed to the floor, toes pointed, back should remain as flat as possible.	(ii) Shoulders pushed past the hands which are shoulder width apart and straight. Legs straight, feet flat on floor and legs together.	(iii) 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.
D	(i) In straddle sit position, hands on floor at or in front of the knees, legs are lifted clear of the floor. Legs should remain straight and extended.	(ii) Shoulder stand should achieve a straight body line.	(iii) In the one foot stand the supporting leg must be straight and hips square. The free leg should be bent at 90° at the knee and the knee level with the hip.
	(i) Backward roll should be made from 2 feet and the hands touch the floor only at the start. The straddle stand may be in piked or upright. (ii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The 180° straight jump should be to 2 feet and completed before landing.	(iii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The straddle stand may be in piked or upright. (iv) Backward roll should be made from and finish on 2 feet, the hands touch the floor only at the start. The stand should be with feet together. (v) The tumble should be smooth and continuous without additional steps.	(vi) Backward roll should be made from and finish on 2 feet, the hands touch the floor only at the start. The legs should be straight throughout. (vii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The roll should pass through Japana without stopping. (viii) The tumble should be smooth and continuous without additional steps.
E			
Flex			
Stand			
Agility/ Tumble			

Grade 2 - Groups			
	1	2	3
A			
			 Or Top stands free
Flex	i Pike fold	ii Bridge	iii Any splits
	i Straddle sit with leg lift 2"	ii Shoulder stand 2"	iii One foot stand 2"
Agility/ Tumble	i Backward roll to straddle stand ii Forward roll 180 jump	iii Forward roll to straddle stand iv Backward roll to stand v Cartwheel chasse cartwheel	vi Backward roll with straight legs to stand vii Forward roll straddle stand through to lie on front viii Forward roll jump to 1 leg cartwheel

Grade 3 – Women’s Groups			
	1	2	3
A	Top stands supported on shoulders with one foot on the Base and Middle, who support the Top by holding the lower leg with one hand each.	(i) Top in handstand supported on the thighs of the Base and Middle who are in lunge in any orientation. (ii) Top in front or back log on straight arms of the Base and Middle. Support of the Top is on the lower leg and on the shoulder area or upper arms.	Base and Middle lying side by side with arms straight and hands in 2-on-2 position. Top in lever on their hands.
	(i) Base lies on the floor with legs straight and raised vertically. Base supports the Middle on straight arms. Top stands on the Middle's thighs. (ii) Top jumps backwards to cradle from standing. Flight must be seen before the catch.	(i) Base lies on the floor with legs straight and raised vertically. Base supports the Middle on straight arms. Top in a shoulder handstand holding on to the Base's feet with straight arms. (ii) From standing or motion Base and Middle support the Top in a flic from 2 feet to 2 feet.	(i) Base lies on the floor with legs straight and raised vertically. Base supports the Middle on straight arms. Top in a shoulder handstand holding on to the Middle's arms. (ii) Round off jump 1/4 straight back Salto to land in cradle.
B	Base lies on the floor supporting the lower back of the Middle. The Top stands on the thighs of the Middle and can be supported but is not required to be.	Middle stands supported on Bases thighs. Top in a handstand supported by the Middle. Arms of the Middle should be straight.	Middle stands freely on Bases thighs whilst Base is in bridge. Top in a handstand supported by the Middle. Arms of the Middle should be straight.
C	Base and Middle support the Top to jump. Top shape in the jump is optional. No release is required although the Base and Middle may release the hand on the upper arm of the Top.	Top performs a handspring to 2 feet over head aided by the Bases, without release.	Top is thrown for a tuck back Salto dismount by the Base and Middle from sitting on platform.
D	Top jumps forwards to cradle, this can be from a run or from standing. Flight must be seen before the catch.	Top starts in a forwards or backwards cradle and the Base and Middle throw the Top for a 180° log roll re-catching in cradle.	From a run, jump or other element landing in a forwards or backwards cradle, Top is immediately thrown for a 360° log roll re-catching in cradle.
E	(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) From standing with feet together drop back to bridge. No readjustment of hands or feet should be made to achieve the bridge.	(iii) (iv) & (v) Walkovers and Valdez can be performed either by passing through straight handstand (legs together) or through split handstand at the midpoint but both versions must show a 180° split of the legs. (vi) The 360° rotation should be finished before landing, which may be to back support or to sitting.
Flex	(i) In the one foot stand the supporting leg must be straight and hips square. The free leg should be bent at 90° at the knee and the knee level with the hip.	(ii) In headstand, the weight should be distributed evenly between the hands and the front of the head. The line of the body should be straight with the knees tucked close to but not touching the body. (iii) The tuck lever should have a straight back with the hips between the arms and knees lifted in front of the body.	(iv) In headstand, the weight should be distributed evenly between the hands and the front of the head. The line of the body and legs should be together, straight and vertical. (v) & (vi) Straddle lever and pike lever should have a straight back with the legs straight and heels lifted above horizontal.
	(i) Backward roll should be made from and finish on 2 feet, the hands touch the floor only at the start. The legs should be straight throughout. (ii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The roll should pass through Japana without stopping. (iii) The tumble should be smooth and continuous without additional steps.	(iv) Handstand must hold for a moment before the roll. The arms may be bent or straight on entering the roll. (v) The 1 arm cartwheel may use either the first or second hand to lead. The finish position is optional. (vi) & (vii) The tumble should be smooth and continuous without additional steps.	(viii) Handstand must hold for a moment following the roll. (ix) Flic may come from another element or from standing. (x) Dive roll must show good flight and roll smoothly to finish. (xi) & (xii) The tumble should be smooth and continuous without additional steps. (xiii) Element should show flight and a controlled landing.
Stand			
Agility/ Tumble			

Grade 3 – Women’s Groups				
	1	2	3	
A		i  ii 		
	i  ii 	i  ii 	i  R.O. ii 	
	 Or Top stands free			
				
		 180°	 360°	
		0/4 back or front salto with 180 twist	¼ back or front salto with 360 twist	
	Flex	i Any splits	ii Standing drop back to bridge	iii Backward walkover iv Forward walkover v Valdez vi Healy turn
	Stand	i One foot stand 2"	ii Bent leg handstand 2" iii Tuck half lever 2"	iv Headstand 2" v Half lever 2" vi Straddle lever 2"
	Agility/ Tumble	i Backward roll with straight legs to stand ii Forward roll straddle through to lie on front iii Forward roll jump to 1 leg cartwheel	iv Handstand forward roll to stand v One arm cartwheel vi Cartwheel, chasse step, round off, straight jump vii Round off, stretch jump, backward roll	viii Backward roll to handstand ix Flic walkout x Dive roll xi Round off, jump ½ turn, cartwheel xii Round off, jump ½ turn round off





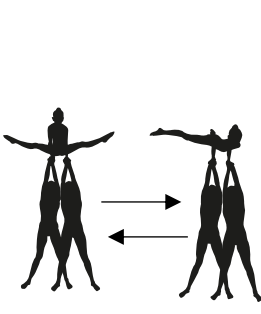
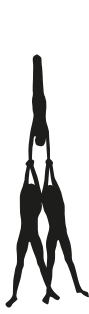


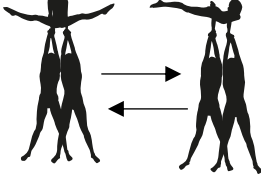





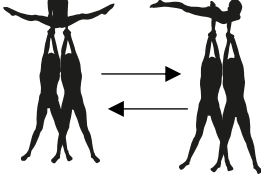


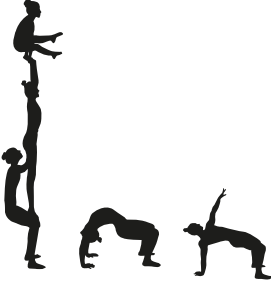

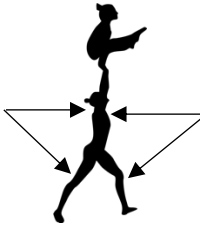
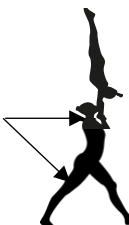
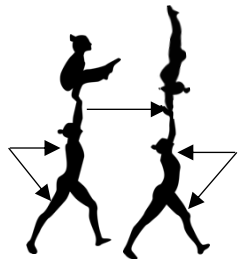
Grade 4 - Women's Groups			
	1	2	3
A			
			
			
			
			
			
Flex	<ul style="list-style-type: none"> i Backward walkover ii Forward walkover iii Valdez iv Healy turn 	<ul style="list-style-type: none"> v Change leg walkover vi One hand forward walkover vii One hand back walkover 	<ul style="list-style-type: none"> viii Back walkover to any splits ix Forward elbow walkover to any splits x 360 jump to splits xi One hand valdez
	<ul style="list-style-type: none"> i Headstand 2" ii Half lever 2" iii Straddle lever 2" 	<ul style="list-style-type: none"> iv Handstand 180 turn v Wine glass 2" 	<ul style="list-style-type: none"> vi Handstand 360 turn vii Chest balance 2"
	<ul style="list-style-type: none"> i Backward roll to handstand ii Flic walkout iii Dive roll iv Round off, jump ½ turn, cartwheel v Round off, jump ½ turn round off vi handspring 	<ul style="list-style-type: none"> vii Headspring to stand viii Flic to knee ix Fly spring x Round off, flic 	<ul style="list-style-type: none"> xi Free cartwheel to knee/stand xii Headspring 180 turn to front support xiii Hecht jump roll xiv 2 handsprings xv Round off 2 flics xvi Handspring to one, round off flic

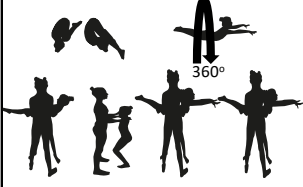
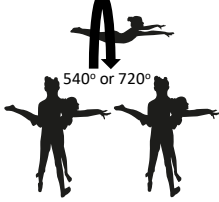








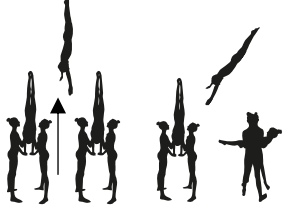

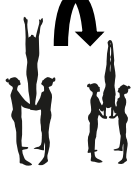

YOUTH - Women's Groups

The Youth routine must contain:

- 1 pyramid from Rows (A-C) in the NDP9 table below.
- 2 dynamic elements from different Rows (D-G) in the NDP9 table below.
- 1 optional pyramid and 1 optional dynamic element selected from the FIG tables or from the NDP9 Youth tables below, provided they are taken from different Rows to the compulsory elements.
- 2 x 3" holds required.
- No handstand required.

YOUTH – Balance Elements

		0	1	2	3		
A	i						
	ii						
	ii						
B							
C							

YOUTH – Dynamic Elements				
	0	1	2	3
D E F G		i  ii 		
			i  ii 	
			i  ii 	
		i  ii 		
<p>Three individual elements MUST be performed. One must be an agility or a tumbling element from the NDP9 or FIG Tables of Difficulty. No Salto is required. Minimum difficulty 1 and maximum difficulty 10.</p>				

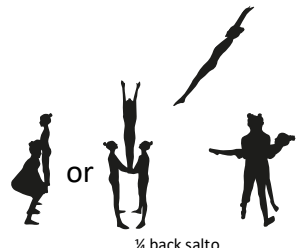


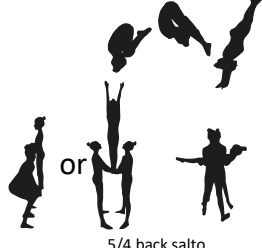

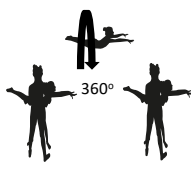

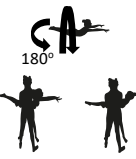
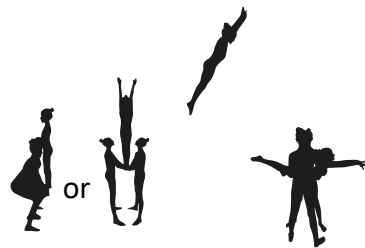
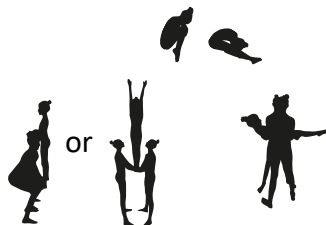
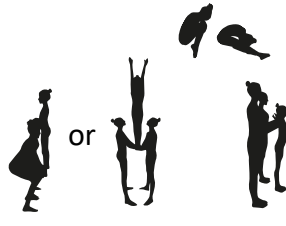









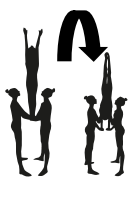
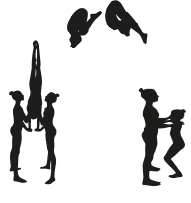
Grade 5 – Women’s Groups Balance

	3	4	5
A	(i) Base and Middle stand side by side with arms straight and hands in 2-on-2 position. Top in lever on their hands. (ii) Base and Middle stand side by side with arms straight and hands in 2-on-2 position. Top in crocodile on their hands. (iii) Base and Middle stand facing each other supporting one leg and 1 arm of the Top in any splits on straight arms. Top should be sat upright in splits.	(i) & (ii) Base and Middle stand side by side with arms straight and hands in 2-on-2 position. Top in straddle lever for 3" on their hands and then motions to crocodile for 3". This may be done from crocodile to straddle.	Base and Middle stand side by side with arms straight and hands in 2-on-2 position. Top performs any mount or motion to handstand for 3".
	Any Category 2, 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.	Any Category 2, 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.	Any Category 2, 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.
	Top performs an arabesque on the Base’s shoulders. Middle stands on the thighs of the Base. Base supports Middle on the waist with bent arms.	(i) Middle stands on Bases' thighs and Top in lever on straight arms of the Middle. Base supports Middle on the waist with bent arms to enable an on-balance stand. (ii) Base in back support or bridge position with the Middle standing on thighs and Top in lever on straight arms of the Middle.	(i) Middle stands on Bases' thighs and Top in short arm handstand on the Middle. Base supports Middle on the waist with bent arms to enable an on-balance stand. (ii) Base in back support or bridge position with the Middle standing on thighs and Top in short arm handstand on the Middle.
B			
C			

Three individual elements MUST be included.
One from each of the following categories (static, flexibility and agility) from the FIG Tables of Difficulty.
Minimum difficulty 1 and maximum difficulty 10

Grade 5 – Women’s Groups Dynamic			
	1	2	3
A	From pitch or platform, Top is thrown for a 1/4 straight back salto to land in cradle.	(i) From pitch or platform, Top is thrown for a 3/4 tuck, pike or straight back salto to land in cradle. (ii) From pitch or platform, Top is thrown for a 4/4 tuck, pike or straight back salto.	From pitch or platform, Top is thrown for a 5/4 tuck or pike back salto to land in cradle.
	From cradle, Base and Middle throw Top for a 3/4 tuck, pike or straight front or back salto.	From cradle, Base and Middle throw Top for a 360o log roll to re-catch in cradle from back or front.	(i) From cradle, Base and Middle throw Top for a 540o or 720o log roll to re-catch in cradle from back or front. (ii) From cradle on front or back, Base and Middle throw Top for a 2/4 turntable with 180o twist.
B	From pitch or platform, Top is thrown for a 1/4 straight front salto to land in cradle.	From pitch or platform, Top is thrown for a 3/4 tuck or pike front salto to land in cradle.	From pitch or platform, Top is thrown for a tuck or pike front salto dismount.
	(i) Top in round off boosted tuck back salto over the heads of the base and Middle. Flight should be seen before the catch (ii) Boost or Boosted front or back straight 4/4 salto.	(i) Top in round off boosted pike back salto over the heads of the base and Middle. Flight should be seen before the catch. (ii) Base and Middle throw Top into a straight jump, re-catching on the platform.	(i) Top in round off boosted straight back salto over the heads of the base and Middle. (ii) Base and Middle throw Top for a straight jump with 180o twist, re-catching on the platform.
C	(i) From supported short arm handstand the Top is thrown towards straight arm handstand and caught back to short arm handstand. (ii) From supported short arm handstand the Top is thrown for a 1/4 back salto to land in cradle.	(i) From supported short arm handstand the Top is thrown for a 3/4 back salto to land in cradle. (ii) From standing on platform the Top is thrown for a front 2/4 salto to catch in short arm handstand (courbette).	From supported short arm handstand the Top is thrown for a 6/4 tuck or pike salto dismount.
	<p>Three Tumbling elements MUST be included from the FIG Tables of Difficulty. Minimum difficulty 1 and maximum difficulty 12. N.B. A salto MUST be included and performed by all partners.</p>		

Grade 5 – Women’s Groups Dynamic

	1	2	3
A	 <p>1/4 back salto</p>	<p>i</p>  <p>1/4 back salto</p> <p>ii</p>  <p>4/4 back salto</p>	 <p>5/4 back salto</p>
B	 <p>3/4 back or front salto from cradle</p>	 <p>0/4 salto</p>	<p>i</p>  <p>0/4 salto</p> <p>ii</p>  <p>2/4 turntable</p>
C	 <p>1/4 front salto</p>	 <p>1/4 front salto</p>	 <p>4/4 front salto</p>
D	<p>i</p>  <p>R.O.</p> <p>ii</p> 	<p>i</p>  <p>R.O.</p> <p>ii</p> 	<p>i</p>  <p>ii</p>  <p>180°</p>
E	<p>i</p>  <p>0/4 salto</p> <p>ii</p>  <p>1/4 back salto</p>	<p>i</p>  <p>1/4 back salto</p> <p>ii</p>  <p>2/4 front salto</p>	<p>R.O.</p>  <p>6/4 back salto</p>

Three Tumbling elements MUST be included from the FIG Tables of Difficulty.
 Minimum difficulty 1 and maximum difficulty 12.
 N.B. A salto MUST be included and performed by all partners.

IDP – Women’s Groups Balance

In addition to the General Rules and Special Requirements in the NDP9 Code of Points the following rules also apply to IDP.

All Group Balance elements are taken from the FIG ToD.

Definition of an element for IDP Balance:

- Static position of the Top + Base Position
- Static position of the Top and/or Middle + Base position
- Motion of the Top and/or Middle + Static position of the Top and/or Middle + Base position
- Start position of the Top + Transition of the base(s) + Final position of the Top + new Base position
- Start position of the Top + Motion of the Top + Transition of the base(s) + Final position of the Top + new Base position
- Mount + Final position of the Top+ Base position

Any static element from the FIG ToD with maximum value 25 including additional difficulty for Women's Groups

No minimum difficulty required

Maximum difficulty of the sum of all elements performed equals 70

Groups may perform up to 10 values more than the maximum difficulty mark. If they exceed 10 values a penalty of 1.0 will be applied.

Three individual elements MUST be included.
One from each of the following categories (static, flexibility and agility) from the FIG Tables of Difficulty.
Minimum difficulty 1 and maximum difficulty 10

IDP – Women's Groups Dynamic

In addition to the General Rules and Special Requirements in the NDP9 Code of Points the following rules also apply to IDP.

All Group Dynamic elements are taken from the FIG ToD.

Any Dynamic element from the FIG ToD with maximum value **18**

No minimum difficulty required

Maximum difficulty of the sum of all elements performed equals 60

Groups may perform up to 10 values more than the maximum difficulty mark. If they exceed 10 values a penalty of 1.0 will be applied.

Three Tumbling elements **MUST** be included from the FIG Tables of Difficulty.
Minimum difficulty 1 and maximum difficulty 12.
N.B. A salto **MUST** be included and performed by all partners.

Grade 2 - Men's Groups			
	1	2	3
A	<p>Two Pairs in immediate succession perform the same skill.</p> <p>(i) Top in counterbalance on Base's thighs. (ii) Top stands on one foot on the thigh of the Base. The grip is optional but all arms should be straight. The Top may face inwards or outwards.</p>	<p>Top stands supported on shoulders with one foot on each Base, who support the Top by holding the lower leg with one hand each. Middle stands on the knees of the Bases and is supported at the waist/thighs.</p>	<p>Middle stands in balance supported on the thighs of the Bases who are in lunge in any orientation. Top stands supported on shoulders of the Bases.</p>
	<p>Middle stands in balance supported on the thighs of the Bases who are in lunge in any orientation. Top in a handstand on the floor supported by the Middle.</p>	<p>Middle stands supported on shoulders with one foot on each Base, who support the Middle by holding the lower leg with one hand each. Top in a handstand on the floor supported by the Bases.</p>	<p>Base 1 lies on the floor with legs straight and raised vertically. Base 1 supports Base 2 on straight arms. Middle stands on the Base 2 thighs and supports the Top to do a handstand on the floor.</p>
B	<p>Two Tops in immediate succession perform the same skill.</p> <p>Bases support the handstand of the Top on straight arms.</p>	<p>Two Tops in immediate succession perform the same skill.</p> <p>(i) Base 1 lies on the floor supporting the lower back of Base 2. Middle and Top stands in counterbalance on the thighs of the Base 2. Arms straight arms, Grip is optional (ii) Base 1 and 2 support the Middle and Top in a balanced handstand with their feet.</p>	<p>Two Tops in immediate succession perform the same skill.</p> <p>(i) Base in straddle sit with Base 2 in supported stand on shoulders. Middle and Top in a handstand supported by Base 2. (ii) Base 1 lies on the floor supporting the lower back of Base 2. The Middle and Top stands on the thighs of Base 2 and can be supported but is not required to be.</p>
	<p>Two Tops in immediate succession perform the same skill.</p> <p>Base and Middle lie side by side in dish, the position of their arms is optional. Top forward rolls over their waist.</p>	<p>Two Tops in immediate succession perform the same skill.</p> <p>Top consecutively leapfrogs over Base and Middle with no extra steps. Base and Middle may face either direction but should have straight legs.</p>	<p>Two Tops in immediate succession perform the same skill.</p> <p>Base and Middle support the Top to jump. Top shape in the jump is optional. No release is required although the Base and Middle may release the hand on the upper arm of the Top.</p>
C	<p>Two Tops in immediate succession perform the same skill.</p> <p>(i) From sitting on platform, the Top is pitched for a straight jump dismount by the Base and Middle. (ii) Top stands on the platform and the Base and Middle squat and return to standing.</p>	<p>Two Tops in immediate succession perform the same skill.</p> <p>Base and Middle throw the Top from cradle to re-catch in cradle. Top can be on front or back in cradle.</p>	<p>Two Tops in immediate succession perform the same skill.</p> <p>Top jumps to cradle, this can be from a run or from standing. Flight must be seen before the catch.</p>
	<p>(i) Legs together and straight with back of knees pressed to the floor, toes pointed, back should remain as flat as possible.</p>	<p>(ii) Shoulders pushed past the hands which are shoulder width apart and straight. Legs straight, feet flat on floor and legs together.</p>	<p>(iii) 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.</p>
D	<p>(i) In straddle sit position, hands on floor at or in front of the knees, legs are lifted clear of the floor. Legs should remain straight and extended.</p>	<p>(ii) Shoulder stand should achieve a straight body line.</p>	<p>(iii) In the one foot stand the supporting leg must be straight and hips square. The free leg should be bent at 90° at the knee and the knee level with the hip.</p>
	<p>(i) Backward roll should be made from 2 feet and the hands touch the floor only at the start. The straddle stand may be in piked or upright. (ii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The 180° straight jump should be to 2 feet and completed before landing.</p>	<p>(iii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The straddle stand may be in piked or upright. (iv) Backward roll should be made from and finish on 2 feet, the hands touch the floor only at the start. The stand should be with feet together. (v) The tumble should be smooth and continuous without additional steps.</p>	<p>(vi) Backward roll should be made from and finish on 2 feet, the hands touch the floor only at the start. The legs should be straight throughout. (vii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The roll should pass through Japana without stopping. (viii) The tumble should be smooth and continuous without additional steps.</p>
E			
Flex			
Stand			
Agility/ Tumble			

Grade 2 - Men's Groups			
	1	2	3
A			
Flex	i Pike fold	ii Bridge	iii Any splits
	i Straddle sit with leg lift 2"	ii Shoulder stand 2"	iii One foot stand 2"
Agility/ Tumble	i Backward roll to straddle stand ii Forward roll 180 jump	iii Forward roll to straddle stand iv Backward roll to stand v Cartwheel chasse cartwheel	vi Backward roll with straight legs to stand vii Forward roll straddle stand through to lie on front viii Forward roll jump to 1 leg cartwheel

Grade 3 – Men’s Groups			
	1	2	3
A	Base 1's legs support the lower back of Base 2. The 3rd man stands on Base 2 thighs. Top in handstand on floor supported by 3rd man, whose arms should be straight.	Base 1 kneels on the floor with a flat back. Base 2 sits on Base 1 at hip level. 3rd man stands on knees of Base 2 and gives support to the Top in handstand on the floor. Arms of 3rd man should be straight.	Base 2 in chair position supported in the lower back by the feet of Base 1. Top in a counter balanced stand with 1 arm support. 3rd man in stand in hands of Base 1, whose arms should be vertical and not lean against the body.
	Middle stands supported on shoulders with one foot on each Base, who support the Middle by holding the lower leg with one hand each. Top in a handstand on the floor supported by the Bases.	Base 1 and Base 2 kneel on all fours alongside each other. 3rd man kneels on all fours on Base 1 and Base 2 with one hand and one knee on each Base at shoulder and hip level. Top stands on back of 3rd man at hip level.	Base 1 with Base 2 standing supported on thighs and 3rd man standing freely on shoulders. Top in handstand on the floor supported by 3rd man whose arms should be straight.
B	Two pairs simultaneously or in immediate succession perform the same or different skills. (i) Top in a supported shoulder handstand on the Base's hands. Top holds onto the Base's legs. (ii) Top in a supported handstand with hands on the ankles of the Base. (iii) Base supports the Top at the waist for a straight jump.	Two pairs simultaneously or in immediate succession perform the same or different skills. (i) Top in shoulder stand on the hands of the Base. (ii) Base on one knee supports 2-on-1 handstand of the Top on the thigh. (iii) Top in a supported stand on the Base's shoulders. (iv) Base supports the Top at the waist for two jumps performed in immediate succession. Top should reach the Base's shoulder height as a minimum. The Base can release and re-catch the Top but is not required to do so.	Two pairs simultaneously or in immediate succession perform the same or different skills. (i) Top stands on bent arm support of Base. (ii) Top in two arm lever on hands of Base. (iii) Top stands on Base's shoulders. Base supports the Top by holding the lower leg of the Top. (iv) Supported tuck/pike front salto dismount from standing on shoulders.
	Two Tops in immediate succession perform the same skill. From standing or motion Base 1 and Base 2 support the Top in a flic from 2 feet to 2 feet.	Two Tops in immediate succession perform the same skill. From standing or motion Base 1 and Base 2 support the Top in a handspring. There is no release, but the handspring must pass over the heads of the Base's, not over their shoulders.	Two Tops in immediate succession perform the same skill. Base 1 and Base 2 throw Top for a straight jump dismount from platform.
C	Two Tops in immediate succession perform the same skill. Top jumps forwards to cradle, this can be from a run or from standing.	Two Tops in immediate succession perform the same skill. From cradle Base 1 and Base 2 throw the Top for a 180° log roll re-catching in cradle. The log roll should take place above the head height of Bases.	Two Tops in immediate succession perform the same skill. Top is thrown for a tuck back salto dismount by Base 1 and Base 2.
	(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) From standing with feet together drop back to bridge. No readjustment of hands or feet should be made to achieve the bridge.	(iii) (iv) & (v) Walkovers and Valdez can be performed either by passing through straight handstand (legs together) or through split handstand at the midpoint but both versions must show a 180° split of the legs. (vi) The 360° rotation should be finished before landing, which may be to back support or to sitting.
D	(i) In the one foot stand the supporting leg must be straight and hips square. The free leg should be bent at 90° at the knee and the knee level with the hip.	(ii) In headstand, the weight should be distributed evenly between the hands and the front of the head. The line of the body should be straight with the knees tucked in close to but not touching the body. (iii) The tuck lever should have a straight back with the hips between the arms and knees lifted in front of the body.	(iv) In headstand, the weight should be distributed evenly between the hands and the front of the head. The line of the body and legs should be together, straight and vertical. (v) & (vi) Straddle lever and pike lever should have a straight back with the legs straight and heels lifted above horizontal.
	(i) Backward roll should be made from and finish on 2 feet, the hands touch the floor only at the start. The legs should be straight throughout. (ii) Forward roll should be made from 2 feet and the hands touch the floor only at the start. The roll should pass through Japana without stopping. (iii) The tumble should be smooth and continuous without additional steps.	(iv) Handstand must hold for a moment before the roll. The arms may be bent or straight on entering the roll. (v) The 1 arm cartwheel may use either the first or second hand to lead. The finish position is optional. (vi) & (vii) The tumble should be smooth and continuous without additional steps.	(viii) Handstand must hold for a moment following the roll. (ix) Flic may come from another element or from standing. (x) Dive roll must show good flight and roll smoothly to finish. (xi), (xii) & (xiii) The tumble should be smooth and continuous without additional steps.
E			
Flex			
Stand			
Agility/ Tumble			

Grade 3 – Men’s Groups			
	1	2	3
A			
	i ii iii	i ii iii iv	i ii iii iv
Flex	i Any splits	ii Standing drop back to bridge	iii Backward walkover iv Forward walkover v Valdez vi Healy turn
	i One foot stand 2"	ii Bent leg handstand 2" iii Tuck half lever 2"	iv Headstand 2" v Half lever 2" vi Straddle lever 2"
	i Backward roll with straight legs to stand ii Forward roll straddle through to lie on front iii Forward roll jump to 1 leg cartwheel	iv Handstand forward roll to stand v One arm cartwheel vi Cartwheel, chasse step, round off, straight jump vii Round off, stretch jump, backward roll	vii Backward roll to handstand ix Flic walkout x Dive roll xi Round off, jump ½ turn, cartwheel xii Round off, jump ½ turn round off

Grade 4 - Men's Groups			
	1	2	3
A	Base 2 in chair position supported in the lower back by the feet of Base 1. Top in a counter balanced stand with 1 arm support. 3rd man in stand in hands of Base 1, whose arms should be vertical and not lean against the body.	Base 2 in chair position supported in the lower back by the feet of Base 1. Top in a counter balance stand with 1 arm support. 3rd man in stand in hands of Base 1 on long arm hold.	Base 2 in chair position supported in the lower back by the feet of Base 1. 3rd man in a handstand on the knees of Base 2. Top in a lever on hands of Base 1 on long arm hold.
	Base 1 with Base 2 standing supported on thighs and 3rd man standing freely on shoulders. Top in handstand on the floor supported by 3rd man whose arms should be straight.	Base 1 and 3rd man perform stand on knees. Base 2 stands in front of 3rd man who supports Base 2 wrists. Top in lever on straight arms of Base 2.	Base 1 and Base 2 stand in lunge alongside each other supporting the 3rd man who stands on their thighs. Top stands on shoulders of 3rd man.
B	Two pairs simultaneously or in immediate succession perform the same or different skills. (i) Top stands on bent arm support of Base. (ii) Top in two arm lever on hands of Base. (iii) Top stands on Base's shoulders. Base supports the Top by holding the lower leg of the Top. (iv) Tuck/pike front salto dismount.	Two pairs simultaneously or in immediate succession perform the same or different skills. (i) Base standing, Top in two arm lever on hands of Base or on head. (ii) Top stands in bent arm support of the Base. Base standing. (iii) Base pitches the Top for a straight jump dismount.	Two pairs simultaneously or in immediate succession perform the same or different skills. (i) Base lying, Top in stand in long arm of Base. (ii) Base lying, Top handstands on bent arm support of Base. (iii) Base pitches the Top to catch in hands of Base.
	Two Tops in immediate succession perform the same skill. Top is thrown for a tuck back salto dismount by Base 1 and Base 2.	From 3-man platform Top is pitched for a straight jump dismount.	From 3-man platform, Top in straight jump to re-catch on platform.
C	Two Tops in immediate succession perform the same skill. Base 1 and Base 2 throw Top for a straight jump dismount from platform.	Two Tops in immediate succession perform the same skill. From platform, Top is thrown for a straight jump with 180° twist dismount.	Two Tops in immediate succession perform the same skill. From platform, Top is thrown for tuck back or forward salto dismount.
	(i) (ii) & (iii) Walkovers and Valdez can be performed either by passing through straight handstand (legs together) or through split handstand at the midpoint but both versions must show a 180° split of the legs. (vi) The 360° rotation should be finished before landing, which may be to back support or to sitting.	(v) Change of the legs should be with both legs moving and should occur at the height of the element. (vi) & (vii) The 1 arm walkover should be straight and controlled with the body square to the direction of travel.	(viii) & (ix) The foot must go through the arms rather than sliding to splits. (x) Jump to splits must show a clear 360° jump and the legs move simultaneously to splits. (xi) Valdez on 1 arm can be performed either by passing through straight handstand or through split handstand at the midpoint.
D	(iv) In headstand, the weight should be distributed evenly between the hands and the front of the head. The line of the body and legs should be together, straight and vertical. (v) & (vi) Straddle lever and pike lever should have a straight back with the legs straight and heels lifted above horizontal.	(iv) Handstand must hold for a moment before the rotation begins and should finish before the exit phase. (v) The lifted leg should be straight and in line with the facing direction of the body.	(vi) Handstand should be held for a moment before the 360° rotation and held for a moment of stillness at the end of the rotation. (vii) Chest balance should be performed with forearms on the floor and not the hands, palms can be facing up or down. Legs should be straight and together from the hips to the ankles.
	(i) Handstand must hold for a moment following the roll. (ii) Flic may come from another element or from standing. (iii) Dive roll must show good flight and roll smoothly to finish. (iv) & (v) The tumble should be smooth and continuous without additional steps. (vi) Element should show flight and a controlled landing.	(vii) Element should show flight and a controlled landing. (viii) Flic may come from another element or from standing. (ix) Element should show flight and a controlled landing. (x) The tumble should be smooth and continuous without additional steps.	(xi) (xii) (xiii) (xiv) (xv) & (xvi) All elements should show flight and a controlled landing. (xiii) In the Hecht dive roll an open (swallow) position must be shown in flight.
E			
Flex			
Stand			
Agility/ Tumble			

Grade 4 – Men’s Groups				
	1	2	3	
A				
	i	ii	iii	iv
	i	or	ii	iii
	i	ii	iii	
B				
C				
D				
E				
Flex	i Backward walkover ii Forward walkover iii Valdez iv Healy turn	v Change leg walkover vi One hand forward walkover vii One hand back walkover	viii Back walkover to any splits ix Forward elbow walkover to any splits x 360 jump to splits xi One hand valdez	
	i Headstand 2" ii Half lever 2" iii Straddle lever 2"	iv Handstand 180 turn v Wine glass 2"	vi Handstand 360 turn vii Chest balance 2"	
Agility/ Tumble	i Backward roll to handstand ii Flic walkout iii Dive roll iv Round off, jump ½ turn, cartwheel v Round off, jump ½ turn round off vi handspring	vii Headspring to stand viii Flic to knee ix Fly spring x Round off, flic	xi Free cartwheel to knee/stand xii Headspring 180 turn to front support xiii Hecht jump roll xiv 2 handsprings xv Round off 2 flics xvi Handspring to one, round off flic	

YOUTH – Men’s Groups

The Youth routine must contain:

- 1 pyramid from Rows (A-C) in the NDP9 table below.
- 2 dynamic elements from different Rows (D-G) in the NDP9 table below.
- 1 optional pyramid and 1 optional dynamic element selected from the FIG tables or from the NDP9 Youth tables below, provided they are taken from different Rows to the compulsory elements.
- 2 x 3” holds required.
- No handstand required.

	0	1	2	3
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YOUTH – Balance

A				
B				
C				

YOUTH – Dynamic				
	0	1	2	3
A				
B				
C				
D				
<p>Three individual elements MUST be performed. One must be an agility or a tumbling element from the NDP9 or FIG Tables of Difficulty. No Salto is required. Minimum difficulty 1 and maximum difficulty 10.</p>				

Grade 5 – Men’s Group Balance			
	3	4	5
A	As an alternative to one pyramid a single pair element may be selected from the Grade 5 Pairs Table provided it is performed by two pairs simultaneously or in immediate succession. The pair elements performed must be identical and will receive the same difficulty as in Grade 5 pairs although the difficulty is given for each pair.	As an alternative to one pyramid a single pair element may be selected from the Grade 5 Pairs Table provided it is performed by two pairs simultaneously or in immediate succession. The pair elements performed must be identical and will receive the same difficulty as in Grade 5 pairs although the difficulty is given for each pair.	As an alternative to one pyramid a single pair element may be selected from the Grade 5 Pairs Table provided it is performed by two pairs simultaneously or in immediate succession. The pair elements performed must be identical and will receive the same difficulty as in Grade 5 pairs although the difficulty is given for each pair.
	One pyramid may be performed from the Base positions shown. All Top positions are on straight arms of the Base or Bases.	One pyramid may be performed from the Base positions shown. All Top positions are on straight arms of the Base or Bases.	One pyramid may be performed from the Base positions shown. All Top positions are on straight arms of the Base or Bases.
B	(i) Base 1 and Base 2 lunge side by side 3rd man stands supported on thighs of the Bases, one foot on each thigh. Top in short arm hold or head of 3rd man. (ii) Base 1 and Base 2 in bridge or back support, 3rd man standing freely on thighs of Bases, one foot on each Base. Top in short arm hold or head of 3rd man.	(iii) Base 1 and Base 2 lunge side by side 3rd man stands supported on thighs of the Bases, one foot on each thigh. Top in long arm hold of 3rd man. (iv) Base 1 and Base 2 in bridge or back support, 3rd man standing freely on thighs of Bases, one foot on each Base. Top in long arm hold of 3rd man.	(v) Base 1 and Base 2 stand facing each other and 3rd Man stands in hands of Base 1 and Base 2. Top in short arm hold, head or long arm hold of 3rd man. (vi) Base 1 and Base 2 stand side by side and 3rd man stands supported on shoulders of Base 1 and Base 2. Top in short arm hold, head or long arm hold of 3rd man. (vii) Base 1 and Base 2 in split handstand facing each other and 3rd man stands on neck of Base 1 and Base 2 holding their top leg. Top in hold on head of 3rd man.
	Any Category 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.	Any Category 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.	Any Category 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.
C	(i) Lever on arms or head. (ii) Crocodile head.	(iii) Handstand on short arm, head or long arm with additional support from another Base. (iv) Crocodile on long arms or one arm crocodile on head. (v) 2on1 lever.	(vi) Straddle up to handstand on long arm. (vii) Handstand on long arm. (viii) One arm handstand on arm or head. (ix) Planche
D			
E			
<p>Three individual elements MUST be included. One from each of the following categories (static, flexibility and agility) from the FIG Tables of Difficulty. Minimum difficulty 1 and maximum difficulty 10</p>			

Grade 5 – Men’s Groups Balance			
	3	4	5
A	As an alternative to one pyramid a single pair element may be selected from the Grade 5 Pairs Table provided it is performed by two pairs simultaneously or in immediate succession. The pair elements performed must be identical and will receive the same difficulty as in Grade 5 pairs although the difficulty is given for each pair.		
	i	ii	iii
	i	ii	iii
	i	ii	iii
B	i	ii	iii
	i	ii	iii
	i	ii	iii
C	i	ii	iii
	i	ii	iii
D	i	ii	iii
	i	ii	iii
E	i	ii	iii
	i	ii	iii
<p>Three individual elements MUST be included. One from each of the following categories (static, flexibility and agility) from the FIG Tables of Difficulty. Minimum difficulty 1 and maximum difficulty 10</p>			

Grade 5 – Men's Groups Dynamic			
	1	2	3
A	(i) From 2-man platform or pitch, Two Tops are thrown for tuck back salto dismount in immediate succession perform the same (ii) From 3-man platform, Top is thrown for tuck back salto dismount.	(i) From 2-man platform or pitch, Two Tops are thrown for pike back salto dismount in immediate succession perform the same (ii) From 3-man platform, Top is thrown for pike back salto dismount.	(i) From 2-man platform or pitch, Two Tops are thrown for straight back salto dismount in immediate succession perform the same (ii) From 3-man platform, Top is thrown for straight back salto dismount.
	From stand in hands of a single Base. Top is thrown for a straight jump forwards or backwards to catch on the platform of the other two Bases.	(i) From 2-man platform or pitch, Top in straight jump backwards to land in hands of other Base. (ii) From 2-man platform or pitch, Top in straight jump forwards to land in hands of other Base.	From 2-man platform or pitch, Top in straight jump backwards with half turn to land in hands of other Base.
B	From 3-man platform Top is thrown for a straight jump to catch.	From 2-man platform Top is thrown for a straight jump to catch with a change Base.	From 2-man platform Top is thrown for a straight jump with half turn to catch with a change Base.
	From 2-man platform or pitch, Top is thrown for a 3/4 tuck, pike or straight front or back salto to catch in cradle rebound 360° or 720° log.	From 2-man platform or pitch, Top is thrown for a 3/4 tuck, pike or straight front or back salto to catch in cradle rebound 3/4 tuck or pike salto to floor.	From 2-man platform or pitch, Top is thrown for a 5/4 tuck, pike or straight back salto to catch in cradle rebound 3/4 tuck or pike salto to floor.
C	3 partners working. From platform or pitch the Top is thrown for a front 2/4 salto to catch in short arm handstand (courbette) of free Base.	3 partners working. From platform or pitch the Top is thrown for a front 2/4 salto to catch in short arm handstand (courbette) with change Base.	3 partners working. From platform or pitch the Top is pitched for a back 2/4 salto to catch in short arm handstand (courbette) with change Base.
	Three Tumbling elements MUST be included from the FIG Tables of Difficulty. Minimum difficulty 1 and maximum difficulty 12. N.B. A salto MUST be included and performed by all partners.		

Grade 5 – Men’s Groups Dynamic

	1	2	3
A	<p>i ii </p> <p>4/4 back salto</p>	<p>i ii </p> <p>4/4 back salto</p>	<p>i ii </p> <p>4/4 back salto</p>
B	<p>0/4 front/back salto</p>	<p>i ii</p> <p>0/4 back salto</p> <p>0/4 front salto</p>	<p>0/4 back salto</p> <p>180°</p>
C	<p>0/4 front/back salto</p>	<p>0/4 front/back salto (change base)</p>	<p>0/4 front/back salto (change base)</p>
D	<p>360° or 720°</p> <p>3/4 front or back salto rebound log</p>	<p>3/4 front or back salto rebound salto</p>	<p>5/4 front or back salto rebound salto</p>
E	<p>2/4 front salto</p>	<p>2/4 front salto (change base)</p>	<p>2/4 back salto (change base)</p>

Three Tumbling elements MUST be included from the FIG Tables of Difficulty.
 Minimum difficulty 1 and maximum difficulty 12.
 N.B. A salto MUST be included and performed by all partners.

IDP – Men's Groups Balance

In addition to the General Rules and Special Requirements in the NDP9 Code of Points the following rules also apply to IDP.

All Group Balance elements are taken from the FIG ToD.

Definition of an element for IDP Balance:

- Static position of the Top + Base Position
- Static position of the Top and/or Middle + Base position
- Motion of the Top and/or Middle + Static position of the Top and/or Middle + Base position
- Start position of the Top + Transition of the base(s) + Final position of the Top + new Base position
- Start position of the Top + Motion of the Top + Transition of the base(s) + Final position of the Top + new Base position
- Mount + Final position of the Top+ Base position

Any static element from the FIG ToD with maximum value 25

No minimum difficulty required

Maximum difficulty of the sum of all elements performed equals 70

Groups may perform up to 10 values more than the maximum difficulty mark. If they exceed 10 values a penalty of 1.0 will be applied.

Three individual elements **MUST** be included.
One from each of the following categories (static, flexibility and agility) from the FIG Tables of Difficulty.
Minimum difficulty 1 and maximum difficulty 10

IDP – Men's Groups Dynamic

In addition to the General Rules and Special Requirements in the NDP9 Code of Points the following rules also apply to IDP.

All Group Dynamic elements are taken from the FIG ToD.

Any Dynamic element from the FIG ToD with maximum value 14

No minimum difficulty required

Maximum difficulty of the sum of all elements performed equals 60

Groups may perform up to 10 values more than the maximum difficulty mark. If they exceed 10 values a penalty of 1.0 will be applied.

Three Tumbling elements **MUST** be included from the FIG Tables of Difficulty.
Minimum difficulty 1 and maximum difficulty 12.

N.B. A salto **MUST** be included and performed by all partners.