



PAIRS

Handbook

CONTENTS

Page 2 – Introductions

Page 4 – Programme Structure

Page 4 – Routine Requirements

Page 5 - Music

Page 5 - Length Of Routine

Page 5 – Tariff Sheet

Page 5 – Dress Code

Page 6 – Give It A Go – Getters Level 1

Page 8 – Give It A Go – Get Setters Level 2

Page 10 - Judging Criteria

INTRODUCTIONS

Acrobatic gymnastics, also known as acro, has a long and diverse history, with roots tracing back to ancient times and various cultures around the world.

While formal competitions emerged in the 20th century, particularly in the Soviet Union, the principles of acrobatics have been practiced for centuries as a form of entertainment and physical training.

Evolution of the Sport:

- From "Sports Acrobatics" to "Acrobatic Gymnastics":

The sport was originally known as "sports acrobatics" but was later renamed "acrobatic gymnastics" in 2007.

- Olympic Status:

While acrobatic gymnastics is a World Games sport, it has not yet been included in the Olympic Games.

Key Aspects of the Sport:

- Balance and Dynamic Routines: Acrobatic gymnastics routines typically include balance routines, which focus on static poses and holds, and dynamic routines, which feature movements like throws, catches, and twists.
- Combined Routines: In some competitions, athletes may perform a combined routine that incorporates elements of both balance and dynamic routines.
- Judging Criteria: Routines are judged based on artistic merit, execution, and difficulty.
- Team and Individual Events: Acrobatic gymnastics competitions feature both team and individual events.

For the purposes of the Give It A Go competition the focus will be pairs events.

PROGRAMME STRUCTURE

Competitions will be offered for: Men's Pair, Women's Pair, Mixed Pair (the base of the mixed pair must be the male)

Age groups: U10, U 12, U14, U16, U19, Open Age

Age is determined by the gymnast's age on the date of the competition

Level 1 and Level 2

ROUTINE REQUIREMENTS

Pair elements

- Partnerships must select one pair element from each row (horizontally) from the table totalling **5 moves**.
- Each pair element (balance) must be held for 3 seconds, which is counted from the moment in which a positive standstill is achieved.
- Dynamic moves do not need to be held for three seconds (e.g. leapfrog) but must instead show good flight, height or shape.
- Hand and leg shape of the gymnast is optional unless stated in the skill description.
- When selecting skills cross reference with the relevant skills description as the image is only a guide.

Individual elements

- A flexibility, stand and tumble must also be included in each routine totalling **3 individual elements**. These can be linked together if the gymnasts wish but not repeated. e.g. backwards walk over to splits and then repeat splits again or backwards roll to straddle sit and then repeat straddle sit.
- Partnerships can perform different individual elements, at the same time. These must be indicated in the same box on the tariff sheet.
- Elements must be performed in sync or in canon.
- No contact is allowed between gymnasts when performing individual elements.
- All stands held for 2 seconds and flexibilities must be shown.

Artistry (performance)

- In addition to technicality judges in acrobatics look for the following:
- A good relationship between partners
- Originality into and out of elements
- Choreography in time and in sync with the music and with their partner
- All areas of the floor space to be used
- Gymnasts to be modestly dressed, not pull at their leotards, shorts or hair, no talking during performances or to behave in an unsportsmanlike manor.

Music

Routines may be performed to music which can contain lyrics. The lyrics must be appropriate otherwise coaches / gymnasts run the risk of music been muted for the remainder of their performance.

Routines must start and finish in an aesthetic held position. This must not be a technical skill.

The routine should show a relationship with the music however 'love stories' are not permitted. The routines end should coincide with the end of the music.

Should the music fail during a performance, gymnasts must carry on with their routine. Re-runs will only be permitted if the equipment is at fault, time permitting.

Length of Routine

All exercises have a minimum of 1 minute 30 seconds to 2 minutes 30 seconds maximum. This is taken from the first choreographed movement of the gymnast.

Tariff Sheets

Please use the Tariff sheets provided.

Gymnasts' coaches are required to submit completed tariff sheets to the judging panel before the competition begins. The sheets should be written clearly and concisely, following the order of skills performed in the routine. Failure to do so may lead to a 1.0 deduction from the gymnast's final score.

Pick 5 pairs skills from the A-E on the skills sheet, pairs must select one box from each row.

Column 1 has a DV 0.1

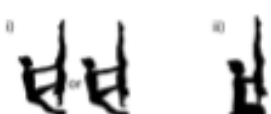
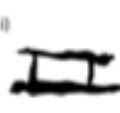
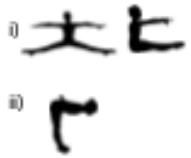
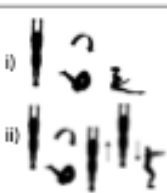
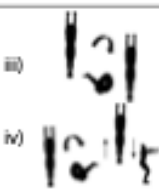
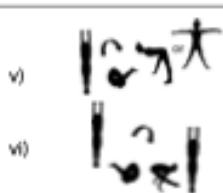
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Column 3 has a DV 0.3

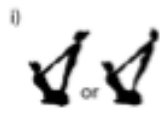
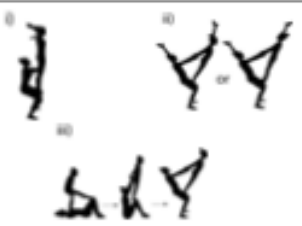
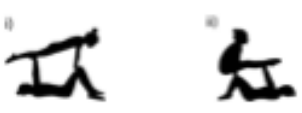
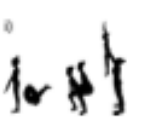
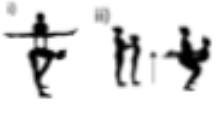
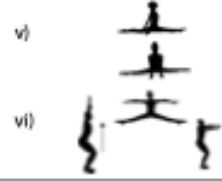
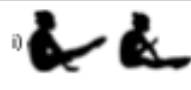
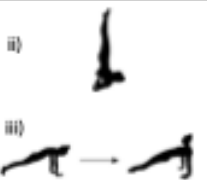
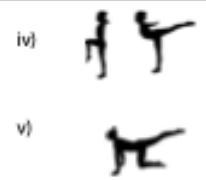
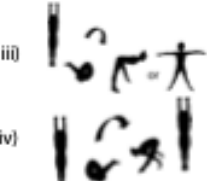
No DV for the 3 individual skills you must select e.g. one from each flex, stand, agility / tumble.

Dress Code

- Partners must wear identical or complimentary attire.
- Female gymnasts may wear leotards, one-piece unitards or leotards with skirts, which are not removeable. Tights are allowed beneath leotards and skirts. Dance style leotards with thin straps are not allowed.
- Male gymnasts may wear shorts and t-shirt or leotards with shorts/gym trousers. One-piece suits are allowed. When wearing trousers, they must be worn with socks or shoes.
- Excessive make up, theatrical dress, excessive ribbons, feathers, exaggerated hair styles, flowers and fake tan are not permitted.

Give It A Go – Level 1			
	1	2	3
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/ Tumble			

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

Give It A Go – Level 2			
	1	2	3
A			
B			
C			
D			
E			
Flex			
Stand			
Agility/ Tumble			

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

JUDGING REQUIREMENTS

Execution EV – Technical errors or faults

Marked out of 10

Difficulty DV – this is dependent on the gymnasts moves contained within the routine.
DV is calculated by selecting skills from Rows A-E.

Performance – Judges discretion

Musicality	0.5 may be awarded
Performance	0.5 may be awarded
Use of Space and Directions	0.5 may be awarded

Deductions for performance of a single element, including its entry, cannot be more than 1.0, but non – completion of elements, landings and falls are considered separately.

Total Score = EV + DV (+Performance)

Execution deductions	Slight 0.1	Med 0.3	Large 0.5	V. Large 1.0
Amplitude				
Loss of stretch or body tension in execution of all elements knees / elbows / ankles slightly bent; arching of back and hip flexors	0.1	0.3	0.5	
Lack of extension of knees / elbows / ankles in elements requiring full extension	0.1	0.3		
Body shape, angle and line				
Hands off the vertical or ideal position	0.1	0.3	0.5	
Back arch or hip flexing when trying to remain straight	0.1	0.3	0.5	
Bend of arms in handstand and angle of the knee, ankles, wrists according to the shape of the handstand	0.1	0.3	0.5	
Legs above or below ideal position in holds	0.1	0.3	0.5	
Legs split less than 180° or causing the hips to twist, in split leg handstands, walk overs, sitting	0.1	0.3	0.5	
Hesitations				
Hesitation of top or readjustment in climbing or transitions	0.1	0.3		
Hesitation in a motion phase of an element stopping smooth flow	0.1			
Hop or steps in supporting, catching or landing. 1-2 slight: 3 or 1 big step medium 4+large	0.1	0.3	0.5	
Slip of foot or hand when climbing, balancing or transitions and in catching.			0.5	

Execution deductions	Slight 0.1	Med 0.3	Large 0.5	V. Large 1.0
Instability				
Tremor of base or top when building an element	0.1	0.3	0.5	
Base switching from heels to toes or taking steps when trying to stabilize or hold when catching	0.1	0.3	More than 3 steps 0.5	
Readjustment of position before stabilising a balance	0.1	0.3		
A light touch of partner or floor in order to maintain a balance on a partner or in landing	0.1			
Significant support or steadying of partner to maintain a balance on a partner or in landing		0.3		
One foot, one hand or other body part of the body going through a platform or slipping off the point of support on Dynamic catches / landings on a partner and / or floor			0.5	
Sliding or falling onto one knee or putting one hand to the floor or one leg, head or shoulder onto or against the partner			0.5	
Momentary pressing of bodies or shoulders against top, by base(s) to steady a top.		0.3	0.5	
Additional support of the partner to prevent a fall				1.0
Rotation				
Under or over rotation in turns, twists or salto's by 30°		0.3		
Under or over rotation in turns, twists or salto's by 45° or more			0.5	
Under rotation of salto requiring assistance of partners to complete salto			0.5	
Under / over rotation / of salto's which requires complete support of partner(s) to complete salto and / or to prevent a fall				1.0
Non completion of element and falls				
Non completion of an element without a fall			0.5	
Early completion of an element, which is logical and controlled, but which clearly stops performance of the element being completed			0.5	
The partner coming to the floor and landing unintentionally or illogically, without control, from a point of balance or support, but without a fall.				1.0
Non completion of a partner or individual element which has started but a fall has not occurred				0.5 No difficulty value is given
Forward or backward roll following a landing without first showing a held position				1.0
Fall to the floor or on (a) partner (s) from a pyramid or a pair element or off a platform without a controlled or logical landing.				1.0
Uncontrolled landing or fall				1.0
Complete distortion of a pair / group or individual element				1.0

