

**FEDERATION
INTERNATIONALE DE SAUT
A LA CORDE
(FISAC)**

**INTERNATIONAL ROPE
SKIPPING FEDERATION
(IRSF)**

**OFFICIAL JUDGES
MANUAL FOR
WC2010**

CHAMPIONSHIPS ©

January 1st 2009 To December 31st 2010

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CHAPTER 1

JUDGES

Article 1 Terminology

When referring to a judge in this rule book, it is referring to a fully qualified Level 4 Judge. This means qualified to judge in the 4 events in the Masters, the 7 events in the Team Competition, as well as the World Cup as a Head Judge and for speed and all styles of freestyle judging.

It is also permissible to have two or more judges, each with Level 4 qualifications to judge in different areas, combine to equal one fully qualified Level 4 judge. An example of this is - one judge qualified at Level 4 for A only may combine with another judge qualified at Level 4 for B only and with a third judge qualified at Level 4 for C and D only. The result of this combination of judges is one fully qualified Level 4 FISAC - IRSF Judge.

After passing the exam, each individual judge is expected to train himself / herself regularly and to be familiar with the updates on rules, competitions and the skills list.

Article 2 Registration of Judges

Section 1 Reasons for becoming a judge

Each individual person can be a judge in a competition for three reasons:

- a. As a request from FISAC-IRSF.
- b. As a request of the judge himself / herself.
- c. As accompanying judge on a competing team or individual.

Section 2 Judging requirements of a country

When the final number of competitors is known FISAC-IRSF will inform the countries of their judging requirements. If a country fails to fulfil their responsibility then a \$US250 fine for each missing judge per event will be imposed by FISAC-IRSF on that country. Failure to pay the penalty will result in immediate disqualification of those competitors from the World Championships.

FISAC-IRSF will supply all countries with a list of certified judges.

Countries that are competing for the first time do not have to supply any judges.

Section 3 Illness of a Judge

In the case of illness of a judge, it is the responsibility of the National Rope Skipping Organization to arrange a substitute judge. Failure to try to do so will mean that the FISAC-IRSF World Championship Organising Committee will arrange the substitute judge and the costs will be paid by the National Rope Skipping Organization to FISAC-IRSF for failing to fulfil their responsibility. Failure to pay the penalty will result in immediate disqualification of those competitors from the World Championships.

Section 4 Assignment of Judges

Each judge will be assigned by the Tournament/Competition Committee.

Section 5 Judges Meeting

Prior to every competition a Judges, Coaches and Team Managers meeting will be held. During this meeting all relevant information and recent changes to the rules will be communicated and explained. It is mandatory for all judges to attend this meeting. Coaches and Team Managers are strongly advised to attend. During the Judge's meeting all judges will be given the same directions and information to make the Judging Panel as balanced as possible. If any judges fail to attend this meeting they may not be given permission to judge at the 2010 World Championships.

Article 3 Number of Officials per Event

The MINIMUM number of officials is

Speed and Power:

1 Head Judge and 2 Speed Judges per speed station

Freestyle Single Rope:

1 Head Judge, 5 Difficulty Judges, 5 Presentation Judges, 3 Variation Type 1 Judges, 3 Variation Type 2 Judges, 1 Time keeper

Freestyle Double Dutch:

1 Head Judge, 5 Difficulty Judges, 5 Presentation Judges and at least 1 Team Judge per skipper (ideally 2 per skipper, resulting in 8 Team Judges for Double Dutch Freestyle and 6 for Double Dutch Single Freestyle).

Article 4 Responsibilities of Judges

Section 1 Replacement of a Judge

Once the competition begins, the Head Judge at a freestyle field is not to talk to or influence the judges in any way.

If the Head Judge notices one of the judges is not performing as expected, then that judge can be replaced but only at the conclusion of a series of freestyles from a division and gender category so that each team or skipper in that series would be judged by the same judges.

Section 2 Head Judge Responsibilities

The Head Judge is responsible for

- * Checking the length of the rope(s) in the World Cup only
- * Announcing and recording time and space violations in speed and freestyle events
- * Recording the 3 skills per skipper in both Double Dutch Single Freestyle and Double Dutch Pairs freestyle.

Section 3 Misses

The Head Judge and the five (5) Presentation Judges are all equally responsible for recording misses in the freestyle events.

The final deduction for misses is determined by averaging the remaining misses scores after removing the highest and lowest scores.

Misses in the World Cup are recorded by three (3) separate judges and the final deduction is the average of these three scores. Again all three judges have equal importance

Article 5 The Uniform

The judging uniform shall consist of navy blue shorts / jeans / pants and a collared white T-shirt which cannot have a team name or a logo other than the FISAC-IRSF-logo and the FISAC-IRSF corporate sponsor's logo. FISAC will supply the certified judges with a white collared t-shirt



CHAPTER 2

SCORING THE ROUTINES.

Article 1 Judging Procedure

Section 1 Single Rope Freestyles for both the Masters and Team Championships

(A) Difficulty (maximum raw score of 100 or 50%)

Skills range from Level 1 to Level 5. The tables below indicate the number of skills from each level required for a freestyle routine to be given the correct raw score for difficulty. The final score for difficulty will be this raw score minus the deductions resulting from 'lack of density'.

'Density' deductions are not given in Single Rope if the skipper(s) do less than 3 consecutive basic jumps, double bounces or regular side swings, except after a minor or major miss. Each time a skipper does 3 basic jumps or 3 basic double bounces in a row, the raw score will be decreased by 2 and each time the skipper(s) do 4 or more consecutive basic jumps or double bounces, the raw score will be decreased by 4. The total density deductions cannot exceed 10 points.

It is possible for a level 5 skill to be converted to 1.5 level 4 skills, a level 4 skill to be converted to 1.5 level 3 skill and a level 3 skill to be converted to 1.5 level 2 skills.

	Score	Skill level			
		2	3	4	5
Masters	10	10	6		
	20	10	15		
	30		18	2	
	40		18	5	
	50		18	8	
	60		18	11	
	70		18	14	
	80		18	17	2
	90		18	17	4
	100		18	17	6

	Score	Skill level			
		2	3	4	5
Team	1.0	8	4		
	2.0	8	8		
	3.0	8	12		
	4.0	8	16		
	5.0		16	3	
	6.0		16	6	
	7.0		16	9	
	8.0		16	12	
	9.0		16	12	2
	10.0		16	12	4

(B) Variation (maximum raw score of 30 or 15%)

The Variation Judges look for

- * The required elements: wraps, crosses, releases, multiples, powers, gymnastics, direction changes, speed changes (maximum raw score of 15 or 7.5 %)
- * Variation of these required elements (maximum raw score of 15 or 7.5 %)

(C) Presentation (35%)

The Presentation Judges look for

- * Use of music (on the beat and using accents) (maximum raw score of 20 or 10%)
- * Movement (spatial and positional) (maximum raw score of 10 or 5%)
- * Form of the body and execution (maximum raw score of 20 or 10%)
- * Impression (entertainment value, originality, special moves, spectacular) (maximum raw score of 20 or 10 %)

Section 2 Double Dutch

(A) Difficulty Judge (maximum raw score of 100 or 50%)

Skills range from Level 1 to Level 6. The table below indicates the number of skills from each level required for a freestyle routine to be given the correct raw score for difficulty. The final score for difficulty will be this raw score minus the deductions resulting from 'lack of density'. This deduction can be as high as 10% of the difficulty score.

No 'density' deductions are given in Double Dutch if a (both) skipper(s) does (do) less than 3 level 1 skills (excluding Fancy Feet) in a row or if the ropes are turned less than 3 times in a row (3 beats) without a skipper jumping them, except after a minor or major miss. Each time 3 level 1 skills or 3 turns (beats) of the rope are done in a row the raw score will be decreased by 2. For each time 4 or more level 1 skills are done or the ropes are turned 4 times consecutively without a skipper jumping them (4 beats), the raw score will be decreased by 4. The total density deductions cannot exceed 10 points.

It is possible for a level 6 skill to be converted to 1.5 level 5 skills, a level 5 skill to be converted to 1.5 level 4 skills, a level 4 skill to be converted to 1.5 level 3 skills and a level 3 skill to be converted to 1.5 level 2 skills.

Score	2	3	Skill level 4	5	6
10	16				
20	12				
30	8	4			
40	4	8			
50		8	4		
60		8	6	2	
70		8	8	4	
80		8	8	4	2
90		8	8	4	4
100		8	8	4	6

(B) Teamwork Judge(maximum raw score of 30 or 15%)

The Teamwork Judges determine if all skippers can do

- * Power skills (3%)
- * Gymnastics (3%)
- * Speed changes (3%)
- * Combinations (3%)
- * Turner skills. (3%)

The points achieved by the individual skippers for Teamwork will be added together and factorised according to the number of skippers (3 in Double Dutch Single freestyle and 4 in Double Dutch Pairs freestyle) resulting in a maximum raw score of 30

(C) Presentation Judge (maximum raw score of 70 or 35%)

The Presentation Judges look for

- * Use of music (on the beat and using accents) (maximum raw score of 20 or 10%)
- * Form of the body/rope (maximum raw score of 10 or 5%)
- * Movement (spatial and positional) (maximum raw score of 10 or 5%)
- * Impression (entertainment value, originality, special moves, spectacular) (maximum raw score of 20 or 10%)
- * Dynamic interaction (switches, fancy feet, together) (maximum raw score of 10 or 5%)

Section 3 World Cup

(A) Difficulty Judge (40%)

The difficulty judge looks for

- * Skill level (8%)
- * Jumping Elements (8%)
- * Jumping Styles (8%)
- * Interaction (8%)
- * Transitions (8%)

(B) Creativity Judge (40%)

The creativity judge looks for

- * Technical quality (10%)
- * Form (10%)
- * Use of music (10%)
- * Originality (10%)

(C) Entertainment Judge (20%)

The entertainment judge looks for

- * Entertainment value
- * Fluency
- * Attention to detail
- * Audience Interaction

Article 2 Deductions

Section 1. Misses

There are two types of misses: minor and major.

After a miss, the rope must be jumped once successfully before another miss can be counted. There is no limit to the number of misses judges can give.

A minor miss results in a deduction of 12.5 points from the total score of a freestyle routine (with a maximum score of 500).
A major miss results in a deduction of 25 points from the total score of a freestyle routine (with a maximum score of 500).

Section 2. Space Violations

Freestyle: Each time a skipper steps outside the border(s) of the competition area before the end of the routine he/she will receive a space violation punishable as a minor miss. Skills performed outside the 12 x 12 meters area will not be judged until the skipper has re-entered the competition square on the Freestyle floor.

Speed: The Head Judge will stop and reposition any skipper who moves out of their designated area and counting will recommence as soon as the skipper has re-entered their area. Timing will not be stopped.

World Cup: If the facility is too small the Tournament Committee may decide to waive the penalty for space violations. If the facility is large enough, a space violation will only be given if a skipper is actively involved in the routine but outside the competition area.

Section 3. Time Violations

Freestyle: No judging is permitted after "TIME" is called at 75.0 seconds. A time violation is punishable as a major miss and is given to a routine lasting less than 60 seconds and more than 75 seconds.

Triple Under: If a skipper does not start the first triple under within 15 seconds of "You may begin." being called, then 5 triple unders will be deducted from the raw score. If the skipper does not start within 15 seconds of "You may begin." being called for the second attempt then they will not be permitted to continue with the second attempt.

Section 4. Additional Violation

All turners must become jumpers in Double Dutch freestyle and do a minimum of three (3) skills IN the ropes for the routine to be valid. Violation of this rule will be punished as a major miss for each skipper who does not fulfill this requirement. This will be judged by the Head Judge.

Article 3 Calculation of scores

Section 1 General Information

All the judges scores will be entered onto the prepared score sheets. Raw speed scores may be given to the skippers after they have completed their event. However, these scores are unofficial and may be corrected between notifying the skipper and the presentation of the final results.

All score sheets will be checked manually by two additional officials. All scores will be entered into two separate computer systems by two different officials. The entry of the scores in the computer system is checked for accuracy by a third system, by comparing the entry in system one with the entry in system two. If the difference is zero (0) then the entries are correct.

All calculations will be made as far as four digits after the point. This means that the calculations will be accurate to one-ten-thousandth-of-a-point (= 0.0001).

All published calculated scores will be shown as far as two digits after the point. This means they will be accurate to one-hundredth-of-a-point (= 0.01).

The Championship Director will release the official results of a FISAC-IRSF Championship after all verifications and authorizations are complete.

Section 2 Calculating Speed and Triple Under Scores

The score-sheets for Speed or Triple Under events are collected and all scores are entered in the system.

The two closest scores will be averaged (T) - and if the three scores are equally separated, the advantage goes to the skipper so that the two highest scores are averaged. (For example 133, 135, 137 → $(135 + 137) / 2 = 136$ T = 136)

If the scores from a field consistently vary by more than 5 (between the highest and the lowest scores), a notification should be given to the Head Judge representing the field where this occurs.

If a speed or triple under score differs by more than three (3) between each judge (for example 80, 84 and 88) the skipper can request a reskip. If the reskip option is taken, it will be the reskip score which is recorded. If the reskip option is not taken, the score which is recorded is the average of the two highest scores (in the example this would be 86). During the reskip two additional speed counters will be used to check the counting capabilities of the three original counters.

All the deductions are averaged (W) and subtracted from T.

This score will be multiplied by a factor to determine the final score Y.
The factor is 1 for every event except for

- 30 second speed when it is 5
- Single Rope Speed and Double Under Relay when it is 3
- Double Dutch Speed relay when it is 2.

Section 3 Calculating Freestyle Scores

The Freestyle score sheets are collected from each judge and all the scores are entered in the system.

A. Difficulty Scores

The highest and lowest scores (with a maximum of 100) of the 5 difficulty judges are dropped leaving 3 scores - a, b and c. These scores are then averaged and multiplied by 2.5 (with a maximum of 250) and called T1.

B. Presentation Scores

The highest and lowest scores (with a maximum of raw score of 70) of the 5 presentation judges are dropped leaving 3 scores - a, b and c which are then averaged and multiplied by 2.5 (with a maximum of 175) and called T2.

C. Variation Scores for Masters Single Rope:

The two highest scores (each with a maximum raw score of 15) of the 3 Variation Judges Type 1 are averaged and multiplied by 2.5 (with a maximum of 37.5) and called T3'.

The 2 highest scores (with each a maximum raw score of 15) of the 3 Variation Judges Type 2 are averaged and multiplied by 2.5 (with a maximum of 37.5) and called T3''.

These two scores (T3' and T3'') are added and called T3.

D. Variation scores for Team Single Rope:

The two highest scores (each with a maximum raw score of 18 of the 3 Variation Judges Type 1 are averaged and multiplied by 2.5 (with a maximum of 45) and called T3'.

The two highest scores (each with a maximum raw score of 12) of the 3 Variation Judges Type 2 are averaged and multiplied by 2.5 (with a maximum of 30) and called T3".

These two scores (T3' and T3") are added and called T3

E. Team Judge Scores for Double Dutch:

The score from each Team Judge (each with a maximum raw score of 7.5 in case of Double Dutch Pairs Freestyle and 10 in case of Double Dutch Single Freestyle) is added to a maximum total raw score of 30 and multiplied by 2.5 (with a maximum of 75) and called T3.

If more than one Team Judge per skipper is used, the scores of judges judging the same skipper are averaged first.

All of these scores are added to a maximum of 500 points. All deductions are added (W) and deducted from this raw score T ($T = T1 + T2 + T3$).

Section 4 Calculating the World Cup Scores

The highest and lowest scores of the 5 Difficulty Judges are dropped leaving three (3) scores, each with a maximum of 40 points.

These scores are averaged and called X

The highest and lowest scores of the 5 Creativity and Entertainment Judges are dropped leaving three (3) scores, each with a maximum of 60 points. These scores are averaged and called Y.

The misses are counted by 3 separate judges. Each major miss results in a 1.0 deduction and each minor miss results in a deduction of 0.5 point from the total score of 100. These 3 scores are averaged and called Z.

The Head Judge's score sheet is taken with extra deductions such as space and time violations noted and this is called B.

The final score $A = X + Y - Z - B$.

The winner is the team with the highest score A. The team with the second highest score is awarded second place.

Article 4 The Results.

The person/team with the highest score for an event has a ranking of 1, the second best score has a ranking of 2

In case of a tie in an event of m skippers on the n'th place all these skippers will be awarded the n'th place and the next best skipper will be awarded $n+m$ 'th place.

In order to determine the final ranking of all competitors or teams in more than one event, the ranking of each event of this person or team is added.

In order to determine the Overall Master Champion, the freestyle ranking is multiplied by two.

The person or team with the lowest total ranking is the winner. The person or team with the second lowest total ranking is awarded second place

Only the results from individual skippers who competed in all of the 3 individual events or teams who competed in all of the 6 team events are taken into account when calculating the ranking for the overall placing.

Teams who competed in all of the Single Rope events or all of the Double Dutch events except Double Dutch Pairs Speed will be considered when calculating the total ranking for the winner of either the Single Rope or Double Dutch Team Champion.

The team or skipper with the highest score of all the competitors in his/her/their age division and gender category for a certain event is declared the winner of this event and is called for instance FISAC-IRSF World Youth Tournament Champion in 30 seconds speed if they competed in the World Youth Tournament or the FISAC – IRSF World Champion in 30 second speed if they competed in the World Championships

Article 5 Tournament Tie

In case of a tournament tie, the tie will be broken according to the following list of results, looking for the highest score of the named event:

Masters

- Step 1 Overall score (but including Freestyle points x 2 (maximum 1000points))
- Step 2 Freestyle score
- Step 3 Speed 3 minutes
- Step 4 Speed 30 seconds

Team

- Step 1 Overall score
- Step 2 Double Dutch Pair Freestyle
- Step 3 Double Dutch Single Freestyle
- Step 4 Single Rope Team Freestyle
- Step 5 Single Rope Pairs Freestyle
- Step 6 Double Dutch Speed Relay
- Step 7 Single Rope Speed and Double Under Relay

World Cup

- Step 1 The total ranking score (ranking of all Difficulty and all Creativity/Entertainment judges added)
- Step 2 The difficulty score
- Step 3 The creativity score
- Step 4 The total ranking of difficulty
- Step 5 The total ranking of creativity

CHAPTER 3

JUDGING FREESTYLES IN DETAIL

PART A SINGLE ROPE

Article 1 Single Rope Difficulty (raw score of 100 or 50%)

Section 1 Repeated skill

A repeated skill is NEVER credited again unless it is a cross and only if this cross is done in a different combination from the first combination or if the cross is done as an isolated skill.

Basic footwork is level 1.

Section 2 Judging Crosses.

A. The basic criss cross is a level 1 skill.

B. Any cross with one or both arms under the leg or behind the back is level 2. For example toad, E.B., A.S., C.L., inverse toad, elephant toad, weave, inverse weave, T.S., K.N., caboose cross, crougar and caboose.

C. A backwards cross with both arms behind the back such as A.S., C.L. or TS is level 3 as is a T-cross, a crazy criss-cross or any jump with a squeezed handle.

D. Any crazy cross involving the arms and legs which requires more effort than the crazy cross such as a toad crazy cross is a level 4 skill.

E. As some crosses such as the caboose cross, inverse T-toad and the T-toad are extremely difficult to jump out of forwards, the exit from these skills is credited as Level 4.

F. Transition jumps such as changing from one cross under one leg and then switching to a cross under the other leg within one rotation of the rope is a level 4 skill. For example, an inverse toad with the right leg up to a regular toad with the left leg up, crougar left to crougar right and toad left to toad right.

G. A cross-cross combination increases the difficulty by one level such as toad (left arm in front) to elephant toad (right arm in front) is level 2-3, TS (left arm in front) to AS (right arm in front) is 2-3. A combination is only considered a cross-cross if the rope is not jumped in a basic jump between both crosses, such as toad to AS which is 2-2.

H. A cross cross of the same skill increases the difficulty by 2 levels unless the cross is a level 1 cross. Examples of the same skill increasing by 2 are forwards TS-TS, AS-AS, CL-CL, elephant-elephant are all level 2- 4 and a backwards TS-TS, AS-AS, CL-CL are all level 3 - 5.

Section 3 Judging Multiples.

A. A multiple under is when a rope rotates more than once around the skippers body and the skippers feet do not touch the floor until the last rotation is completed. If the multiple under begins with a side swing the skipper's feet must be off the floor

immediately after the rope touches the floor during the first side swing. If not, the level of the multiple will decrease by one.

B. A basic double under is level 1, a triple under is a level 2 and a quadruple under is a level 3 skill.

C. The only Level 1 skill that can increase the difficulty level of a multi under is the criss-cross and any multiple under that contains a criss-cross will have the difficulty level increased by one

D. Landing a multi under in a level 2 skill increases difficulty level by one, landing in a level 3 skill increases the difficulty level by 2 and landing in a level 4 skill increases the difficulty level by 3.

E. If a level 2 skill is fully completed in any rotation except the last one then the difficulty level of the multiple under increases by 2. If a level 3 skill is fully completed in any rotation except the last one then the difficulty level of the multiple under increases by 3.

F. If a multiple under is done with a full rotation along the vertical axis then one level is added to the multiple under.

G. If any of the points from C to F above are combined into one multiple, the skill level is determined by adding to the level of the multi under either A, B, C, or D with the advantage going to the skipper and not by adding the multi under and all the points above.

Section 4 Judging Gymnastics and Power Skills

A. Any gymnastics moves when the rope does not go around the skipper's body will be judged as a level 1.

B. The difficulty of the rope movement will be increased by at least one level when it is performed during a gymnastic or power skill because the body is in or goes into or comes out of a restricted position such as a power or gymnastic skill.

C. One level is added to the rope movement for a push-up, frog, split, crabs, cartwheel, round-off, roll or similar moves. For example a regular frog is level 2, a triple under push-up is level 3, a frog to CL is level 3 and a double under push-up to TS is Level 2 (for going into the push up) and level 3 for the TS.

D. Two levels are added to the rope movement for a one handed push-up, one handed frog, frog starting with two feet, front flip, back flip or similar moves. For example, a one handed frog is level 3, a double under with cross falling into one handed push-up is level 4.

E. Three levels are added to the rope movement for fully completed aerials. For example a normal back tuck is level 4 but a back tug with a double under including with cross would be level 5.

F. Going from one restricted position of the body immediately to a similar or another restricted position will increase the difficulty level of the rope movement by an extra level. For example a regular kamikaze is level 3 but doing both skills on one hand increases the level by one level again ie starting end ending a kamikaze on one hand would be level 4.

Section 5 Judging Releases

A. Level 1

The skipper catches one handle of the rope which is moving across the floor or around a body part.

The skipper catches one handle of the rope which is moving through the air in an incomplete revolution

B. Level 2

After the rope completes a revolution in the air the skipper catches one handle of the rope as it is moving through the air.

The skipper simultaneously catches the two handles of the rope but the rope does not complete a full revolution in the air.

C. Level 3

The skipper catches the two handles of the rope which are moving through the air, after the rope has made a complete revolution in the air.

The skipper catches one handle of the rope as it is moving through the air with one hand in a restricted position such as under the leg or behind the back after the rope has made a complete revolution in the air

Whilst in the air the skipper catches a handle of the rope which is moving through the air and brings the rope under the body before landing.

D. Level 4

After the rope makes a complete revolution in the air the skipper simultaneously catches both handles of the rope as it is moving through the air but with one hand in a restricted position such as under the leg or behind the back.

After the rope has completed one revolution in the air the skipper catches one handle with the body already in a restricted position that limits the movement of the hands such as in a frog or an aerial.

E. Level 5

After the rope has made a complete revolution in the air the skipper simultaneously catches the two handles of the rope as it is moving through the air with both hands in a restricted position such as in the TS or elephant position.

After the rope makes a complete revolution in the air the skipper catches the two handles of the rope as it is moving through the air with the body already in a restricted position which limits the movement of the hands such as in a frog or an aerial

Section 6 Judging Pairs Interaction

A. The difficulty level of the single rope skill which is being performed in the pairs interaction is increased by one level. For example a traveller with cross is a level 2 skill, a traveller with a push-up is a level 3 skill and a traveller with a double under toad is a level 4 skill.

B. The degree of difficulty of the pairs interaction is only as difficult as the single rope skill being performed at the time if one of the skippers is not jumping the rope AND if the handle held by that skipper is not in a restricted position.

Article 2 Single Rope Presentation (raw score of 70 or 35%)

In addition to the 50% score for difficulty, the freestyle routines are judged by a Presentation Judge (35%) and a Variation Judge (15%)

Section 1 The Presentation Judge.

The Presentation Judge is responsible for judging the use of music (on the beat and using accents) (10%), the movement (spatial and positional) (5%), the form of the body and execution (10%) and finally the impression and entertainment value, originality, how spectacular the routine was (10%).

Section 2 Judging the Use of Music. (raw score of 20 or 10%)

(A) Skipping to the Beat (raw score of 10).

Fifty percent of the total points for 'Use of Music' is for skipping to the beat of the music

0 points	skippers did not jump on the beat of the music
0.5 – 4.5 points	skippers sometimes jumped on the beat of the music
5 points	skippers jumped on the beat of the music for half of the time
5.5-9.5 points	most of the time the skippers jumped on the beat of the music
10 points	the skippers jumped on the beat of the music almost all of the time

(B) Using the Music (raw score of 10)

The remaining fifty percent of the total points for 'Use of Music' is awarded for using the music. An example of this is performing a special move such as a triple under or double bounce at a special moment or a recognisable time in the piece of music selected.

0 points	the skippers did not use the music
2 points	the skippers used the music twice
4 points	the skippers used the music 4 times
6 points	the skippers used the music 8 times
8 points	the skippers used the music 10 times
10 points	the skippers used the music more than 10 times

Section 3 Movement (raw score of 10 or 5%)

For Masters Freestyle fifty percent of the total points for 'Movement' is awarded for using the whole competition floor which will have the centre and the four quadrants clearly marked with a cross.

0 points	the skipper did not move
2 points	the skipper moved but did not go into each quadrant
4 points	the skipper moved into each quadrant and 'touched' 2 crosses
5 points	the skipper moved into each quadrant and 'touched' 4 crosses

The remaining fifty percent of the points for 'Movement' is awarded for continuously moving.

0 points	the skipper did not move
0.5 – 2 points	the skipper moved from time to time
2.5 – 4 points	the skipper moved a lot
4.5 – 5 points	the skipper moved almost all the time

For Single Rope Team Freestyle all points for movement are awarded for moving all the time, because it is too difficult to watch if all 4 skippers in the team move into all four quadrants.

0 – 2 points	the skippers did not move
0.5 – 4 points	the skippers moved from time to time
4.5 – 8 points	the skipper moved a lot
8.5 – 10 points	the skipper moved almost all the time

Section 4 Form of the Body and Execution (maximum raw score of 20 or 10%)

(A) Fifty percent of the total points for form of the body and execution can be earned by performing each skill well. Judges will look for badly performed cartwheels, frogs, push-ups, triples.

0 – 2 points	many skills were performed poorly
2.5 – 5 points	many skills were performed poorly
5.5 – 9.5 points	some skills were performed poorly
10 points	all skills were performed well

(B) The remaining fifty percent of the total points for form of the body and execution can be earned by making the skills look effortless.

0 – 2 points	the skipper had considerable difficulty performing the skills
2.5 – 5 points	the skipper was struggling to do the skills most of the time
5.5 – 8 points	the skipper was struggling to do the skills some of the time
8.5 – 10 points	the skills were done easily, naturally and unforced

Section 5 Overall Impression (raw score of 20 or 10%)

(A) Fifty percent of the points for the overall impression can be earned by performing in an exciting and entertaining manner.

0 – 2 points	the performance is totally boring
2.5 – 5 points	the performance is entertaining sometimes
5.5 – 8 points	the performance is quite exciting
8.5 – 10 points	the performance is exceedingly exciting.

(B) A further twenty five percent of the total points for overall impression can be earned by performing interesting and special moves.

0 points	there were no interesting or special moves
0.5 – 2 points	occasionally there were interesting or special moves
2.5 – 4 points	there were many interesting or special moves
5.5 – 5 points	there were interesting or special moves virtually all the time

(C) The remaining twenty five percent of the total points for overall impression can be earned by performing spectacular moves.

0 points	there were no spectacular moves
0.5 – 2 points	occasionally there were spectacular moves
2.5 – 4 points	there were many spectacular moves
4.5 – 5 points	there were spectacular moves virtually all the time

Article 3 Single Rope Variation (raw score of 30 or 15%)

In addition to the 50% score for difficulty, and the 35% for presentation the freestyle routines are judged by a Variation Judge (15%)

Section 1 The Variation Judges

The Variation Judges are responsible for judging the required elements (wraps, crosses, releases, multiples, powers, gymnastics, direction changes, speed changes) (raw score of 15 or 7.5%) and variation of these required elements (raw score of 15 or 7.5%)

Variation Judge 1 is responsible for judging the crosses, wraps, pairs interaction, power and gymnastics skills.

Variation Judge 2 is responsible for judging multiples, releases and speed and direction changes.

The points given for the completion and variation of each individual element (see below) are multiplied by a factor of 0.15 to create the raw scores` .

Section 2 Completing the Required Elements.

(A) Each cross which is more difficult than the criss cross is worth 0.5 points and if the cross is done in a different combination, credit is given again.

Please note: in a TJ triple the skipper also does a toad which must be counted

(B) Each wrap is worth 1 point. The points for crosses and wraps are added together, with a maximum of 20 points possible in Team Freestyles and 25 points in the Masters Freestyle

(C) Each multiple is worth 0.5 points, with a maximum of 20 points possible in Team Freestyles and 25 points in the Masters Freestyle.

(D) Each release or speed change is worth 1 point. Each rope direction change is 1 point if at least three skills are done in the new direction. Releases, speed changes and rope direction changes are added together with a maximum of 20 points possible in Teams Freestyle and 25 points in the Masters freestyle.

(E) Each power or gymnastic skill and is worth 1 point. Power skills and gymnastic skills are added together with a maximum of 20 points possible in Teams Freestyles and 25 points in the Masters Freestyle.

(F) Each pairs interaction in the Team Freestyles is worth 2 points, with a maximum of 20 points possible.

(G) Therefore the total number of points can not be higher than 100 and this maximum corresponds to the raw score of 15 or 7.5 percent indicated for this section.

Section 3 The Variation of the Required Elements.

(A) Two points are given for

- * 3 crosses or 3 crosses in multiples that is completed after a set of 3 skills which are not crosses.

- * 3 crosses after 3 multiples with a cross.

- * 3 crosses in multiples after 3 crosses

(B) One point is given for every wrap that is completed after a set of three skills which are not wraps. The points for crosses and wraps are added together, with a maximum of 20 points possible in Team Freestyles and 25 points in the Masters Freestyle.

(C) Each time a skipper completes at least 3 multiples after at least 3 other skills other than multiples for example wraps, gymnastics, normal crosses one point is given, with a maximum of 20 points possible in Team Freestyles and 25 points in the Masters Freestyle.

(D) For every gymnastic skill done after at least 3 other skills which are not gymnastics, one point is given. For every power skill done after at least 3 other skills which are not power skills, one point is given. Power skills and gymnastics are added together with a maximum of 20 points possible in Team Freestyles and 25 points in the Masters Freestyle.

(E) For every speed change done after at least 3 other skills other than speed changes, one point is given. For every release done after at least 3 other skills other than releases, one point is given. For every rope-direction change done after at least 3 other skills other than rope-direction changes AND followed immediately by at least 3 skills in that new direction, one point is given. Releases, speed changes and rope

direction changes are added together with a maximum of 20 points possible in Team Freestyles and 25 points in the Masters Freestyle.

(F) Each pairs interaction jump or action in the Teams Freestyles done after at least three other skills other than pairs interaction is worth 4 points, with a maximum of 20 points possible.

(G) The total score therefore can not be higher than 100 points and this maximum score corresponds to the raw score of 15 or 7.5 percent indicated for this section.

PART B

DOUBLE DUTCH

Article 1 Double Dutch Difficulty (raw score of 100 or 50%)

Section 1 The Snapshot

Each and every time a new skill is performed, credit is given simultaneously to both the difficulty of the skill and the difficulty of the turning. In other words, a snapshot is the skills the skippers or those not holding a rope and the turners or those holding at least one rope are doing at that particular moment and each different skill results in a new snapshot. The level of difficulty of the snapshot is the sum of the turner and the skipper difficulty levels.

Section 2 Scoring the Turning

There are only two different ways of turning ropes that will be counted by the Difficulty Judges

(A) Skills performed when the ropes are turning in a different direction such as in normal Double Dutch, Irish Double Dutch or Snappers will be scored.

(B) Skills performed when the ropes are turning in the same direction but with a phase difference of at least 90 degrees such as in the middle of Chinese Wheel will be scored.

(C) Skills done in a single Double Dutch rope (known as 'twins') will not be scored.

(D) A repeated jumper skill or repeated transition such as from a frog to push-up will only be scored a second time for difficulty if the turning was done in the other way of turning (see A and B for the two different ways of turning) for the repetition.

(E) A turner can also get be given credit for power and gymnastic elements.

Section 3 Judging Double Dutch Single Freestyle

(A) Level 1: Basic footwork, for example side straddle, forward straddle, touching the floor and so on, excluding the basic jump.

(B) Level 2: Going into or coming out of a special position of the body. Examples of this are: going into frog, going into push-up, exiting from a frog, going into a split, going into crab and so on. A regular push-up, a push-up with legs open, with one leg in the air, with crossed legs are all considered as the same skill.

(C) Level 3: This is the transition from one special position of the body to the same position or to a different special position of the body. Examples of these transitions are: the transition from frog to push-up, the transition from push-up to split, the transition from split to split, the transition from push-up to push-up.

(D) However, exiting from a special body position does not become a level 3 skill, even if it is done after a combination of skills.

Section 4 Judging Double Dutch Pairs Freestyle

(A) A team can only get credit for a jumping skill if all skippers are actively involved.

(B) Level 1: A team can be given a Level 1 score for a snapshot if
both skippers perform the same level 1 skill
both skippers perform different level 1 skills
one person does a level 2 (or 3) jumping skill and the other does a level 1 skill.

(C) Level 2: A team can be given a level 2 snapshot score if
both skippers in the ropes perform the same level 2 skill
both skippers perform different level 2 skills in the ropes.
one skipper does a level 3 jumping skill and the other skipper does a level 2 jumping skill
one skipper supports the full weight of another skipper during a skill (leap frog or throwing into flip).

(D) Level 3: A team can be given a level 3 snapshot if
both skippers perform the same level 3 skills in the ropes
both skippers perform different level 3 skills in the ropes

Section 5 Judging the Turners

(A) The turners score one level if the rope that is jumped by the skipper(s) is turned with one restricted hand when it is jumped or immediately after the jump (for example crougar).

(B) The turners score two levels if the rope that is jumped by the skipper(s) is turned with two restricted hands when it is jumped or immediately after the jump (for example crougar).

(C) If a turner continues turning the rope in a restricted position, credit will only be given for the first time the rope is jumped in that restricted position and at that speed, ie single, double, triple, quadruple.

(D) The turners get one level for turning a double, two levels for turning a triple or a quadruple, and three levels for turning faster than a quadruple under.

(E) If a multiple is turned with restricted hands, the turners get additional credit for the restricted turning. The rope which is most restricted in the multiple determines the amount of extra levels because of the limitation while turning.

(F) Landing in a skill whilst the turners are turning a triple or quadruple under increases the skill level by 2 unless the skill is a level 1 skill.

(G) Landing in a skill whilst the turners are turning more than a quadruple under increases the skill level by 3 unless the skill is a level 1 skill.

(H) The turners get one level for jumping the rope such as in jump through or Chinese Wheel.

(I) If the turners restrict their hands while doing Chinese Wheel they get extra levels in addition to the extra level for jumping the wheel. Only the turner who jumps the wheel gets one (two) extra level(s) if one (two) of his hands are restricted when jumping the rope. Point C is also applicable to Chinese Wheel.

(J) A release which is caught is a level 2. A release caught in a restricted position is level 3. However, if the routine does not continue fluently after the catch, then the level of difficulty is decreased by one.

Article 2 Double Dutch Presentation (raw score of 70 or 35%)

In addition to the 50% score for difficulty, the freestyle routines are judged by a Presentation Judge (35%) and a Teamwork Judge (15%)

Section 1 The Presentation Judge.

The Presentation Judge is responsible for judging the use of music (on the beat and using accents) (10%), the form of the body/rope (5%), the impression and entertainment value, originality, how spectacular the routine was (10%) and finally the dynamic interaction such as switches, fancy feet and moving (10%)

Section 2 Judging the music (raw score of 20 or 10%).

(A) Skipping to the beat (raw score of 10)

Fifty percent of the total points for use of music is awarded for skipping to the beat of the music.

0 points	the skippers did not jump on the beat of the music
0.5 – 4.5 points	the skippers sometimes jumped on the beat of the music
5 points	the skippers jumped on the beat of the music for half of the time
5.5 – 9.5 points	most of the time the skippers jumped on the beat of the music
10 points	the skippers jumped on the beat of music almost all of the time

B) Using the Music (raw score of 10)

The remaining fifty percent of the total points for use of music is awarded for using the music. An example of this is performing a special move such as a triple under or double bounce at a special moment or a recognisable time in the piece of music.

0 points	the skippers did not use the music
2 points	the skippers used the music twice
4 points	the skippers used the music 4 times
6 points	the skippers used the music 8 times
8 points	the skippers used the music 10 times
10 points	the skippers used the music more than 10 times

Section 3 Judging the form of the body/ropes (raw score of 10 or 5%)

(A) Half of the score for form of the body and execution can be earned by performing each skill well. Judges will look for badly performed cartwheels, frogs, push-ups, triples.

0 – 1.5 points	many skills were performed poorly
2 – 3.5 points	some skills were performed poorly
4 – 5 points	all skills were performed well

(B) The remaining half of the points for form of the body and execution can be earned by turning the ropes smoothly all of the time (Do not take this into consideration when a miss is made)

0 – 1.5 points	many times the ropes were not turned smoothly
2 – 3.5 points	sometimes the ropes were not turned smoothly
4 – 5 points	the ropes were always turned smoothly

Section 4 Judging the Overall Impression (raw score of 20 or 10%)

(A) Fifty percent of the points for the overall impression can be earned by performing in an exciting and entertaining manner.

0 – 2 points	the performance is totally boring
2.5 – 5 points	the performance is entertaining sometimes
5.5 – 8 points	the performance is quite exciting
8.5 – 10 points	the performance is exceedingly exciting.

(B) A further twenty five percent of the total points for overall impression can be earned by performing interesting and special moves.

0 points	there were no interesting or special moves
0.5 – 2 points	occasionally there were interesting or special moves
2.5 – 4 points	there were many interesting or special moves
5.5 – 5 points	there were interesting or special moves virtually all the time

(C) The remaining twenty five percent of the total points for overall impression can be earned by performing spectacular moves.

0 points	there were no spectacular moves
0.5 – 2 points	occasionally there were spectacular moves
2.5 – 4 points	there were many spectacular moves
4.5 – 5 points	there were spectacular moves virtually all the time

Section 5 Judging the Dynamic Interaction

(A) Half of the points for movement are awarded for using the whole competition floor which will have the centre and the four quadrants clearly marked with a cross.

0 points	the skippers did not move
2 points	the skippers moved but did not go into each quadrant
4 points	the skippers moved into each quadrant and 'touched' 2 crosses
5 points	the skippers moved into each quadrant and 'touched' 4 crosses

(B) The remaining half of the points for movement is awarded for continuously moving.

0 points	the skippers did not move
0.5 – 2 points	the skippers moved from time to time
2.5 – 4 points	the skippers moved a lot
4.5 – 5 points	the skippers moved almost all the time

(C) Interaction:

Is the routine made up of each jumper just doing a few individual skills or is there interaction between the skippers? Interaction can be all the skippers doing fancy feet, easy or complicated switches, turners interacting with skippers, subway

0 points	the skippers did not interact
0.5 – 5 points	there was a small amount of interaction between the skippers
5.5 – 8 points	there were several interactions between the skippers
8.5 – 10 points	there were several complicated interactions between the skippers

Article 3 Double Dutch Teamwork (raw score of 30 or 15%)

(A) Each person in the Double Dutch Single or Pairs Freestyle is being judged respectively for 3.75 % or 5% of the total credit of the freestyle. Each person must show that he/she has mastered every aspect of Double Dutch:

(B) Turning skills (maximum of 20 points)

1 point will be given for each different turning skill not involving jumping with a maximum of 10 points possible. For example, turning in cross, in TS, turning a double under

1 point will be given for each different turning skill whilst jumping with a maximum of 10 points possible. For example, Chinese wheel, giant wheel, jump through, cross in Chinese wheel.

(C) combinations of jumping skills (not level 1 skills) (maximum of 20 points)

1 point will be given for each different transition jump

(D) speed changes (maximum of 20 points)

4 points for each speed change (fancy feet – triples/quadruples – snappers)

(E) power (maximum of 20 points)

Points will be given for each different power skill

1 point: frog, push up, split, crab

2 points: high frog, one handed frog, double under push-up

3 points: double under high frog, triple under push-up

(F) acrobatic moves (maximum of 20 points)

Points will be given for each different acrobatic skill

2 point: round-off, cartwheel, roll.

4 points: kip, back-flip, front-flip.

6 points: aerials

The total score thus can not be higher than 100 points.

This maximum score corresponds to the 5 (3.75) percent per jumper for this section.

In the case of Double Dutch Single Freestyle, the points given by the teamwork judges for the 3 skippers are added together and multiplied by a factor of 0.1 to create the raw score. In the case of Double Dutch Pairs Freestyle a factor of 0.075 is used to calculate the raw score.

CHAPTER 4

JUDGING THE WORLD CUP IN DETAIL

Article 1 General Information

There must be a minimum of four (4) countries to enable the competition to take place.

There will be one team per country and the performance time is 4.00 – 8.00 minutes.

A team can consist of a minimum of 8 skippers to a maximum of 24 skippers.

It is the percentage of active skippers throughout the performance which determines the score, not the number of skippers.

The score for the World Cup performance is the sum of the difficulty and creativity scores minus the misses. Each major miss results in a deduction of 1 point from the total score of 100 and each minor miss results in a deduction of 0.5 points from the total score of 100.

The misses are counted by 3 separate judges. The three Misses Judges must also decide if and when a rope brakes during the performance and whether that team can have a second attempt at their performance.

If the judges do decide the team can have a second attempt, they should notify the coach immediately, if possible during the performance. The coach should then immediately decide, again, if possible, during the performance, whether to stop at that moment or to continue and relinquish the right to have a re-skip. If the option of a re-skip is taken by the coach, then the score of the second performance will be the final score.

Points are awarded out of 10 for each sub-section based on the level of mastery or performance displayed, where:

- 0-2 is Basic
- 3-4 is Elementary
- 5-6 is Intermediate
- 7-8 is Advanced
- 9-10 is Outstanding.

Execution

Each team is to complete a routine to music demonstrating a variety of smoothly linked rope skipping elements. Each element should be choreographed with the music in mind and should be performed by as many team members as possible, with as few misses as possible. Teams should strive to complete a polished, energetic and innovative performance that highlights an endless variety of difficult rope skipping elements and skills.

The routine should include, but should not be limited by, the following elements of Rope Skipping - Single Rope, Double Dutch, Long Rope, Traveller and Chinese Wheel with maximum involvement by all team members with any length of rope, except where specified. New forms of rope skipping are also encouraged but not essential.

Points are awarded for the overall difficulty and complexity of rope skipping skills, inclusion of multiple jumping elements, the scope of jumping styles and the complexity of jumper interactions and transitions. The use of music is compulsory and must be used to fit the routine in all aspects. In other words the skipping should enhance the effects of the music and the music should enhance the effects of the rope skipping.

Part A Difficulty (40%)

Skill level	10 points possible
Jumping Elements	10 points possible
Jumping Styles	10 points possible
Interaction	10 points possible
Transitions	10 points possible
(Sub)Total:	50 points possible – scaled to 40%

Part B Creativity (40%)

TECHNICAL QUALITY	10 points possible
FORM	10 points possible
ORIGINALITY	10 points possible
USE OF MUSIC	10 points possible
(Sub)Total:	40 points possible – scaled to 40%

Part C Entertainment and Presentation (20%)

ENTERTAINMENT VALUE	10 points possible
FLUENCY	10 points possible
ATTENTION TO DETAIL	10 points possible
AUDIENCE INTERACTION	10 points possible
(Sub)Total:	40 points possible – scaled to 20%

PART A

Difficulty – 40%

Article 2 Skill level - 10 points possible

Skills do not have to be performed at the same time by all participants to receive credit, although the overall effect must be obviously choreographed and planned. If different skills or elements are completed simultaneously, each aspect should complement the other. Teams will receive more credit if more participants are active in completing the skills or routine and greater credit is given when participants add a higher degree of difficulty to the skills or routine

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
Skill Level How difficult are the skills performed and how many jumpers are demonstrating this level of difficulty?	Mostly basic skills are performed by the group.	A mixture of basic and intermediate skills are performed by most of the group.	The majority of the routine is composed of intermediate skills.	Some skippers perform advanced skills and the majority of the group demonstrates mastery of intermediate skills.	Advanced skills are performed consistently by the majority of the group (not necessarily at the same time).

Article 3 Jumping Elements - 10 points possible

Teams may decide to spend more time on one element than another, may perform different elements simultaneously, or, may include entirely new elements. Elements (such as single rope, Chinese Wheel, Double Dutch, etc) do not have to be completed in isolation. Difficulty increases as elements are integrated (for example: Single Rope inside of Double Dutch or Chinese Wheel inside of Long ropes). Though there is no deduction for not including a particular element, teams score higher when they show an ability to use many elements at an advanced level. The purpose is that audiences are introduced to the wide spectrum of the possibilities in rope skipping.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
Jumping Elements Has the audience been exposed to a wide spectrum of high level elements? such as; single rope, Double Dutch, long rope, Chinese wheel, traveller, etc.	The performance highlights only a few elements in rope skipping. -or- Most elements are demonstrated, but only at a basic level.		Most traditional elements are demonstrated (single rope, Double Dutch, long rope, Chinese wheel, traveller, etc). Most elements are demonstrated at an intermediate level.		Innovative elements are integrated with the traditional elements. Most elements are demonstrated at an advanced level.

Article 4 Jumping Styles - 10 points possible

The purpose is that the audience sees many styles of jumping and that athletes are versatile in the styles they can jump. Teams that demonstrate a variety of difficult skill styles (cross combinations, multiple-unders, power, switches, timing and directional changes, etc.) will be scored higher than teams that show proficiency in only a few styles.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
Variety of Jumping Styles Has the audience been exposed to a wide spectrum of high level jumping styles? (such as; cross combos, power, rope manipulations, rope releases, switches, turner involvement, multiple unders, power, etc.)	Few jumping styles are demonstrated. The skill level across the jumping styles is mostly basic and intermediate. Individual athletes do not demonstrate versatility in jumping styles.		Several jumping styles are demonstrated. The skill level across the jumping styles is mostly intermediate. Athletes show versatility (they are able to both turn and jump various styles).		Most jumping styles are demonstrated, new styles may be introduced. The skill level across the jumping styles is mostly advanced. All jumpers show advanced skill levels across various jumping and turning styles.

Article 5 Interaction - 10 points possible

The more interconnected the jumpers are (for example, holding each others ropes, turning for others, maintaining various timing, switching positions, etc.) the more difficult the routine is.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
Interaction How interconnected are the athletes during the performance?	Infrequent and basic interaction between jumpers. During most of the routine, a miss by one jumper would not impact other jumpers.	More frequent, basic interaction between jumpers.	Frequent intermediate level interactions between jumpers. During some parts of the routine, a miss by one jumper would impact many jumpers.	Frequent interaction between jumpers that includes some advanced skills.	Jumpers are constantly interacting with others during complicated sequences involving advanced skills. During most of the routine, a miss by one jumper would impact many jumpers.

Article 6 Transitions - 10 points possible

Transitions from one element to another should not interrupt the flow of the routine. Transitions can be very simple and unimpressive, or very complicated, risky, and impressive.

Transitions include all skippers actively moving throughout the routine, never does a judge see one person standing and "waiting" for a sequence, all skippers are actively preparing, moving and progressing the smoothness of the show.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
Transitions How smoothly do the athletes change from one element to another? How difficult are the transitions?	Transitions between different elements are either easy, or, the ropes stop between elements.	Only a few easy transitions between elements are performed while the ropes are moving.	Transitions between elements are intermediate in level.	A mixture of intermediate and advanced transitions is present.	Seamless and complicated transitions are displayed throughout the performance.

PART B

Creativity 40 %

Article 1 Technical quality - 10 points

Skills do not have to be performed at the same time by all participants to receive credit, although, the overall effect must be obviously choreographed and planned. If different skills or elements are completed simultaneously, each aspect should complement the other.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTER-MEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
Synchronicity Is the group synchronized (or together) throughout the performance?	Most team members are out of sync most of the time.	Some team members are out of sync.	Some team members are out of sync some of the time.	Occasional lack of synchronicity does not detract from the performance. Differing synchronization of skippers is viewed as planned.	Every team member is completely synchronized the majority of the performance, except where choreography dictates otherwise.

Article 2 Form – 10 points

Points are given for the form in which skills and formations are completed.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
Jumping Form Do the jumpers perform skills in a visually pleasing way? (Pointed toes, straight posture, etc.)	Most skills are performed in a sloppy manor.	A few skills are performed nicely, but most are sloppy.	Some skills are performed using good form, but other skills are performed using bad form.	Most skills are performed using good form, with only a few breaks of imperfect form.	All skills are performed using excellent form. Even difficult skills look aesthetically pleasing and smooth.
Precision of Formations & Movements What is the frequency, precision, and overall effect of the formations and movement?	Little attempt is made to execute straight lines or precise geometric formations.	The routine has some formations. The formations are untidy.	Formations and lines are recognizable though not perfect.	Many formations are present during the routine. Minor breaks in formation do not detract from the performance.	The routine constantly flows from one geometric formation to the other. Formations are recognizable, precise, and aesthetically pleasing.

Article 3 Originality – 10 points

The use of imaginative or unique skills, elements, formations, transitions, and combinations.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTER-MEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
Originality How creative, original, and innovative is the routine?	Much of the routine was boring or repetitious.	The routine highlighted a few innovative skills, elements, formations, transitions, or combinations.	Many unique skills, elements, formations, or transitions were presented or combined in an original way.	The entire routine was innovative. It contained many surprising and new skills, elements, formations, transitions, and combinations.	Entire performance is innovative, displaying many creative and original skills, formations, transitions, and elements that complement each other.

Article 4 Use of music – 10 points

Music selection should enhance the rope skipping choreography and the rope skipping should enhance the music.

Category	BASIC (0-2)	ELEMENTARY (3-4)	INTERMEDIATE (5-6)	ADVANCED (7-8)	OUTSTANDING (9-10)
Music Does the music and jumping match? How powerful is the choreography?	No effort has been made to choreograph the routine to the music. The music is simply in the background.	The routine mostly fits with the music. The choreography is not particularly impressive (it is bland).	Most of the routine fits with the music. The choreography highlights a few aspects of the performance.	All of the routine is choreographed to the music. Some moments are particularly moving.	The choreography of the routine perfectly matches the music. The choreography is particularly moving and the resulting effect is that both the music and the skipping are enhanced.
Pace/Style changes Does the music and rope skipping have a variety of paces and styles?	The performance has a variety of rope skipping pace and style changes, but these do not match the music.	The rope skipping pace and style changes are only loosely tied to music.	Some of the pace and style changes match the music.	Most of the rope skipping pace and style matches the music.	There are many changes in pace and style. The rope skipping pace and style changes enhance the impact of the music, and visa versa.

PART C ENTERTAINMENT AND PRESENTATION

Entertainment and Presentation – 20%

1. Entertainment Value – 10 points
2. Fluency – 10 points
3. Attention to Detail – 10 points
4. Audience interaction – 10 points

The routine should be entertaining to watch. Were you overwhelmed by the routine? Did the competitors make an effort to interact with the audience? Were you amused by the competitors? Did you find it boring? Did the competitors seem to enjoy themselves?

The overall presentation is also part of this topic. A fluent demonstration from the start until the end which was done with ease adds to the entertainment factor. Was attention given to details? Were there breaks in the routine or did everything flow?

Category	BASIC (0-8)	ELEMENTARY (9-16)	INTERMEDIATE (17-24)	ADVANCED (25-32)	OUTSTANDING (32-40)
How entertained were you? Where were you bored?	You were bored watching the routine.	You were rarely excited about the routine	The routine looked OK but you were only excited about it occasionally.	Some of the time you were excited about the routine	You were at the edge of your seat during the entire performance.
Was it fluent from start till end?	It was not fluent and there was no interaction with the audience. No entertainment value.	There was minimal fluency and the audience was rarely entertained	The competitors tried to interact with or entertain the audience occasionally	You were entertained some of the time.	You were entertained the whole time.
Was attention given to details?	No consideration was given to details	Minimal consideration was given to details	Some consideration was given to the details.	Many of the details were thought through	All the details were thought through.